



Cultural Heritage Administration  
Republic of Korea  
<http://english.cha.go.kr>



ISSN 2005-0151



K O R E A N  
H E R I T A G E

Winter 2011 Vol. 4 No. 4

Cultural Heritage Administration



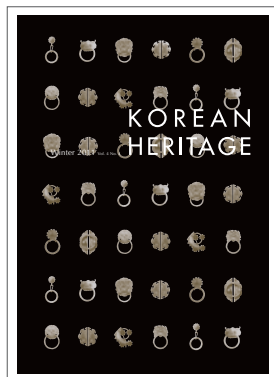
# KOREAN HERITAGE

Quarterly Magazine  
of the Cultural Heritage Administration

# KOREAN HERITAGE



Winter 2011 Vol. 4 No. 4



## Cover

Black symbolizes winter. The symbolism originates from the traditional “five directional colors” based on the ancient Chinese thought of *wuxing*, or *ohaeng* in Korean. The five colors were associated with seasons and other phenomena in nature, including the fate of humans. The cover design features the doorknobs of traditional Korean houses. For more stories about the doors in Korea, see p. 24.



## CHA News Vignettes

### Asia-Pacific Center for Intangible Heritage Holds Inaugural Meeting

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region will hold its inaugural conference in Seoul on November 27, 2011. Participants from 48 member countries will have in-depth discussions on future activities of the center, one of UNESCO's Category II centers and the first UNESCO-affiliated international cultural agency headquartered in Korea. On the strength of its information technology and networking ability, Korea plans to support member nations' efforts to protect intangible cultural heritage through the center.

### Regional Workshop on Heritage Reports Convenes in Suwon

Concerned experts from 27 Asian countries will review the state of their World Heritage sites at a three-day workshop on December 7-10, in Suwon, Gyeonggi Province. The workshop is in preparation for the Asian region's 2012 report to the World Heritage Committee about application of the World Heritage Convention, a review held on a six-year cycle. Sponsored by the Cultural Heritage Administration in cooperation with UNESCO, the workshop will also explore common strategies for the protection of World Heritage sites.

### Reconstruction of Palace Kitchen Begins

The Cultural Heritage Administration began rebuilding the royal kitchens of Gyeongbok Palace in October, part of its second-phase reconstruction of the main palace of the Joseon Dynasty in Seoul. The second phase, scheduled to be completed in 2030, will raise the number of rebuilt buildings to 245, restoring 75 percent of the palace's state in the late 19th century. The first phase, done from 1990 to 2010, reconstructed 89 buildings. The royal kitchens were housed in 18 buildings.

## Korean Flavor

### Sauces, the Roots of Korean Flavor

Sauces, or *jang*, form the basis of Korean flavor. Since ancient times, sauces have been indispensable seasonings for almost all kinds of Korean food. Hence, regardless of the changing times, sauce making remains an important housekeeping activity for most Korean families, along with storing kimjang, the *kimchi* for winter.

An 18th century farmers' guidebook, *Expanded and Revised Farm Management (Jeungbo sallim gyeongje)* notes: "Sauces are the primary condiments for all kinds of food. When a family does not have good sauces, there is no use for good vegetables or meat. Even if a man living in the countryside cannot get meat easily, he does not need to worry about side dishes if he has different kinds of good sauces at home. Therefore, the head of a household should pay attention to making sauces and maturing them for long to attain truly good sauces."

Some five to six months are needed for making soy sauce (*ganjang*) and bean paste (*doenjang*), the two most commonly used Korean sauces. It usually begins around the tenth lunar month, when dried soybeans are soaked overnight and boiled well. The cooked soybeans are pounded and compressed into brick-like blocks, which are dried and fermented in a warm heated floored room, or in sunlight, during the winter. Around the second lunar month, the *meju* blocks are washed and put into a large pottery jar and submerged in salt water to ferment at least for 30-40 days. Then the liquid and solids are separated; the liquid is boiled to make soy sauce, and the solids are mixed with cooked barley and salt to ferment further to make a thick, salty bean paste.





C O N T E N T S

---

06 Rediscovery of Korean Palaces

---

Life and Culture in Royal Palaces  
King's Wedding and the Life of Queen Consort

12 Intangible Heritage

---

Aesthetic of Humor and Satire in Korean  
Mask Dance Dramas

18 Natural Heritage

---

Natural Mineral Water Helps Improve Health  
Three Spring Sites Named Natural Monuments

22 Special Report

---

Doors Embody the Hearts of People

26 Photo Gallery

---

Gongju, Old Capital of Baekje, Blessed with  
History, Culture and Nature's Beauty

34 Foreigner's View

---

The Goryeo Canon Blocks:  
A Printing Revolution

38 Overseas Cultural Assets

---

Korean Cultural Properties in Japan  
Ogura Collection at Tokyo National Museum

42 Modern Heritage

---

Salt Crystals Bloom in Hot Sunlight  
Solar Salt Production in Sinan County





## Life and Culture in Royal Palaces King's Wedding and the Life of Queen Consort

Editor's Note: "Rediscovery of Korean Palaces" is a four-part series on the history and culture of Korean royal palaces of the Joseon Dynasty (1392-1910). The three previous installments reviewed palace symbolism, layout of buildings, and garden architecture. This last installment discusses the royal weddings of kings and the lives of queens.

Text by the Cultural Heritage Administration  
Photos by Cultural Heritage Administration & Goodimage  
& Hanmi Foundation of Art & Culture

The wedding ceremonies of Joseon kings were complicated and gorgeous. They embodied the Confucian thought, which placed significant value on the ritual decorum governing the union of man and woman. The kings' weddings represented a quintessential aspect of the Confucian political culture of Joseon that highly regarded rites and music.

### The King's Wedding Ceremony

The kings of Joseon were wedded in Confucian-style ceremonies. The wedding procedures were conducted according to the official manual, *Five Rites of State* (*Gukjo orye ui*), and Chinese classics, including *Zhuzi Jiali* (*Family Rituals of Zhu Xi*), *Yili* (*Etiquette and Rites*) and *Liji* (*Book of Rites*), referred to for supplementary guidance. A king's wedding was a complicated process. It began with the creation of a temporary agency named the Office of Royal Wedding (Garye Dogam), and the issuance of a decree banning marriages in all noble households in

the country so all unmarried women of appropriate age from noble families could be considered as potential candidates.



The kings of Joseon were normally invested as crown prince about the time they turned eight years old, at which time they were also wedded. It was regarded as an appropriate time since a boy would typically have all of his permanent teeth at that age and his knowledge would also begin to expand noticeably. Afterwards the crown prince would devote himself to his studies to prepare for accession.

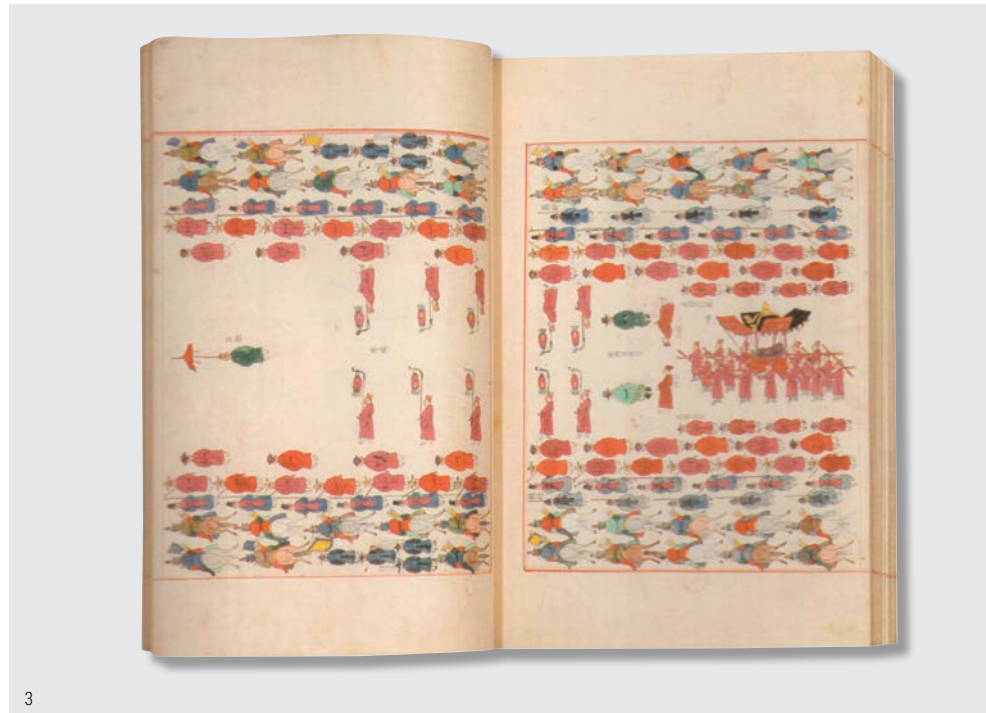
### Selection of Queen Consort

The queen consort was chosen through an elaborate process, which greatly differed

1.2. The queen's ceremonial gown is called *jeogui* (pheasant robe) because of its colorful pheasant design embroidered in blue, white, red, black and yellow.



3. *The Royal Protocol on the Wedding of King Sunjo and Queen Sunwon* (*Sunjo Sunwon wanghu garye dogam*), compiled in 1802, records the wedding rites of King Sunjo and his son, Crown Prince Hyomyeong. The rare document was recently returned from France 145 years after French troops took it from the Joseon Dynasty royal archives on Ganghwa Island.



3

from ordinary matchmaking practices followed by private families. When the spouse of the reigning king was to be chosen, a decree was issued to ban all unmarried women around 15 years of old from marrying, regardless of the king's age. All noble households with eligible daughters were supposed to hand in application documents containing the pertinent girl's personal information and brief biographies of her father, grandfather, great-grandfather, and maternal grandfather. The Ministry of Rites gathered the documents and submitted them to the king. Then the queen dowager would review all documents and name several candidates after considering their family background and the elements of divination, called the "four pillars of destiny," which trumped all political considerations in many cases. Collection of the application papers signaled the end of the marriage ban.

The selection of the king's spouse, or *gantaek*, was made in three stages. The first

round screening, *chogan*, named several candidates; and the second round, *jaegan*, picked a few finalists to vie in the third round, *samgan*. The girl who passed all the three rounds of screening lived at a detached palace and underwent a six-month training course to be a queen consort. Senior court ladies conducted the lessons, which covered palace etiquette, customs and rituals.

#### A Clever Answer Wins the King's Heart

King Yeongjo (r. 1724-1776), the 21st and longest reigning monarch of Joseon, married for the second time at the age of 66. The bride, who would later be known as Queen Jeongsun, was 15 years old. She was very smart and wise, which became apparent during the selection process. When he interviewed his prospective brides, Yeongjo asked them what they thought was the deepest thing in the world. One candidate answered it was mountains, another said it was water, but the future Queen Jeongsun replied that she believed the human mind was deep-



4

er than any mountain or water, because it was immeasurable. It is said that her answer moved the king's heart.

#### The Role of Queen Consort

Reborn as a lady in the royal household, the queen consort was the mother of all people and the female role model in a Confucian-oriented dynasty. Confucian moral norms were represented by the concept of gender distinction, which clearly divided roles between male and female in society as the two contrasting but mutually complementing entities. Confucian moral precepts provided that man, as a symbol of positive energy (*yang*), had his role in society, while woman, as a symbol of negative energy (*yin*), was supposed to take care of home. It was believed that this complementary arrangement would help stabilize the family, the society and the state. Man stood for the outdoors, activity, front, light, and strength, while woman symbolized the indoors, stillness, rear, dark, and weakness.



5

4. A jewelry box of Yi Bang-ja (Princess Masako), the Japanese wife of King Yeongchin, the last crown prince of the Joseon Dynasty.

5. A two-tiered chest decorated with red lacquer and mother-of-pearl design of the ten symbols of longevity.

As the representative of the female population of the kingdom, the queen consort was expected to enhance hidden virtues throughout society while ruling the hierarchy of court ladies and spouses of officials, called *naemyeongbu*, in the palace. A queen consort could enhance hidden virtues by faithfully performing her role as a woman. As the king was idolized as the foremost political icon and teacher for men, the queen consort was a moral icon and teacher of women. She hosted banquets exclusively for women to teach them etiquette, while performing her duties as a wife, daughter-in-law and mother as prescribed by Confucian ethical decorum.

The queen consort also performed ceremonial picking of mulberry leaves and weaving, the two most important tasks of women in ancient agricultural society. The ceremonies were intended to encourage female economic activity. In the company of court ladies and wives of ranking officials under her command, the queen consort visited mulberry



6. Daejojeon, meaning the “pavilion of great creation,” is the queen’s bedchamber in Changdeok Palace. The pavilion has the king’s bedroom to the east of the central hall and the queen’s bedroom to its west. It is Treasure No. 816.



fields to pick leaves and feed silkworms and she demonstrated weaving with a weaving machine installed in the palace.

Above all other responsibilities, the queen consort of Joseon was supposed to give birth to a prince who would inherit the throne. The queen consort’s failure to produce a le-



7. Prince Yi U, a grandson of King Gojong, and Bak Chan-ju, a granddaughter of reformist politician Bak Yeong-hyo, pose for their wedding photo in 1935.

gitimate heir to the throne would likely lead to power struggles among royal concubines and their relatives, bringing about political chaos. In order to produce a healthy and wise son, the queen consort slept with the king on auspicious days picked by court astrologers and when she became pregnant, careful efforts were made to give good prenatal education. After the baby was born, a healthy and good-natured nurse was chosen to rear the child. When the queen consort failed to conceive a son, she sometimes raised a boy born to a royal concubine as if it was her own child.

#### From Queen Consort to Regent Dowager

When the king died, the widowed queen consort of Joseon emptied the middle court, or *jungjeon*, and moved to the queen dowager’s residence located in the serene rear court. Actually, many queen consorts were widowed at young age, even in their twenties. This means the succeeding king was too young to rule on his own and the queen dowager could not spend her remaining



8. Gytotaejeon, meaning the “pavilion of union and peace,” is the queen’s bedchamber in Gyeongbok Palace. The pavilion has rooms with heated-floors flanking a wood-floored central hall and an elegant rear garden, named Mount Ami (Emei).

days quietly. Widowed queen consorts often found themselves acting as a regent.

#### Ruling from Behind the Bamboo Screen

Queen Jeonghui (1418-1483), or Lady Yun, the consort of King Sejo, the seventh ruler, was the first Joseon queen dowager to assume the regency for her teenage son on the throne. In accordance with the Confucian ethical principle, however, even a queen dowager was not supposed to meet with male courtiers face to face, so they talked across a bamboo screen. A queen mother’s regency, called *suryeong cheongjeong*, meaning “ruling from behind the bamboo screen,” shielded the young monarch from possible infringement of his authority.

When Sejo died, his son Yejong took over the throne at 19, but as he was too immature to rule by himself, Queen Jeonghui accompanied him in handling every state affair. Although she faced limitations in her indirect rule due to constraints of the times, she demonstrated significant political power as the

most senior person in the royal household. In a sense, she set an example of being an active politician despite gender discrimination prevalent in Joseon society.

From a private woman to the top administrator of the female hierarchy in the royal household, the mother of the nation and the regent dowager protecting the throne from behind the bamboo screen, the queen consorts of Joseon must have waged solitary struggles throughout their lives against as many daunting challenges as their powerful husbands faced. ☺



9. Photographs of Joseon queens from the last years of the dynasty. They are, from left, Empress Sunjeonghyo, the wife of Emperor Sunjong, the last monarch of Joseon; Consort Sunheon, or Lady Eom, second wife of Gojong; and Yi Bang-ja, the Japanese wife of King Yeongchin, the last crown prince of Joseon.





## Aesthetic of Humor and Satire in Korean Mask Dance Dramas

Text by Choi Joon-sik | Professor of Korean Studies, Ewha Womans University

Photos by National Research Institute of Cultural Heritage

Mask dance appears in almost all the video material introducing Korean culture to overseas audiences. An integrated performing arts genre combining music, dance and theatrical elements as well as aesthetics of humor and satire, Korean traditional mask dances epitomize the arts of the masses.

### From Palace Clowns' Arts to Popular Culture

Among a number of traditional mask dances handed down in different regions across Korea, the Hahoe version continues to be performed relatively more often in its native village, drawing outstanding audience response. The Hahoe Mask Dance (*Hahoe Talchum*) was originally performed at the communal rites of villagers or shamanic rituals for individual patrons in Hahoe, a historical village in southeastern Korea. The performers were not professional entertainers but local villagers.

Unlike this version originated from village rites, some traditional mask dances have their roots in entertainment shows staged in public arenas like markets. The mask dance of Bongsan, now in North Korea, and Goseong,

in South Gyeongsang Province, belong to this type of mask dances. The Bongsan Mask Dance (*Bongsan Talchum*), originated in the northwestern province of Hwanghae, is probably better known than any mask dance in this category. In the central province of Gyeonggi, near Seoul, the *Yangju Byeolsandae Nori* has long been known as a typical mask dance version. The southeastern province of Gyeongsang has *Goseong Ogwangdae Nori*, originating from Goseong, and *Dongnae Yayu*, from Busan area.

1. A young female shaman performs a drum dance in *Songpa Sandae Nori*, a folk mask dance drama which is handed down in Songpa, in southeastern Seoul.



2. Gaksi mask  
National Treasure of Korea  
No. 121.



3. Bongsan Mask Dance (*Bongsan Talchum*) is being performed. It is Important Intangible Cultural Heritage No. 17.



Despite geographical distances, all these mask dance versions deliver the same storyline but some differences in detail. They commonly have acts relentlessly insulting noblemen, ridiculing apostate Buddhist monks, and depicting a marital conflict involving a concubine. The backbreaking lives of commoners make another frequent theme.

The regional versions of Korean traditional mask dance developed around similar storylines because they all derived from entertainment events in the royal palace. Professional entertainers belonging to court offices like Narye Dogam and Sandae Dogam staged performances at major palace events. But these court offices were dissolved in the mid-

Joseon period under the growing influence of Neo-Confucianism. As a result, the palace clowns were cast away into a life of wandering from village to village to earn a living by performing for private audiences.

Thus the different mask dances based on similar plots spread across the country. The lion dance, constituting a separate act in many Korean traditional mask dances, attests to their common roots in palace entertainment. Although the lion did not exist in Korea, the Joseon palace entertainment accepted the lion motif from traditional Chinese dramas, which was later retained by court entertainers dispersed to private communities. As its name suggests, the Bukcheong Lion Play (*Bukcheong Saja Noreum*), widely performed in the northeastern region of Hamgyeong, has a lion as the lead character.

#### The Sole Affordable Vent for Social Distress

As for the social function of mask dances, the Hahoe dance is a typical case of a communal

4. Dongnae Field Play (*Dongnae Yaju*) is performed at the local market in this photo from the 1920s. It is Important Intangible Cultural Heritage No. 18.



5. A scene from Bukcheong Lion Play (*Bukcheong Saja Noreum*), originated from Bukcheong County, South Hamgyeong Province, now in North Korea. It is Important Intangible Cultural Heritage No. 15.

activity to ease distress arising from class discrimination, thereby contributing to unity among villagers. For example, in the dialogue in the Act of Noblemen, two noblemen appear, one of them boasting of his knowledge in Chinese classics, saying, “I know the Eight Books and Six Classics (*palseo yukgyeong*), not just the Four Books and Six Classics (*saseo yukgyeong*).” His dull-witted companion, trying to conceal his ignorance, responds nonchalantly, “What’s that?” Then,

Choraeng-i, a servant, intervenes, “That’s the Tripitaka on 80,000 blocks (*palman dae-jangyeong*), a blind man’s eyeglasses (*bong-sa angyeong*), a virgin’s menstrual period (*cheonyeo wolgyeong*), a servant’s annual salary (*meoseum saegyeong*), and so on, you know.” It’s an incredible insult thrown in the noblemen’s faces.

In traditional Korean mask dances, noblemen are unanimously depicted as helpless



6. A painting from the Joseon period depicts a mask dance.





7. The wedding night from Hahoe Mask Dance.

idiots. How was this possible in a strict class-oriented society like Joseon? It was because once a whole year servants and commoners were permitted to make fun of their oppressive noblemen masters to relieve their pent-up stress and frustration. It was a kind of strategic release valve of the elite class to prevent any attempt by the oppressed masses to overthrow the discriminative social structure.

#### Indispensable Attraction at Big Markets

The mask dances performed at market-places had somewhat different motives. The famous mask dances of this ilk included *Songpa Sandae Nori*, which was performed at a market near the ferry site at Songpa by the Han River, in southeastern Seoul. The market here was a major commercial center for merchant ships that brought goods from Gwangju to sell in the old capital area. Mask dance performances attracted more people, which meant more transactions, so big merchants patronized the dance troupes.

When a market opened at Sariwon, in Hwanghae Province, now in North Korea, some 20,000 people are said to have gathered especially when Bongsan Mask Dance was performed. Merchants sponsored the shows, which proved to be a profitable investment. With generous financial support from big merchants, the mask dance became increasingly refined in terms of technique, costume and props. This is how the Bongsan



8.

8. A Buddhist monk and young women in Songpa Mask Dance (*Songpa Sandae Nori*), originated from Songpa ferry, southeast of the old capital. It is Important Intangible Cultural Heritage No. 49.



9. Students learn how to perform traditional mask dance.

dance became an outstanding masterpiece.

#### Funny Lines and Theatrical Elements

The mask dances constituted an integrated performing arts genre representing folk culture of the late Joseon period, along with the *pansori* epic chants. A remarkable array of characters appeared in the mask dances: the leading man and a nobleman's servant named Malttugi, Buddhist monks, a shoe vendor who is a typical commoner, a shaman, a wandering playboy, a leper, a butcher, a dancing boy, a monkey, a lion, and so on. Each of these characters candidly revealed his/her views or the culture of the social class he/she belonged to.

The funny and witty lines were delivered with exciting music, dance and theatrical elements. Hence the consummate folk arts evolved to enchant audiences beyond the barriers of time and space. Mask dances provide vivid clues to the cultural identity of Korean people. Two of the most refined

versions can be watched, on relatively regular basis, at Seoul Nori Madang, an outdoor stage for folk arts in Songpa, southeastern Seoul; and Hahoe, a historical village in Andong, North Gyeongsang Province. 🌀



10.

10. A monkey and lion mask.





# Natural Mineral Water Helps Improve Health Three Spring Sites Named Natural Monuments

Text by Kim Hak-beom | Professor, Department of Landscape Architecture,  
Hankyong University  
Photos by Graphickorea & Goodimage

In the beginning, the earth was created with land and water, in which living things were born. Inarguably the most essential substance of life, water is the main component in all living things. Some 65-70 percent of the human body, for example, is simply water.

## A Crucial Factor of Human Life

Water has been an indispensable element of civilization, exerting an enormous influence on the rise and fall of villages, cities and states. All the ancient civilizations flourished near the river beds, where people constantly studied how to manage and control the water and how to use it conveniently.

## Notions about Therapeutic Water

From antiquity Koreans believed that water had therapeutic effects. Ancient literature abounds with records about spa waters used to cure skin disease and natural mineral waters consumed to heal different illnesses. These practices continue until today. For example, the mineral water from Chojeong, in North Chungcheong Province, remains a famous mineral water brand, with its history dating back many centuries. A Joseon Dynasty collection of literary works, *Random*

*Prose of Korea (Daedong yaseung)*, says, “The *chosu* mineral water from Cheongju has a smell resembling black pepper and is known to be good for curing eye disease.” King Sejong (r. 1418-1450), who invented the Hangeul script, is said to have visited a spring site here for his eye problems. The sage king is known to have used mineral water often.

## Spring Sites Designated Natural Monuments

Most of natural mineral waters produced in Korea, called *yaksu*, literally “medicine

1. A monk scoops up fresh mineral water to make tea at Seonan Temple in Suncheon, South Jeolla Province.

2. A mineral water spring in Jangseong County, South Jeolla Province.







3. A mineral water spring continues to flow in mid-winter cold.

water,” are carbonated, showing a tendency of geographical concentration in several regions. Eighty-seven spring sites have been identified across the peninsula, 50 of them in South Korea and 37 in North Korea. Three provinces in South Korea have the densest clusters, 12 sites in Gangwon, 16 sites in North Gyeongsang, and three sites in Chungcheong.

The Cultural Heritage Administration designated three mineral water sites in Gangwon Province as “natural monuments” on January 13, 2011. In a detailed geological and topographical survey conducted in 2010, the three sites stood out in water quality, naturalness, scenic beauty, and cultural and historical value.

4. A stream flows down from Gaein Mineral Water Spring.



#### Osaek Yaksu: Natural Monument No. 529

This famous mineral water spring is in a broad rock alongside a deep valley stream flowing between Daecheong Peak, the highest summit of Mt. Seorak, and Mt. Jeombong to the south, in Osaek-ri, Seo-myeon, Yangyang County, Gangwon Province. This sparkling water contains large amounts of carbonic acid and iron, and unlike ordinary underground water, it has a high degree of major ionic solutes.

The name Osaek is said to be derived from a mysterious tree with five-colored flowers in the rear garden of nearby Seongguk Temple. Some say the name originated from the water’s five tastes.

#### Gaein Yaksu: Natural Monument No. 531

This is a very clean mineral water source located at Misan-ri, Sangnam-myeon, Inje County, Gangwon Province. At an unusually high altitude of 1,080 meters above sea level, it sits on the midslope of Jueok Peak, one of the five major peaks that comprise the basket-shaped, cozy contours of Mt. Gaein. A stream meandering along a valley through this mountain forms the upper reaches of the Soyang River.

This sparkling mineral water has a pungent fishy taste due to high contents of carbonic acid and iron as well as major ionic salutes. Iron enters the underground water in an alkaline environment and then surfaces and oxidizes, which results in red sediment. Hence the edges of the spring and its waterway are dyed in red.

Ji Deok-sam, a hunter from Hamgyeong Province, supposedly discovered the spring in 1891. The site, well connected to a nearby stream, is in a verdant forest of old pine, pine nut, spruce and fir trees, forming a healthy vegetative environment contributing to its pristine state.

#### Sambong Yaksu: Natural Monument No. 530

This mineral water source is in Gwangwon-ri, Nae-myeon, Hongcheon County, Gangwon Province. It is nestled amid three mountain peaks – Gachilbong, Sasambong and Eungboksan – hence its name Sambong, meaning “three peaks.” The site is within Sambong Leisure Forest, where coniferous trees such as Manchurian fir and yew, and deciduous trees such as *Betula schumidtii* and *Betula costata* form lush woods. The vegetation greatly helps keep the environment clean and maintain the superb water quality.

The spring originally gurgled forth through three holes, but currently only the main hole still functions; the others are clogged with natural debris. Another spring site is further down the slope, but its water has less carbonic acid and iron.

#### Mineral Water as Natural Heritage

Koreans have widely used natural mineral waters for a long time, recognizing their



5. A mineral water spring on the grounds of Bodeok Hermitage in Jechon, North Chungcheong Province.

hydro-therapeutic value. Therefore, the spring sites are preserved and managed as the nation’s natural heritage. The South Korean government has just begun designating important mineral water sources as natural monuments, but North Korea already has 11 sites under state protection as designated natural heritage locales. The South Korean government will have to explore and designate more mineral water springs, and carefully manage them to enhance their value as cultural and historical assets. ☺



6. Fresh mineral water spews out from a squirrel-shaped stone fountain on the compound of Sujong Temple in Namyangju, Gyeonggi Province.





## Doors Embody the Hearts of People

Text by Kim Gwang-eon | Professor Emeritus at Inha University;  
Chair of the Subcommittee on Folk Cultural Heritage, Cultural Heritage Committee  
Photos by Graphickorea & Goodimage

For some people, a door means the point of departure to somewhere. For others, a door can signify the opportunity to meet someone. A door provides private space for an individual, but it also can be a passage to public space. Koreans for ages have believed that a door can bring in, or carry away, both happiness and misfortune, and symbolizes human aspirations and wishes.

### In Korean Folklore, the Door has Various Meanings

In Korean, when you say you “opened the door,” it can mean that you “opened your shop for the day” or “started a new business.” Likewise, if you say you “closed the door,” you could mean you “closed your shop for the day” or “ended your business.” The door, or *mun* in Korean, is also associated with the ultimate passageway (*gwanmun*) in overcoming a big hurdle, or the gateway to a promising bureaucratic career, traditionally referred to as the “dragon gate,” or *deungyongmun*. An open door signifies welcome, while a closed door can indicate banishment, misfortune and severance. The narrow door suggests the difficulty in reaching heaven, while a house with twelve gates refers to a nobleman’s grand mansion.

In pre-modern Korea, the *namsadang* vagabond entertainers performed *mungut*, a rite at the entranceway, before executing their repertoire of exciting displays of music, dance and acrobatics. In more authentic rituals for appeasing the souls of the dead, the shamans began their rites by opening the door to welcome their deities.

A visitor to a nobleman’s house usually had to pass through three doors – the main entrance from the road, the middle gate to

1. A typical middle class home has a plain gate.



2. A Joseon Dynasty nobleman’s residence has inner gates dividing different quarters. (Seongyojang in Gangneung, built in 1703; Important Folklore Material No. 5)



3. A tall gate opens into a Confucian academy. (Macheon Academy in Naju)



the inner courtyard, and then the door of a room where he was to meet his host. The master's room consisted of the upper and the lower sections separated with a sliding door (*jangjimun*). If the visitor belonged to a lower social class than his host, he was not supposed to "ascend to the lower section of the room" so he usually stood in the upper section and talked across the threshold separating the two sections while his host sat in the lower section.

The tall gate of a nobleman's residence, rising high above the roofs of the servants' quarters stretching to either side, called *so-seul daemun*, showed off the lofty social status of the owner. Confucian academies honoring sage scholars also had this type of gates, overwhelming the nearby community.

These gates were originally designed for sedan chairs and palanquins to pass through, but gradually came to symbolize influential social status. Some gates had grooves across the threshold for wheeled sedan chairs to roll through. In contrast, ordinary people's houses had plain gates, called *pyeong daemun*, which often formed a part of the gate wing that also included a barn and an outhouse.

In an aristocratic residence, the middle gate leading to the master's outer quarters was normally taller than that to the ladies' inner quarters. Between these two quarters was usually a small side door made to connect the verandahs on each side, so there would be no need to step down to the ground when moving between the two quarters. In the upper-class houses in the western coastal region of South Chungcheong Province, a similar side gate separates the senior master's room and the kitchen area, or the mother-in-law's room and the daughter-in-law's room. Outer walls of the rooms are often covered with rain shutters (*binjimun*). Until recently, shops in cities had a set of similar shutters inserted into a groove in a preset order to increase safety.

#### Humorous Sayings about Life at the Grassroots

In traditional Korean folk beliefs, the door

was regarded as a sacred element. Therefore, in farming households, a bunch of mugwort stalks was hung over the gate on Dano, the Double Fifth, to repel evil spirits and pray for a blessed year. The mugwort stalks were cut at noon on Dano day, when the sun's positive energy (*yang*) was believed to reach its peak. Since remote ancient times, mugwort was considered a divine medicinal herb rich in negative energy (*yin*).

In another interesting case, the short narrow alleyways (*olle*) leading to farmhouses in Jeju Island often have low wooden poles (*jeongjumok*) on either side of the entrance so that a few wooden bars (*jeongsal*) can be placed across the alleyway. The crossbars served as a shield against wild animals as well as a sign that no one was home. No less importantly, the wooden poles and crossbars were considered door gods guarding the house and its inhabitants. Spirits were also believed to enter and exit through a door. Hence, before starting ancestral rites, Koreans light up their house and keep doors open to welcome the spirits of their ancestors.

The door is also an important motif in old folk sayings and proverbs. A baby left on the doorstep, referred to as "*gaegumeong baji*," literally "a foundling received through a dog hole," was more often than not regarded as a blessing that needed to be accepted and nurtured. Not only the door but also the doorsill was regarded as a sacred object. Many Koreans nearing their seventies must probably remember having been scolded by seniors in their family for sitting on a doorsill or putting a leg across it. In some farming villages, people still say these days that paddy ridges would fall if someone sits on a doorsill. There is even a saying that sitting on a doorsill would make a pregnant woman deliver a

disabled baby.

The threshold motif in old proverbs frequently involves irony and satire. When someone suddenly finds himself in a humiliating situation, they say, "He got beaten up with a stick no sooner than he crossed the threshold." When one means death can come any moment, he may say, "The netherworld is under your threshold." When one falls short of completing a task in spite of much effort, he could say, "After going all the way I was short of crossing the threshold." A more miserable situation is suggested by saying, "It's like dying upon crossing the threshold after traveling a thousand miles."

Our forebears envisioned that doors have a face. Hence a door frame was called the "door face" and it was said that "an overly thick or thin jamb on the door face portends a bad luck, and a door face made of chestnut wood will keep out thieves." Indeed, like a human face, a door reveals the character of the person who uses it. In the old days, many houses in Korean farming villages had no gate, let alone fences around them. However, everyone imagined there was a gate and knew where to enter and when. Our ancestors were aware that the most important door existed in their minds and that by opening the door they could embrace the whole universe. 🌀

4. A few wooden cross-bars function as a gate for farmhouses in Jeju Island.



5. A demon-faced doorknob is believed to have the power to expel evil spirits.





## Gongju, Old Capital of Baekje, Blessed with History, Culture and Nature's Beauty

Editor's Note: This section is the last installment of a four-part series introducing Korea's four ancient capitals – Gyeongju, Buyeo, Iksan and Gongju – which are designated under the "Special Act on the Preservation of Ancient Cities."

Text by the Cultural Heritage Administration  
Photos by Graphickorea & Goodimage

Gongju was the capital of the Baekje Kingdom for five reigns over 64 years, from 475 when King Munju moved his seat of throne here from Wire Fortress, which is present-day Hanam, in Gyeonggi Province, until 538, when King Seong again moved the capital further south to Sabi Fortress, which is Buyeo today. Ungjin, an ancient name of Gongju, is a Chinese transcription of *goma naru*, meaning a "bear's ferry landing." A cozy basin with the northern end of its hilly terrain touching the Geum River, Ungjin had outstanding strategic benefits in terms of defense and waterborne transportation. The area has many historic sites dating to its days as a royal capital, including royal graves, mountain fortresses, outdoor pavilions, military command posts and underground remains of what is assumed to have been a royal palace.





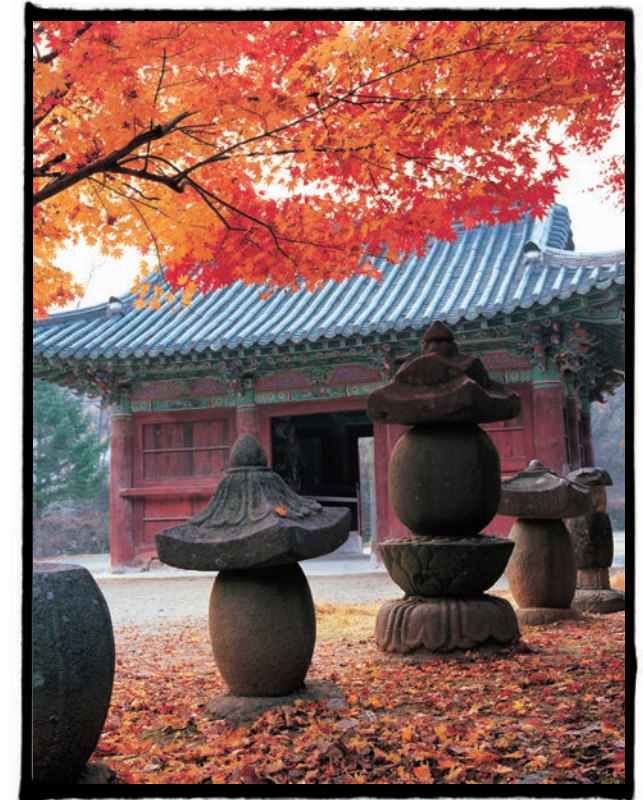
The summit ridges of Mt. Gyeryong, which was so named as it resembles "a dragon with a cock's comb."



Twin stone pagodas from the ruins of Cheongnyang Temple stand on the grounds of Donghak Temple.



The Geum River flows through Jeolla and Chungcheong provinces into the West Sea.



The entrance of Magok Temple.





Magoksa is a famous Buddhist temple on Mt. Gyeryeong. It was founded by Vinaya Master Jajang in 643.



An arched staircase on the grounds of Gap Temple.



A pond inside Gongsan Mountain Fortress.





## The Goryeo Canon Blocks: A Printing Revolution

Editor's Note: This article has been contributed in commemoration of the millennium anniversary of the first edition of the Tripitaka Koreana this year. The second set of woodblocks, produced in 1236-1251 and housed at Haein Monastery, are inscribed on the UNESCO Memory of the World Register, and its depository buildings on the World Heritage List.

Text by Lewis Lancaster | Professor Emeritus of East Asian Languages and Culture,  
University of California, Berkeley  
Photos by Cultural Heritage Administration

1. A print from the first edition of the Tripitaka Koreana, the world's second Buddhist canon in Chinese, which was compiled in 1011-1087 during the Goryeo Dynasty in Korea. It was based on the Kaibao edition, the world's first compendium of Chinese Buddhist scriptures compiled in Northern Song Dynasty.

The project in 1011 C.E. during the Goryeo Dynasty to make a set of printing blocks for the Buddhist canon was an effort that would have lasting and significant influence in Korea. While printing on a very small scale was going on in Korea, as it was in most of East Asia prior to the 11th century, the carving of blocks for the entire Chinese language Buddhist canon was nothing less than a revolution.

It is one thing to make single pages, almanacs, and single volumes, and it is quite another level of technology to produce thousands of pages that comprise a complete set of information.

The Goryeo Dynasty set out on the project of using printing in this new fashion and by the end of the dynasty, they would make

two sets of blocks, the second still existing at Haein Monastery. This latter one is now compromised of over 80,000 blocks carved on both sides for a total of more than 160,000 pages. The scale of such printing can hardly be compared to previous efforts which were often done in a variety of formats and standards. In order to achieve a unified set of printing blocks for the thousands of pages in the canon, the technology had to develop standard formats to be followed by each carver and this included decisions about how many lines to a page, how many characters to a line, and what additional metadata should be included on the block such as names of carvers. The production of such a large number of blocks also required secondary technology for dealing with the type of wood, the treatment before carving, preservation after carving, storage facilities, and usage.

It was no small matter to produce a set of blocks the size of the Buddhist canon. A carver could do no more than 150 characters in one day. If we apply this to the Haeinsa

blocks with over 52,000,000 characters, we calculate that it would take 150 to 200 carvers working full time for seven years to complete the task. The cost was not only the actual carving, it included preparation of the boards for the carver, making a manuscript copy that would be pasted on the board as a guide for the cutting of each outline, and finally the preparation of thousands of pages of paper for the rubbings. Such an outlay of resources was often only possible for the royal courts, although in the Southern Song large monasteries took up the task and a wave of private sets of blocks appeared.

2. The wooden pavilions at Haein Temple, where the printing blocks of the Tripitaka Koreana are housed. The Tripitaka depository, Korea's Treasure No. 52, was inscribed on the UNESCO World Heritage List in 1995.





3. A reenactment of the transportation of the Tripitaka Koreana woodblocks from Ganghwa Island to Haein Temple.



This large scale effort started in the 10th century. In 972 C.E., the preparation of a printed version of the Buddhist canon began in Chengdu, sponsored the Northern Song court. It would, by the end of the work, be a collection of blocks that represented 1,087 texts covering 122,973 pages. The printing of the canonic material from these blocks was transferred in 982 C.E. to Kaifeng, the capital of the Northern Song. Within a decade, in 991 C.E., Goryeo received a copy of these printed pages. Ten years later, the carving of a set of blocks under the Goryeo court was underway. It was the start of carving the Goryeo set of blocks in 1011 C.E. that we celebrate this year.

4. A printing block for the Tripitaka Koreana, which consists of 81,258 woodblocks.



Both the Northern Song and Goryeo faced a common problem on their northern boundary. That was the incursions from the grow-

ing strength of the kingdoms outside of the Han sphere, especially the Liao. Battles with Liao were a major issue for the Goryeo court as they were with the Northern Song. In 1010 C.E., the Khitan forces said to number 400,000 attacked Goryeo. Just as the Northern Song turned to the Buddhist canon for merit and legitimacy of rule, so too, one of responses of the Goryeo court to the Liao invasion of 1010 was investing in the Tripitaka printing blocks. It may be that the carving was less a vision of the new technology of printing and more an activity that was seen as a method of establishing through meritorious action, the kingship of the ruler. We see a repeated pattern later in Goryeo when the Mongols invaded. The court initiated the carving of the second set of blocks in the 13th century as an attempt to reestablish legitimacy in the face of conquering forces within the kingdom and exile from the capital.

Although printing had come to the Goryeo with the preparation of blocks in 1011 C.E., we wonder about the use of them. Those blocks were preserved for more than 200 years before being burned around 1232. Records give us little information about the use

made of them. Were these blocks seen as the source of prints? Or was it the case that the very act of carving and the merit acquired by doing so was sufficient and there was no strong impulse to use the blocks for actual printing? It was not until 1101 C.E. during the reign of King Sukjong that the Printing Office was formally established, so we wonder what fashion of activity related to the blocks had been in place. The fact that multiple rubbings from the blocks can be found on Tsushima, Iki, and in Kyoto at Nanzenji temple suggests that a number of sets of the rubbings were being exported along the ancient trade routes to Japan. These prints indicate that eventually there was dissemination outside of Korea.

In Goryeo, printing soon made a major impact on the availability of various types of information. Printing made its way into a number of areas of life, especially medicine. For the first time, medical books could be printed in large numbers and distributed. This contrasted with previous times when such books were rare and often kept secret by those who held them. By 1058 C.E., nine of the major Chinese books on medical practice had been printed in Korea and in 1226 C.E. the *Hyang-yak Gugeupbang* (*Emergency Remedies of Folk Medicine*) had been put into print. Mathematics was also an area that profited from printing and Goryeo began to produce a number of important volumes in this discipline. Printing in its turn brought about a new activity of collecting books by private individuals. Eventually, this activity led to library science and methods of archiving and curating collections of books.

In the present day, we are experiencing something similar to what happened in 11th century Korea. The digital world is changing the



5. The Tripitaka woodblocks are vertically placed in two rows on wooden shelves.

way in which we store and use information. It is a revolution in scale because instead of individual books and magazines, we now have complete collections of billions of words that can be searched and analyzed. Buddhism has seen three major revolutions of technology. The first was writing, then printing, and now electronic means for making and duplicating textual data. It is important to look back to 1011 C.E. to see how the introduction of this new technology was accomplished and the changes it caused. We can, in this way, have a clearer understanding of our situation as we cross the boundary into a new era of information dissemination. 🌐



6. A monk demonstrates making a print by using a sutra woodblock at Haein Temple.



## Korean Cultural Properties in Japan Ogura Collection at Tokyo National Museum

Text & Photos by Cultural Heritage Administration

The Tokyo National Museum houses some 110,000 artifacts. Of these, about 1,500 artifacts are from Korea and a large majority of them are from the collection of Japanese businessman Ogura Takenosuke. They include a remarkable variety of relics, such as roof tiles and a bronze ornamental fitting in the shape of armor of the Three Kingdoms period, and a gold crown of the Gaya period.

### Korean Cultural Objects Carried to Japan

The Tokyo National Museum, founded in 1872, is one of Japan's most prestigious museums. The museum houses some 110,000 artifacts, which include about 1,500 Korean objects. Most of these Korean objects were carried away by two Japanese collectors, Ogura Takenosuke (1870-1964) and Karube Jion (1897-1970), during the early 20th century. Koreans should find displays at the museum's Asian Gallery to have a very familiar atmosphere. It is because they are from the famous "Ogura Collection," which consists of Korean art objects.

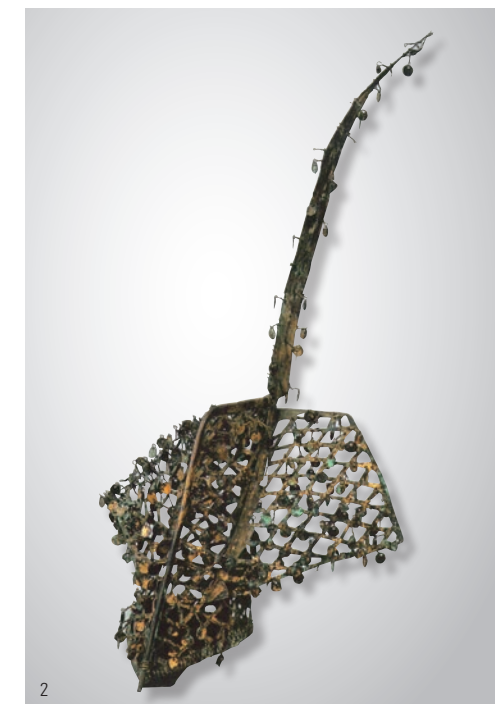
### What is the Ogura Collection?

The Ogura Collection refers to some 1,000 art and craft objects and archaeological ma-

terials collected by Japanese businessman Ogura Takenosuke in Korea in the early 20th century. Ogura arrived in Korea in 1904, after graduating from Tokyo Imperial University's Department of Law, and worked for Gyeongbu Railroad Inc. as an accounting clerk before founding Namseon Unified Electric Co. by merging all existing electric firms. Namseon Unified Electric was the largest electric company in Korea at the



1



2

1. An armor-shaped bronze ornamental fitting excavated from Gyeongju, North Gyeongsang Province. (Height 23.8cm, width 17.8cm)

2. A gilt-bronze headgear with openwork design, excavated from Changnyeong, South Gyeongsang Province, is dated to the fifth-sixth century Silla period. (Height 41.8cm, width 21.3cm)





3. Tokyo National Museum.

time, through which Ogura amassed wealth. In the 1920s he started to collect Korean art objects, earning a notorious reputation for his excessive eagerness. After Japan was defeated in World War II, he went back to Japan, carrying his art collection in a smuggler's ship. He founded the Ogura Collection Preservation Foundation to manage his Korean art collection. After his death, his son Yasuyuki donated the collection to the Tokyo National Museum in 1982.

#### Extensive Collection Covering All Areas

The Ogura Collection covers all areas of art and archaeology, including paintings, sculptures, handicrafts, documents, costumes, and archaeological materials. Since Ogura gathered ancient art objects through a nationwide network, he could obtain many valuable pieces of high academic value in different areas. Among particularly remarkable objects is a gilt bronze headgear with openwork design, excavated from Changnyeong, South Gyeongsang Province, and dated to the fifth-sixth century Silla period. A comparable Silla headpiece made of birch bark has been excavated, but this is the only known gilt bronze headpiece in such a rare style.

A bronze ornamental fitting in the shape of armor is another peerless object. Rated among the most valuable pieces in the collection, the bronze fitting is skillfully carved with patterns regarded as prototypes of early painting style.



4. A gilt-bronze Vairocana image presumably made in the ninth century Unified Silla period. (Height 52.8cm)



5

#### Armor-shaped Bronze Fitting

The armor-shaped bronze piece, which is believed to be over 2,000 years old, displays craftsmanship on par with objects from China. It has been classified as a treasure-level object in Japan, which means the object cannot be taken out of Japan without permission from the Japanese authorities.

A gold crown of Gaya also shows advanced skills reminiscent of those of Silla as well as bronze mirrors decorated with extremely fine linear designs and roof tiles from the Three Kingdoms period.

In recognition of the prominent value of the collection, the Japanese government has designated eight objects, including the Gaya gold crown, as "important cultural properties," and 31 objects, including the armor-shaped bronze fitting, as "important art objects." Hence these objects are under state management.

#### Healthy Views of History and Culture

Cultural heritage of a nation crystallizes traditional culture created by generations of ancestors who possessed outstanding insights.



6

5. A hexagonal wooden box embedded with silver sheet cutout, a very rare object simply known to have been excavated from South Gyeongsang Province. (Height 7.5cm, diameter 11.2cm)

6. A sixteen-lobed silver box with a chrysanthemum-shaped cover. (Height 3.2cm, diameter 4.7cm)

This is why the nation needs open-minded and objective attitudes toward Korean cultural assets in other countries. Before trying to return the Korean cultural assets that were carried away by unjustifiable means amid the tumult of history, we need first to have deeper interest in the displaced objects to increase our understanding of their intrinsic historical and cultural value. ☺



7

7. Buncheong bottle with underglaze iron painting of lotus and fish design produced at a kiln near Mt. Gyeryong in Chungcheong Province in the 15th-16th century Joseon period. (Height 28.2cm)





## Salt Crystals Bloom in Hot Sunlight Solar Salt Production in Sinan County

Text by the Cultural Heritage Administration

Photos by Simong Agency & Goodimage

The history of salt consumption goes back many millennia but mystery surrounds the beginning. Did someone happen to find, by chance, some salt crystals in a seaside rock pool after seawater was evaporated? That is just one supposition. There simply are no conclusive answers as to when and how mankind began to produce salt.

### History of Salt Manufacture in Korea

Korea has no rock salt deposits, which means its sole source of domestic salt is seawater. In the past, Koreans produced salt by evaporating containers of seawater in the sun and the wind and then boiling the condensed brine in the final stage. But this method was expensive so Koreans imported cheap Chinese salt until the 20th century. Chinese mined mineral salt from natural deposits.

The Japanese introduced solar salt to Korea in 1907. During the colonial period that soon followed, salt was an important item for exploitation, along with rice, as it provided the means for weapons production. The Japanese built rail lines connect-

ing Incheon port to Suwon, and Suwon to Yeosu, to efficiently transport quality salt from western coastal areas and rice from the fertile granary of Yeosu.

Until national liberation in 1945, Korea's salt farms were developed mainly around Kwangnyang Bay near the mouth of the Taedong River, now in North Korea. After the Korean peninsula was divided in 1948, the South suffered from an annual shortage of 100,000 tons of salt until the outbreak of the Korean War in 1950.

At the end of the war, the situation was even worse. Yeonbaek Salt Farm, which had been the largest salt manufacturer in



1. Piles of salt harvested at Taepyeong Salt Farm.

2. Juan Salt Farm at Incheon in a photo dated 1964.





3. Taepyeong Salt Farm in Sinan County.

the South, was handed over to the North during the war and other salt farms were destroyed. The government responded by beginning development of state-run salt farms while encouraging salt manufacture in the private sector. As a result, the nation achieved self-sufficiency in salt supply by 1955.

Two large salt farms opened during these chaotic years. Daedong Salt Farm opened on Bigeum Island, off the southwestern coast in Sinan County, South Jeolla Province, in 1948. It is now Modern Cultural Heritage No. 362. In 1953, Taepyeong Salt Farm was built by connecting two small islands in Sinan County to help provide livelihoods for North Korean refugees.

4. A salt storage.

5. Harvested salt is stored to age before being shipped to market.



### Bigeum Island, Korea's Mecca of Solar Salt Production

Residents of Bigeum Island formed the Daedong Salt Farm Union in 1948, and built a big salt farm over 100 hectares of coastal mudflats. The salt manufacturing business increasingly thrived and by the early 1960s, workers at the farm would cry out with joy that their wallets were so swollen they would burst open. They said the island's name, Bigeumdo, meaning the "Island of Flying Birds," should now be the "Island of Flying Money," which had the same pronunciation.

Bigeum Island thus became the Mecca of solar salt production in Korea. An education institute for solar salt engineering was established on the island to produce expert engineers, who would help construct solar salt farms along the coastal regions of Jeolla provinces.

As their boats approach Gasan Dock, the gateway to this island, most visitors find themselves overwhelmed by the vast expanses of sun-dried salt pans unfolding before their eyes. First catching their attention is Daedong Salt Farm, beyond which

salt flowers blossom over numerous pans in the sun's burning rays. Beholding the magnificent scene is a statue of Bak Sam-man, a pioneer local salt farmer, turning a water wheel.

### Taepyeong, Korea's Largest Salt Farm

In 1953, soon after the Korean War ended, Taepyeong Salt Farm was built to increase salt production as well as provide livelihoods for North Koreans who fled to the South during the war. Now the nation's largest salt farm with 15,000 tons of annual production, it occupies 4.62 million square meters of land created by draining seawater from the mudflats between two adjacent islands, Jeungdo and Daechodo. The solar salt produced at this single farm, designated Modern Cultural Heritage No. 360, accounts for 5 percent of the nation's total salt production.

### From Seawater to Salt

A salt farm has three-stage facilities: seawater storage basins, concentration ponds and crystallization fields. Seawater is transferred from storage basins to concentration ponds, also called condensers. Then the brine, which consists of 3 to 8 percent salt, is evaporated with the energy of the sun and the wind to increase the salt content up to 22-25 percent. The brine is moved through a series of ponds, as its saline level rises and when the concentration has increased the appropriate level, the brine goes into crystallization fields. This process normally takes some 20-25 days, if there is no rain. In case of rainfall, the brine is put in storage tanks. Salt farms typically have six tanks, one each for the different degrees of salt content. Salt is harvested when the concentration degree rises to 27-30 percent. The harvested salt is

removed of bitterns and matured for about a year before being shipped to market.

### Relationship between Salt and Life

Salt has long been an indispensable food condiment and preservative. It is the oldest among all food condiments used by man and unlike other tastes such as sweet or sour, it cannot be replaced with other substances. As Koreans consume more grain as a staple food, they tend to favor salty side dishes. Moreover, salt-preserved or pickled foods have been well developed in Korea, thanks to its marine environment surrounded by seas on three sides, where salt can be easily produced. In the old days when food ingredients were not so abundant, salt was a precious condiment for seasoning rice balls. Bitterns removed from salt producing process are useful for making bean curds and sorting out bad grain seeds.

Watching the salt crystals appear and grow, one realizes that life recycles through minerals. A man dies and returns to earth, from which a new life is born. In ancient times, our forebears discovered an essence of life in nature – in a grain of salt. We can be reassured of this fact on a salt farm. Then we realize man is just another life form sharing Earth with nature – that man and nature are one. ☺



6. Salt is an essential food condiment.

# KOREAN HERITAGE

Quarterly Magazine  
of the Cultural Heritage Administration

Cultural Heritage Administration,  
189 Cheongsu-ro, Seo-gu, Daejeon, Republic of Korea  
Tel | 82-42-481-4739 Fax | 82-42-481-4759  
<http://english.cha.go.kr>

Published		December 1, 2011
Published by		Cultural Heritage Administration Republic of Korea
Publication management		Director of International Affairs Division
Content coordination		Yeo Sung-hee, Park Jung-eun, Kim Min-ok
Translation		Lee Kyong-hee
Proofreading		Ted Chan
Design · Editing		Graphic Korea Co., Ltd
Printed by		Graphic Korea Co., Ltd

Cultural Heritage Administration, 2011

This publication is copyrighted. No part may be reproduced  
by any process without written permission.

copyright © Cultural Heritage Administration