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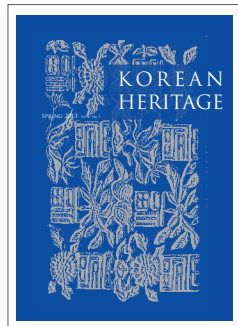
KOREAN HERITAGE

Quarterly Magazine
of the Cultural Heritage Administration

KOREAN HERITAGE



SPRING 2013



Cover

Blue symbolizes spring. 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 a pattern of gold leaf imprinting. For more story on this, please see p. 44.

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CHA News Vignettes

Airang Inscribed on the UNESCO List for the World to Enjoy

Airang, a popular lyrical folksong, made its way onto the Representative List of UNESCO at the 7th Session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage held from 3 to 7 December 2012 in Paris. Close to the heart of Korean people, Arirang goes beyond the boundaries of music and has been entrenched as a cultural symbol: there are a series of dramas, movies, and literary works named after it. Arirang is the only nomination dossier that was unanimously recommended to be inscribed by UNESCO’s evaluation sub-committee.

Seoul City Wall Taking the First Step to Become World Heritage

The Seoul City Wall was inscribed on the Tentative List of the World Heritage Convention in November 2012. King Taejo, the founding monarch of the Joseon Dynasty, moved his throne to Hanyang, the present-day Seoul, in 1394 and in 1396 ordered the construction of fortifications to protect the capital. The walls running 18.6 km around the capital served the purpose for as long as 514 years from 1396 to 1910. Standing along the ridges of the mountains surrounding Hanyang, the defensive system naturally mingles with surrounding nature, amplifying the capital’s scenic beauty.

On-site Press Briefing on the Restoration of Sungnyemun, the South Gate of Seoul

The Cultural Heritage Administration (CHA) held a press briefing on the reconstruction of the South Gate on 14 February 2013. Sungnyemun, also called the South Gate, was set on fire and burnt down to ashes in 2010. During the presentation, CHA gave explanations on restoration achievements, future plans, and differences before and after the reconstruction. The completion ceremony was originally scheduled for December 2012, but was delayed due to an exceptionally harsh winter preventing the construction from proceeding on schedule. The reconstruction is 94 percent complete as of February and will be finished in April, after which an auspicious date will be set for its official opening.

Azalea Flower Cake, an Eye Candy for a Spring Picnic

Seasonal flowers make good ingredients for rice pancakes. Azalea blossoming in spring is the most representative ingredient for flower pancakes, or *hwajeon* in Korean. Rice dough is pressed flat on a pan, flipped over several times, slightly fried on both sides, and then topped with azalea flower petals.

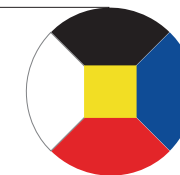
When azalea is in full bloom in April, groups of housewives along with their family members went on picnics to a nearby stream or mountain during the Joseon Dynasty (1392-1910). They plucked azalea flowers and made flower pancakes. Enjoying flower cake, they indulged themselves in nature, singing and dancing. Men would write lyrical poetry inspired by mother nature, while women would wash their hair in flowing streams. It was a rare chance for women in the Confucian-based society of Joseon to get released from household chores and entertain themselves.

Historic records of azalea cake and spring picnics trace back to the Three Kingdoms Period (1st-9th century) and Goryeo Dynasty (918-1392). Joseon kings and queens also had spring picnics in the palace. Azalea pancakes are still enjoyed all over the country, and this traditional custom today has developed into local azalea festivals. Myeoncheon Azalea Folk Festival in Chungcheongnam-do Province and Goryeosan Azalea Festival in Incheon are held every spring.



Korean Flavor

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C O N T E N T S



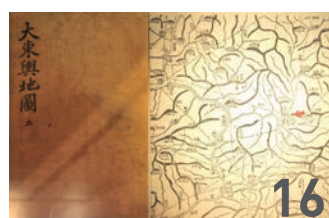
Seoul City Wall

Central to the Cultural and Historic Landscape of Seoul
Capital City's Fortifications, Seoul City Wall



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Intangible Heritage

Highlighting Glamour and Dignity to Royal Dresses
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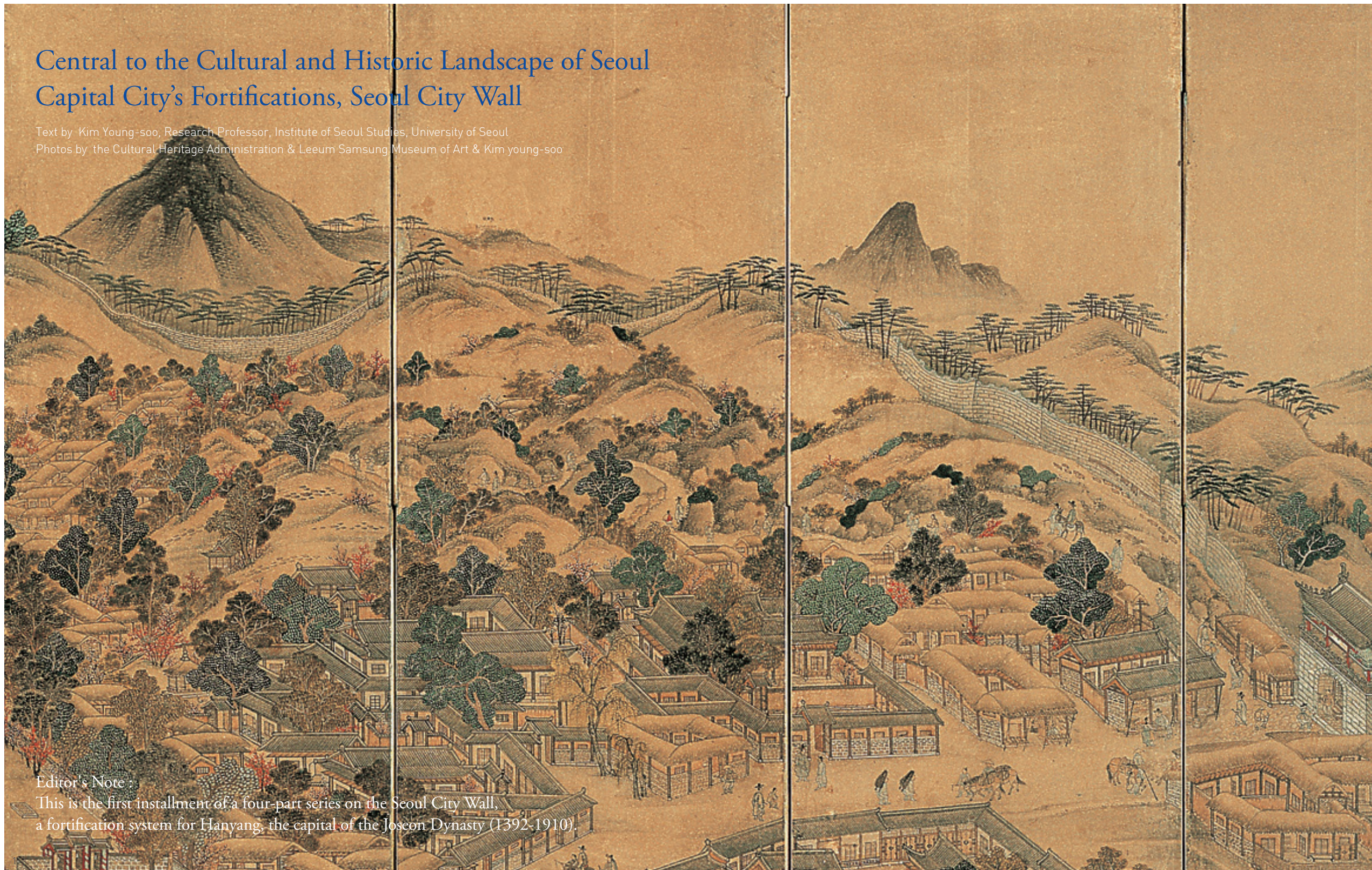
Central to the Cultural and Historic Landscape of Seoul Capital City's Fortifications, Seoul City Wall

Text by Kim Young-soo, Research Professor, Institute of Seoul Studies, University of Seoul

Photos by the Cultural Heritage Administration & Leeum Samsung Museum of Art & Kim young-soo

Editor's Note :

This is the first installment of a four-part series on the Seoul City Wall, a fortification system for Hanyang, the capital of the Joseon Dynasty (1392-1910).



1. Part of Gyeonggi gamyeongdo, *The Picture of the Gyeonggi Office and the Surroundings* (Donuimun area).

Hanyang, the capital of the Joseon Dynasty, was enclosed by defensive walls. The walls protected the capital for more than 500 years and has been well preserved until today, speaking volumes about the history and culture of Hanyang, the present-day Seoul.

Constructing Walls Surrounding Hanyang, the Capital of Joseon

King Taejo, the founder of Joseon, relocated his throne in 1394 from Gaegyeong, the old capital of Goryeo (918-1392), to Hanyang. Following the principles of Confucianism and *pungsu*, the traditional geomancy theory, he selected the sites of key facilities such as the main palace, an ancestral shrine, and an altar for the gods of earth and grain, and ordered their construction. Then in 1396, the Office of City Wall Construction, Doseong chukjo dogam, was established, and the erection of the Seoul City Wall was initiated in earnest.

2. A rubbing of one of the record stones with the Chinese characters of "Gang ja yukbaek cheok," meaning that the fortress's 48th construction section measures 180 m. Gang (崗) is the 48th character of *The Thousand Character Classic* (千字文), and cheok is a traditional Korean measuring unit with one cheok being about 30 cm.

The construction site was divided into 97 different sections, each section named after the first to 97th characters from *The Thousand Character Classic* (千字文). Sections starts from Mt. Bugaksan with the first character *cheon* (天), and, going clockwise, ends with the 97th character *jo* (甲). For the construction, ordinary people were mobilized from every corner of the country with its number totaling 118,070.

When the defensive system was first established, walls were made of stones on mountainous areas and of earth on flatland. About 25 years later in 1422, the walls underwent a large-scale reconstruction, and the earthen parts of the walls were replaced with stone to a major extent.

3. *Suseon jeondo*, National Treasure No. 853. *Suseon* refers to Seoul. The map was made by Geographer Kim Jeongho between the 1820s and the 1830s.



There was another grand reconstruction in 1704. The different parts of the walls built in different eras can be distinguished by the forms of stones and ways of assembling them. If unrefined, unstandardized stones are irregularly stacked up, it was constructed in the late 14th century during the reign of King Taejo. In the early 15th century during the years of King Sejong, rectangular stones 90 cm wide and 60 cm long were mostly used, and the size of the stones becomes smaller towards the top. Square-shaped stones about 40cm wide and long are accumulated for the part of walls reconstructed in the early 18th century during the reign of King Sukjong.

Artificial Walls Respecting the Natural Topography of the Surrounding Environment

Hanyang literally means a sunny area above Hangang River. The capital of the Joseon Dynasty was placed with Hangang River to the south and surrounded by four mountains, Mt. Namsan, Mt. Inwangsan, Mt. Bugaksan, and Mt. Naksan. King Taejo selected this naturally fortified site and built defensive walls along the naturally shaped ridges of the four mountains. The scenic beauty of the walled city is magnified when one looks outward to



4. A night view of Seoul.

5. A part of the Seoul City Wall constructed on Mt. Bugaksan.



6. There are four main entrances in each of the four cardinal directions. Heunginjimun (East Gate), Donuimun (West Gate; not existent today), Sungnyemun (South Gate), and Suckjeongmun (North Gate) (from the upper left clockwise).



6

mountains from the center of the city or look inwards at the city from the mountains. Particularly when viewed from any of the four mountains, the fortification system made hundreds of years ago and the excessively modern appearance of the Seoul metropolitan area make a stark contrast, creating a rare scenic beauty. The Seoul City Wall sitting on mountain ridges is one of the most symbolic landscapes of Seoul.

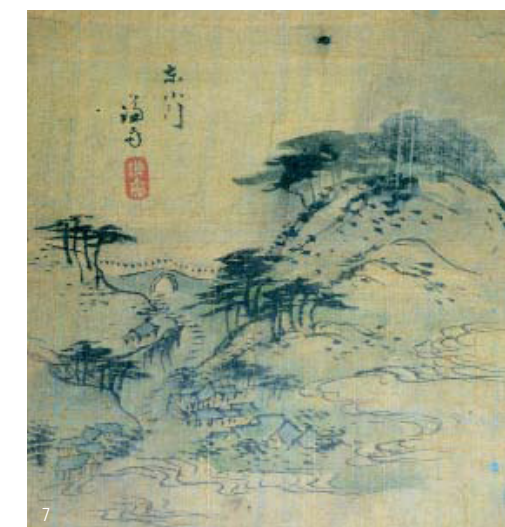
Historic Records and Remaining Walls Serving as Important Historic Materials

Historic records on the defensive system are abundant. *The Annals of the Joseon Dynasty* contain details on the wall construction from why it was planned to how it was built. There are further historic documents on it such as *The Diaries of the Royal Secretariat (Seungjeongwon Ilgi)* and *The Record of Daily Reflections (Ilseongnok)*.

A range of maps, pictures, and diagrams remain as well. For each of the 97 construction sections, there are record stones with information on the fortress's construction including who participated in its construction, where they came from, and when it was built.

The remaining walls themselves are valuable historic references for academic research. The full circuit of the Seoul City Wall ran as long as 18.627 km. Out of 18.627 km, 12.4 km of the walls are in good condition, and the entire property is designated as Historic Site No. 10. Walls were destroyed to a great extent during the Japanese colonial period (1910-1945) under the name of industrialization and urbanization. The first deconstruction took place for the sake of making railways for trams, and then settlements burgeoning outside the walls speeded up the deconstruction process. From the 1960s, destroyed or harmed parts of the walls have been reconstructed and restored to a great extent. The Seoul Metropolitan Government established a master plan for the refurbishment of the walls and the surrounding area in 2009, and restoration endeavors are being actively pursued.

Boasting an unparalleled scale of about 18 km among city walls, the Seoul City Wall protected the old capital for more than 500 years. The remaining parts of the city wall are living references to understand architectural characteristics of the past and the cultural identity of Seoul. The walls enclosing the capital were originally erected to set the boundaries and secure the city, but now have a greater symbolic meaning. As such, the values of the Seoul City Wall come from its accumulated layers of history and culture. Restoring the walls, therefore, equals restoring their intangible values and restoring the identity of the city. ☺



7. The Seoul City Wall was used as a popular motif in many paintings and literary works during the Joseon Dynasty.

7

Historic Building Returned Back to Korea Diplomatic Legation in Washington

Text by Kim chung-dong, Professor, Architecture Department, Mokwon University
Photos by the Cultural Heritage Administration

1

The diplomatic legation which was the first building in the U.S. to be owned by Korea and lost during the turbulent history of the modern era, has been recently repurchased. It took 102 years to return its ownership to the right place. It is now time to make plans on how to utilize it.

When the Diplomatic Mission was First Established

Along with his entourage, Park Jeong-yang, the first diplomatic Minister to the United States, took off to the U.S. on 16 November 1887 and arrived at Washington on 9 January 1888. There were 41 diplomatic missions in the U.S. at that time.

Yi Wan-yong, Yi Ha-yeong, Yi Chae-yeon, and Yi Sang-jae accompanied the Minister. Yi Sang-jae, having served as Second Secretary, ran an article on *Byeolgeongon* in 1926 under the title of the “Story on the First Korean Minister to the U.S. with a Traditional Korean Hat.” He recounted, “Mute diplomacy (they could not speak English), but they have a good reputation,” and “When we left for the U.S., we brought with us the Korean national flag to raise at the legation.”

The Second Secretary Yi Sang-jae added in this writing that the Korean mission had to stay at a hotel for a few days, but soon rented a house at 15th Avenue Washington. They named the building “Fischer House,” and held a new year kick-off ceremony on 19 January 1888. He further added, “The legation office we bought in 1891 is a newly-built, red-tiled building rising three stories and facing south. The building is equipped with places for receiving guests, working, sleeping, eating, bathing, and storing, and on the highest floor the Korean national flag is hoisted on a flagpole.” It is said that there were nine, spacious rooms with a high ceiling and more rooms in the basement, with the diplomats and their family members staying at the second and third floors.

Located in Logan Circle, the legation is the first building in the U.S. that Korea ever owned. Right after the establishment of Korea-U.S. relations in 1882, the U.S. installed a legation in Korea, but Korea could

1. The Washington Legation in the early 1900s.

2. The Washington Legation today at Logan Circle.





3, 4. Reception room at the first floor today (on the left) and in the early 1900s (on the right).

not send a diplomatic mission to the U.S. mainly because of opposition from the Qing Dynasty. With unwavering courage, Emperor Gojong (r. 1863-1907), however, ordered the establishment of a legation in the U.S.

Fading Away in the Memory of History

The building was purchased by the Daehan Empire (1897-1910) on 28 November 1891 for 25,000 USD, a high price for Korea's finances at that time. On the transaction paper, the ownership of the building was transferred from Brown to "King of Chosun Ye," meaning Emperor Gojong of the Daehan Empire. But on 16 December 1905 the building stopped its function as a Korean diplomatic mission and was closed under strong pressures from the Japanese colonial power. Years later on 29 June 1910 the building was handed over to Japanese ownership signed by the Emperor Gojong, vice minister of the Japanese colonial government, and the last Korean Minister to the U.S. The buyer was Uchida, the Japanese Ambassador to the U.S., and the price was a mere five dollars. In May 1972, the City Council and the Arts Council of Washington recognized the historic values of the Victorian, three-story building and designated it as a cultural heritage of the U.S.

It was not until as late as in the 1980s that the existence of the legation building became known to the Korean people. The year 1982 marked the centennial anniversary of the establishment of the Korea-U.S. relationship, and media reports swirled around the fact that a diplomatic office of the

Daehan Empire still stood in the center of Washington. Starting in the mid-1990s, academics home and abroad shed a new light on its cultural and historic values, stoking the discussion on the need to repurchase the diplomatic building once taken away against our will. After a series of endeavors to buy it back by the Korean government and Korean civil society in the U.S., the transaction agreement was finally concluded on 17 August 2012, returning the first Korean diplomatic building in the U.S. back to Korea. It was achieved through the joint-efforts of the Cultural Heritage Administration, the Korean National Trust for Cultural Heritage, and the private sector.

Remaining As It Was Originally Built

The legation maintains its original form not only on the exterior and but also on the interior. A research team dispatched to Washington in August 2012 compared the current interior of the building against its pictures taken in the early 1900s. The building's overall structure and space composition have not been altered. According to the research team, the first floor was dedicated to receiving guests, office rooms, cooking, and dining; the second floor was used as a residence for the Minister; and the third floor was a spacious hall for banquet. Other interior factors such as fireplaces, window frames, ceiling decorations, and stairs are also well preserved and retain their original form.

It is culturally and symbolically meaningful to recover a historic building: it is as if we recover our lost history and culture. But physically owning the historic monument abroad is just the first step in the right direction. From now on, we have to pull our energy and resources together in figuring out how to preserve and utilize it. Those who contributed to this meaningful repurchase including Korean residents living in Washington may also play a role in effectively utilizing the physical space. The building which served as a diplomatic legation 100 years ago can be reborn as a cultural agency that spreads Korean history and culture abroad for the next 100 years. 🇰🇷



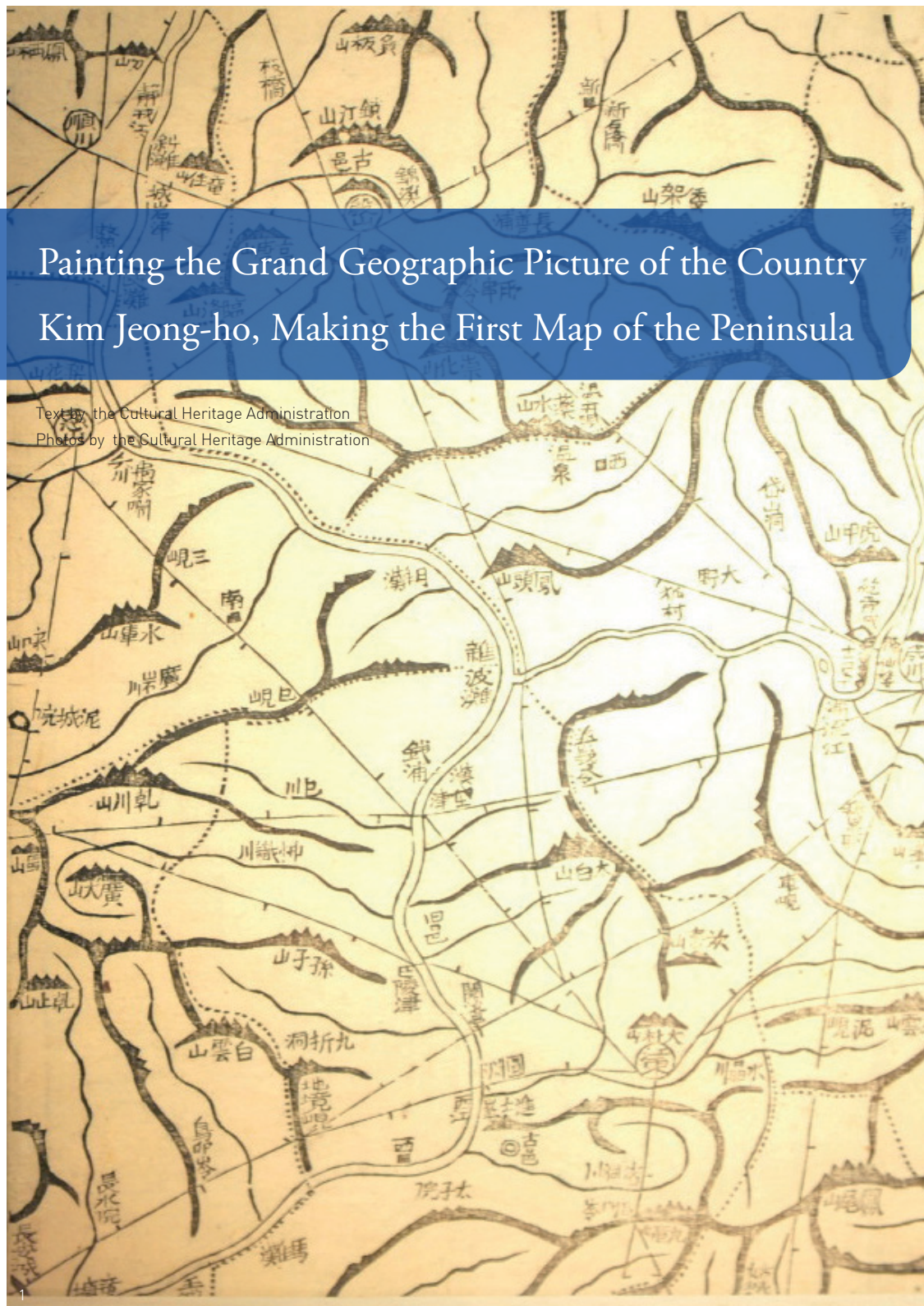
5. Interior of the legation in the early 1900s with the national flag draped on the wall.

6. Emperor Gojong who ordered the establishment of the Washington Legation for the Daehan Empire.



Painting the Grand Geographic Picture of the Country Kim Jeong-ho, Making the First Map of the Peninsula

Text by the Cultural Heritage Administration
Photos by the Cultural Heritage Administration



Driven by pure passion for understanding the geography of the country, Kim Jeong-ho stepped on every inch of the land and climbed the same mountains several times. It is still a mystery how a man with no institutional knowledge on geography could make a map of the country with such great precision.

Precise Maps, Much Needed For Both Leaders and Ordinary Citizens

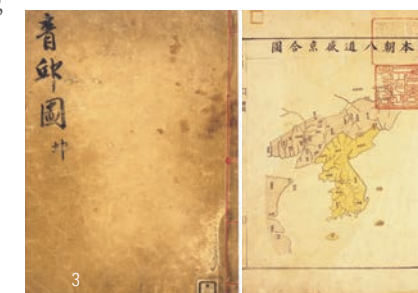
Accurate maps are critical tools for leaders to govern a country and for ordinary people to live a convenient life. Korea lacked a national map until the early 18th century: each village across the peninsula had its own map made by its own method, rendering it impossible to have one big picture of the whole country. Inefficiencies and inconveniences caused by the absence of a national map were relieved by the Geographer Kim Jeong-ho, who dedicated his entire life to the ambitious mission of making maps of Korea.



Kim Jeong-ho believed, "Mountains divide the land, and each side of the mountain differs in climate, which affects the lifestyle. Therefore, it is not enough to just mark dividing lines on a map. To get a thorough grasp of a particular town, we need to refer both to a map and a geography book." Kim spent the whole life to turn his belief into reality.

Every Mountain and Every Waterway of the Country

As a youngster, Kim Jeong-ho obtained a map of a town from his friend. With the map at hand, he visited the town to compare what was described in the map and the actual geography of the area. To his great dismay, the map didn't match the reality. It was then that he made a life-long resolution to make an accurate map of the entire country. He learned geography by himself and, in his late teens, took to the streets with little money in his pocket. Led by enthusiasm for accurate maps, he crisscrossed the country and assembled geographical data.



1. A close look at *Daedong yeojido* made by Kim Jeong-ho with intricate details of the country's geography. The scale of the map is 1 to 160,000.

2. A portrait of Kim Jeong-ho. He self-studied all the necessary skills and knowledge, and crisscrossed the Korean peninsula with the mission of making a precise map of the country.

3. *Cheonggudo* (Map of Blue Hills) is the first map of the country made by Kim Jeong-ho in 1834. It is designated as National Treasure No. 1594.



4. Woodblocks for *Daedong yeojido*, which was first printed in 1861. Despite the 152 years of time difference, the woodblocks are still in good shape and designated as National Treasure No. 1581 (Collection of the National Museum of Korea).

After years of arduous and lonely endeavors, he completed *Cheonggudo* (Map of Blue Hills) in 1834, the first geographic description of the whole peninsula. In 1856, Kim produced *Dongyeodo* (Map of East) with more detail and information on the country, enabling a wider use of the map not only in the palace but also in governmental offices. But both *Cheonggudo* and *Dongyeodo* were manuscripts: it had to be copied by hand, and making copies was not easy and prone to humane mistakes. Kim Jeong-ho desired to be able to mass-produce maps with perfect accuracy. His mapmaking efforts culminated in *Daedong yeojido* (Map of Great East) made in 1861, 27 years after the creation of *Cheonggudo*.

Daedong yeojido was based on 127 printing woodblocks carved on both sides with each block 40 cm wide and 30 cm long. *Daedong yeojido* is a high scale map that altogether measures about 3 m wide and 7 m long once spread open. The map is separated along 22 horizontal ranks, and each rank is one atlas book that could be folded in accordion style. Arranging the 22 books from north to south, the map of the whole peninsula would be assembled. Book 1 contains explanation of the map, and the rest, from Book 2 to Book 22, is the map of the country. In Book 1, Kim

Jeong-ho wrote on the history of maps, the importance of geography books, the principles of measuring methods, and the necessity of maps for political, economic, and military purposes.



5

Created in a Traditional Way, but with Modern-day Accuracy

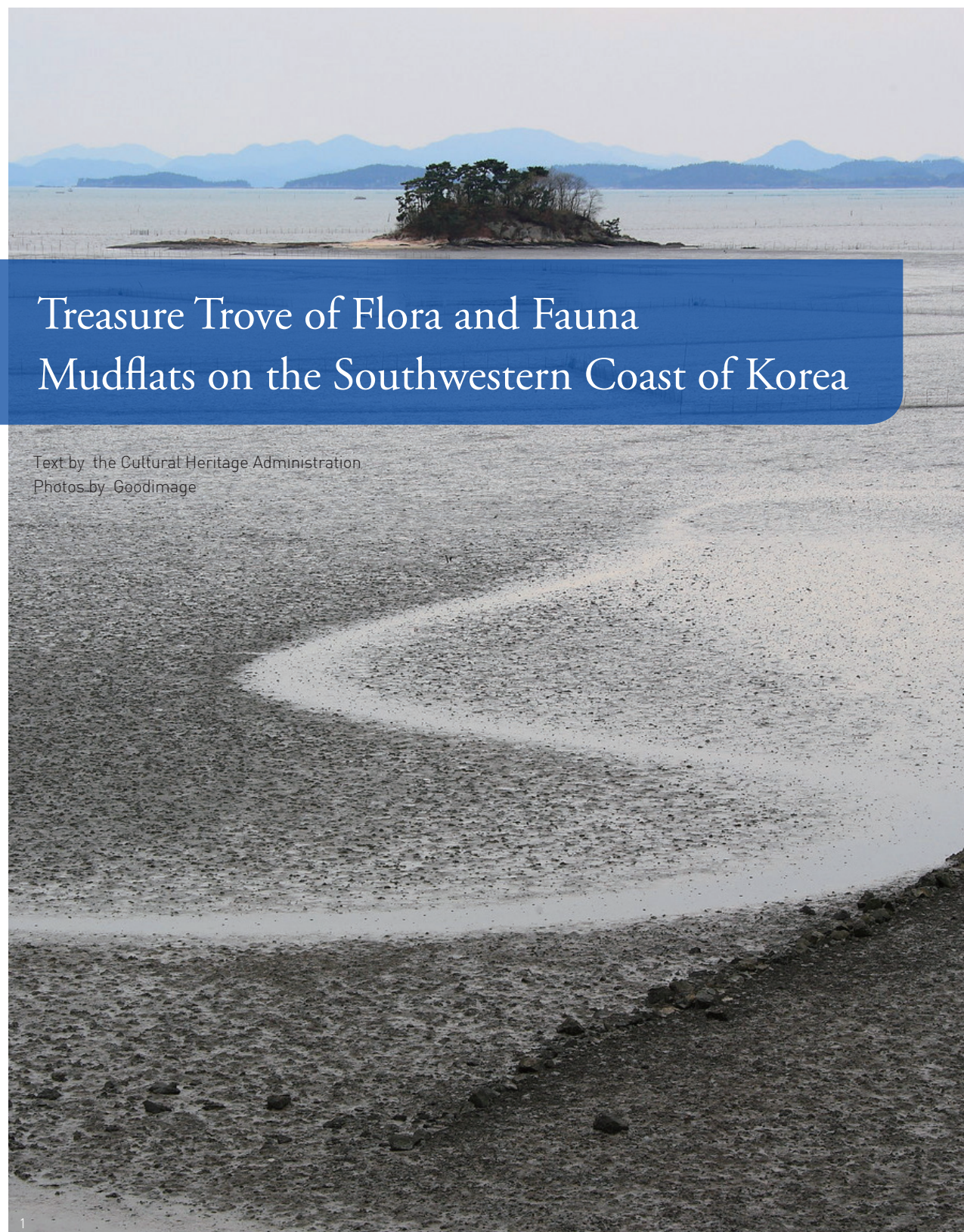
Daedong yeojido is praised for its originality, accuracy, and extensive data. Kim Jeong-ho made great advancements to traditional Korean mapmaking methods: he marked mountain ridges and water systems on the map, and the relations between the two in great detail. He also indicated fortresses and fire-based network system, so that it could be used for military purposes as well. Roads between different administrative units are drawn as lines and marked every four kilometers. Description of coastlines and topography is as accurate as today's map. The amount of data it contains raises its documentary values.

Daedong yeojido was first printed in 1861 and was reprinted three years later in 1864. It is esteemed as the most scientific, accurate map ever made during the Joseon Dynasty (1392-1910) and is designated as National Treasure No. 850. The original copies of the map are preserved at the Kyujanggak Archives at Seoul National University, the National Library, and the Sungshin Women's University Museum. A statue of Kim Jeong-ho stands in the National Geographic Information Institute in Suwon, Gyeonggi-do Province, and his memorial monument is in the complex of Yakhyeon Church in Seoul. 🌐



6. A downsized version of *Daedong yeojido*. The author and production date of the map is unknown, but it is assumed to be Kim Jeong-ho's work as well.

6



Treasure Trove of Flora and Fauna Mudflats on the Southwestern Coast of Korea

Text by the Cultural Heritage Administration
Photos by Goodimage

1

Running as long as 6,000 km, the southwestern coastline of the Korean peninsula is dotted with 2,000 jewel-like islands. Famous for its breathtakingly beautiful landscape, the southwestern coast of Korea is also a critical place for the survival of plants and animals.

What Makes it Distinguished from Other Mudflats?

Tidal flats on the southwestern coast of Korea are a treasure trove of flora and fauna, boasting both economic and ecological values. Recognized for their natural and cultural significance, they were inscribed on the Tentative List for UNESCO World Heritage in 2010.

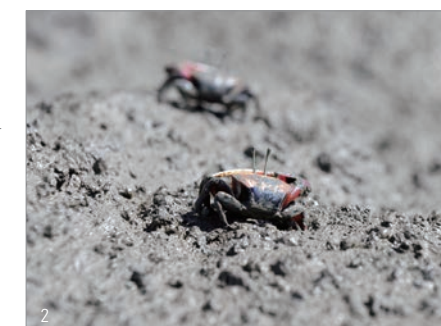
On the islands-studded southwestern coast of the peninsula, tidal flats are mainly formed in such administrative units as Buan-gun, Gochang-gun, Sinan-gun, Muan-gun, Boseong-gun, and Suncheon-si. Without barrier islands in front, the coast is exposed to oceanic energy, leading to a big difference between high tides and low tides ranging from 4 to 10 meters. The absence of barrier islands puts the southwestern wetlands under the direct influence of monsoon winds as well: in winter strong waves carry relatively larger sediment particles, and in summer the vice versa happens. This is why you can find mud flats, sand flats, and mud-sand mixed flats at the same time on the southwestern coastline.

The formation of tidal lands was initiated about 7,000 years ago, when sea levels had risen to reach the current level, and sediments started to deposit on the coastline. Archipelagoes were formed as the result of marine transgression which occurred until about 7,000 years ago: sea levels rose, mountains were submerged, and as a result islands were formed.

The geographical and ecological traits peculiar to the southwestern coast of the peninsula set its tidal flats apart from coastal wetlands in other regions.

1. Suncheon Bay is renowned for its extensive mudflats, which provides a wintering place for migratory birds such as swans, hooded cranes, and white-naped cranes.

2. The southwestern coast of Korea is home to as many as 150 kinds of wildlife, a desirable place for ecological experiences.



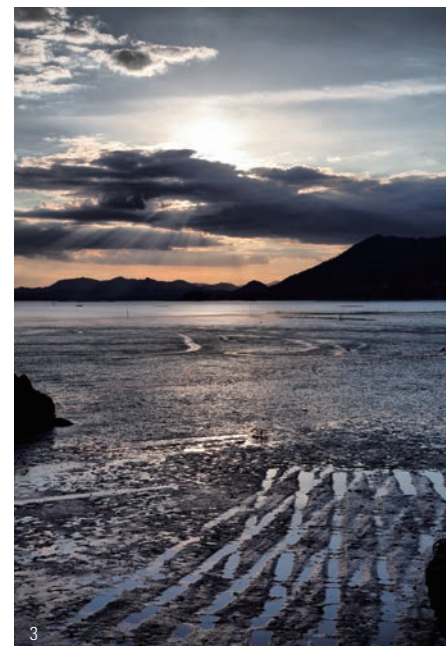
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Natural and Aesthetic Beauty

Further into the mainland from tidal flats, sand dunes are located where windbreak forests are grown. People living in the coastal mainland took care of these forests in order to protect their salterns and rice paddies, and now those windbreak forests adds to the aesthetic beauty of the region.

Wetlands on the southeastern coast are surrounded by mountains, creating wonderful scenery when viewed from tidal flats inwards. It feels as if you are in a desert and encircled by mountains. Benefitting from unique regional climate and coastal geomorphology, various kinds of sediments, such as sand, mud, and rocks, can be found in adjacent areas. The naturally formed landscape and sediment composition are the source of aesthetic beauty.

Wetlands on the Southwestern Coast, Home to Wildlife



3

3,4. Sunrises and sunsets are particularly breathtaking at the southeastern coast of the Korean peninsula. Sunrise at Boseong-gun (above) and sunset at Suncheon Bay (below).




4

Southwestern coastal wetlands are located on the East Asian Flyway: migratory birds flying to Siberia stop over and stockpile on nutrients here. About 300 species of birds, as many as one million in total, fly through this area. Besides migratory birds, the tidal flats are also home to 150 species of low-dwelling invertebrates and many marine plants. And there is a variety of wildlife living on offshore islands. Korea's biggest salterns are also placed here and in active production today.

Designated Natural Heritage and Monuments

The southwest coastal region of the country is rich in designated natural heritage. Chilsando Islands in Yeonggwang, Natural Monument No. 389, serves as a breeding place for black-tailed gulls, Chinese egrets, and black-faced spoonbills. Chilsando consists of seven islands, and only on the higher parts of the five out of seven islands grow plants. The islands are the largest breeding site for black-tailed gulls and provide an ideal research environment for rare species such as Chinese egrets and black-faced spoonbills. Black-faced spoonbill is also designated as Natural Monument No. 205, and two out of its five species in the world can be found in Korea. Swans also fly through and stop over in the southwestern coast. Famous for its far-spreading mudflats and reef grasses, Suncheon Bay, Scenic Site No. 41, is a resting place in the winter for such migratory birds as swans (Natural Monument No. 201), hooded cranes (Natural Monument No. 228), and white-naped cranes (Natural Monument No. 203).

Retaining natural and ecological significance, tidal flats on the southwestern coast of Korea is worth utmost preservation at the national and international level. 



5

5,6. An annual number of about 1 million birds, about 200 species, fly through the southwestern coast of the Korean peninsula. Swans (above) and snipes (below) at Suncheon Bay.



6



Ulleungdo, an Island of Mysterious Beauty in the East Sea

Right in the center of the East Sea is located an island of fascinating natural beauty, Ulleungdo. The rugged volcanic island is located about 135 km east of the Korean peninsula. Rocky cliffs, virgin forests, and blue waters mingle together to create a picturesque scenery.

Text by the Cultural Heritage Administration
Photos by Rii Hae Un, Professor, Dongguk University & Goodimage

Ulleungdo Beach renowned for well rounded pebbles.



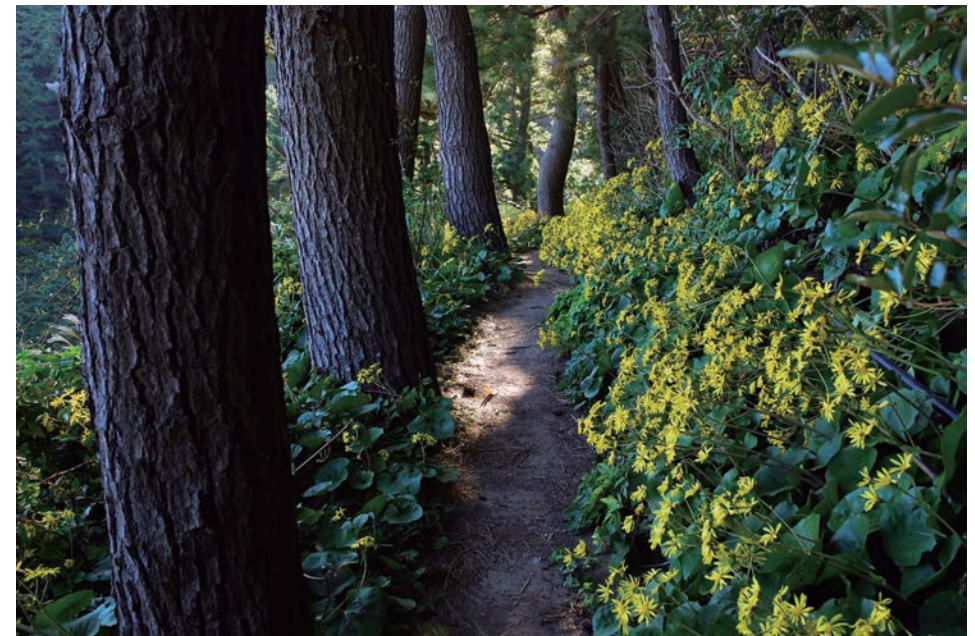
Elephant Rock at the western end of Ulleungdo.



Dokdo Islands seen from Ulleungdo.



Edible flowers growing in Ulleungdo.



Virgin forests in Seonginbong Peak.



Baby seagull in the forest.



Squids on drying stands.



Fishing boats working at night for squids.

The Boon of Korea's Twentieth-century Books

Text by Wayne de Fremery, Professor, Sogang University
Photos by Wayne de Fremery & the Cultural Heritage Administration

나 보기가
가실새에는
말업시
고히
보내 드려우리
진 달 내 싯

Editor's Note : Korean names and titles are Romanized in this article according to the McCune-Reischauer system rather than the system promulgated by the Ministry of Culture, Sports and Tourism in 2000.

Typography is to literature as musical performance is to composition: an essential act of interpretation, full of endless opportunities for insight or obtuseness.
— Robert Bringhurst

The history of typographic conventions as mediators of meaning has yet to be written.
— D.F. McKenzie



Efforts to preserve Korea's fiercely won cultural achievements of the last century advanced considerably in early 2011 when a seminal twentieth-century Korean literary text was registered as a “cultural asset” by the South Korean government. By recognizing Kim So-wöl's *Chindallaekkot* (Azaleas), the government helped secure a place for Kim's canonical poems in narratives about what it meant to be Korean during the last century. This act also helped to promote awareness of how literary works by early twentieth-century Korean authors continue to shape Korean identity. But the real advances in cultural conservation achieved by the government stem from the unexpected way in which the registration of *Azaleas* as a cultural asset shone an entirely new light on the textual record of early twentieth-century Korea and the physicality of its printed materials, revealing new avenues of research that portend a significantly deeper understanding of cultural life on the Korean peninsula.

Literary historian and bibliographer Jerome McGann says, “Every literary work that descends to us operates through the deployment of a double helix of perceptual codes: the linguistic codes, on the one hand, and bibliographical codes on the other.” McGann and like-minded bibliographers, literary specialists, and book historians suggest that the meaning of a textual document cannot be grasped without understanding the complete text, including its physical attributes. Literary scholars, linguists, and cultural historians have pored over the literary compositions of canonical early twentieth-century Korean authors like Kim So-wöl without any recognition of how the physical books created by these authors (Kim was in charge of publishing *Azaleas*) can affect the ways that readers assign significance to these texts or how these books, as physical

1. The title poem of *Chindallaekkot* (Azaleas).

2. The poet Kim So-wöl (1902-1934).



3. *Azaleas* in the Appenzeller-Noble Memorial Museum (left) and in the collection of Yun Kil-sun (right). Photos courtesy of the author, the Appenzeller-Noble Memorial Museum, and the Cultural Heritage Administration. Along with the covers, the paper used in the two *Azaleas* texts is different. There are typographical differences in the presentation of the title pages of the two versions and information presented in the colophons of the two books is also different, although both colophons indicate that *Azaleas* was printed on December 23, 1925. Some of the poems in the body of the book are also textually distinct.

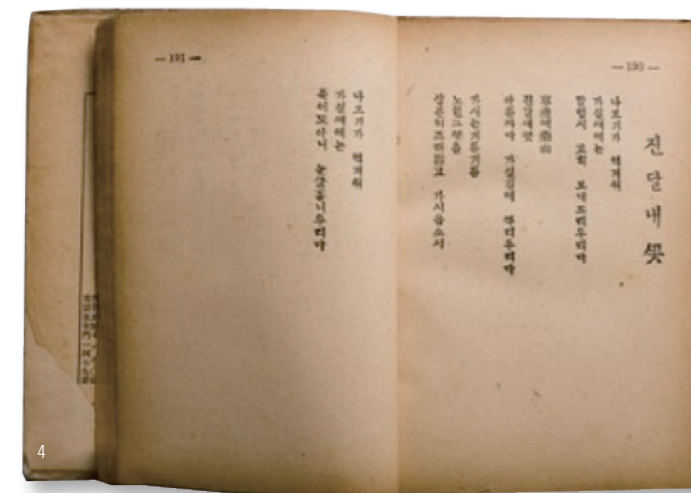
artifacts, illuminate the social, economic, and technological conditions when they were created. The South Korean government's recognition of *Azaleas* is momentous because it promotes the study of Korea's literary creations as whole objects, enabling a significantly more nuanced understanding of cultural life on the peninsula during the last century. Such a breakthrough allows us to see the entire structure of this period's cultural genome.

Following the Cultural Heritage Administration's 2008 decision to make certain twentieth-century literary texts cultural assets and the creation of a list of 160 candidate texts in 2009, a committee was formed to make final recommendations about which books should be registered with the government. Early on, the committee recommended Kim So-wŏl's *Azaleas*. A team was created to examine the few known copies of Kim's canonical book and investigate the possibility that there were other copies unknown to scholars. The team was in for a surprise.

Along with independent researchers serendipitously researching Kim So-wŏl during the same period, the team found that two very different versions of Kim's *Azaleas* had been created, a discovery announced by the Cultural Heritage Administration's lead researcher Young-min Kwon in August of 2010. Why were alternate texts created? When each version was printed and initially distributed sparked a vibrant exchange about the provenance of the two presentations. At issue was which version of *Azaleas* should be made a cultural asset, or if both should be recognized by the government. The fundamental question for many who believed that only the "first edition" of *Azaleas* should be made a cultural asset was, which version was created first? Researchers could not say.

The questions posed by *Azaleas* caused researchers to delve deeper into the particulars of textual production in colonial Korea. The nature of Maemunsa, the publishing house responsible for producing *Azaleas*, was investigated for the first time for clues about why two versions of *Azaleas* were made. The printshop at the joint stock company Hansŏng Tosŏ, where *Azaleas* was produced, became a focus of attention, as did the pressman there, No Ki-jŏng, who was responsible for printing Kim's book. An understanding of *han'gŭl* orthography, typographic practice, and the history of various individual typefaces was suddenly vitally important for accurately dating the production of the alternate issues of *Azaleas*. Literary scholars and historians were flummoxed that no significant research had been conducted on Korean colonial-era typography—remarkable given the importance of *han'gŭl* to the spread of literacy, the expansion of Korea's vernacular press, and the development of a public sphere, to say nothing about its centrality in early twentieth-century Korean literary endeavors. Worse, scholars discovered a paucity of descriptive primary materials such as work rosters, printers' manuals, and type samples that

4. The title poem of *Chindal-laekkot* (*Azaleas*).



could illuminate how *han'gŭl* was employed by publishers, editors, and pressmen at the time.

Inquiries into the creation of Kim's alternate literary texts led to more questions that revealed, in exciting new ways, Kim So-wŏl's book, his poetry, and the social world he inhabited. Differences between the two texts led scholars to recognize and begin to investigate the literary significance of the bibliographic structures of the two *Azaleas* and their typographic presentation of Kim So-wŏl's poems. An investigation of Maemunsa, the company listed as publisher in the colophon of *Azaleas*, led to interesting questions about the relationship between Kim So-wŏl and Kim Ōk, a champion of Kim So-wŏl's poetry who may have run Maemunsa out of his home. The shop at Hansŏng Tosŏ where *Azaleas* was printed turns out to have been the epicenter of poetic production during the 1920s; it produced approximately half of all books of poetry appearing in the most extensive bibliographies of vernacular poetry for that decade. No Ki-jŏng, the pressman in charge at Hansŏng Tosŏ, oversaw the production not only of *Azaleas* but of roughly a quarter of the books of vernacular poetry from the 1920s known to bibliographers and literary historians, making him a central player in the making of poetry during Kim So-wŏl's day. He had been previously unknown to scholars.

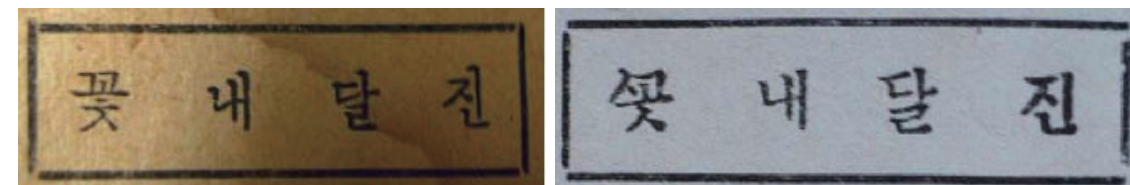
5. A memorial monument with an inscription of Kim So-wŏl's poem, "Azaleas."



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Careful examinations of No Ki-jŏng's work on *Azaleas* revealed a great deal about typographic practice in colonial Korea, and also presented researchers with a number of puzzles that make clear the urgent need for more research. One typographic enigma facing scholars is that the title of Kim's book is spelled differently in the two versions. Another is that alternate typefaces present the title in the colophons. One typeface closely resembles one that many believe was not used in Korea until the late 1930s, causing some to speculate that one version of *Azaleas* (ironically that

used by scholars to create contemporary authoritative anthologies of Kim So-wŏl's oeuvre) is a reprint postdating No Ki-jŏng's tenure at Hansŏng Tosŏ and Kim So-wŏl's death in 1934.



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These bibliographic riddles and others caused Young-min Kwon and his team at the Cultural Heritage Administration to throw up their hands. After a number of meetings in late 2010 and early 2011, Kwon, his team, and administrators at the Cultural Heritage Administration determined that the wisest course of action was to make both texts of *Azaleas* cultural assets. In the end, four individual copies of *Azaleas* were registered with the government.

It is ironic that so much mystery surrounds the textual history of one of modern Korea's most widely read books. For those who love the poetry of Korean books and the stories revealed by poems set on paper by Korea's poets and those operating its presses, this is an irony recognized just in time. That so little is known about such an important book has focused attention on the work that needs to be done if we are to understand and secure the cultural heritage left to us by Korea's literary artists and publishers, booksellers and typesetters—indeed all those responsible for crafting that significant portion of Korea's twentieth-century cultural legacy presented to us as ink on paper folded and bound to form books. The full measure of the tremendous resource represented by Korea's books from the last century has finally been recognized; work to better protect and understand these assets has begun. As the acidic papers of these books yellow and crumble, and the iron staples that bind them rust, we can hope that support from organizations such as the Cultural Heritage Administration will enable such vital work to continue. ㉸

6. *Chindallaekkot* (*Azaleas*) as it is presented in the two colophons. Some believe that the typeface on the left was not used in Korea until the late 1930s. Photo courtesy of the author, Hwabong Mun'go, and the Ch'oe Chŏr-hwan collection.



7. *Azaleas*, Yun Kil-sun's collection.

Center of Education and Rites During the Joseon Dynasty Seonggyungwan and Munmyo

Text by the Cultural Heritage Administration
Photos by the Cultural Heritage Administration



1. Seokjeon Daeje is a Confucian ritual conducted at Munmyo. As a national event during the Joseon Dynasty, it is praised for its high level of artistry with ritual, dance, and music combined in one event.

2. Daeseongjeon (Hall of Confucius) is a shrine housing spiritual tablets for Confucian scholars. It retained a great importance during the Joseon Dynasty which used Confucianism as the ruling ideology.

Sungkyunkwan University is one of Korea's prestigious universities located in Seoul, the country's capital. It takes its name from Seonggyungwan which was the highest educational institution of the Joseon Dynasty, which is located inside the complex of Sungkyunkwan University.

Education on Confucianism and Rituals for Confucius in the Same Space

Seonggyungwan was the foremost education center during the Joseon era (1392-1910). Scholars with dreams of becoming public officials entered the institution and were taught Confucian lessons. It was highly demanding both to enter and graduate from Seonggyungwan, but by completing the course and passing a national examination, an important post in the government could be secured.

Since the principal ideology was Confucianism during the Joseon Dynasty, it was the norm for a public educational institution to be equipped with a ritual place for Confucius. So did Seonggyungwan: it had a ritual area for Confucius, called Munmyo, so that students could regularly pay respect to the great philosopher whose thoughts and theories they tried to learn from.



Architecturally and Historically Significant

In Seonggyungwan, the spaces for education and rituals are divided: the former centers around Myeongryundang (House of Learning Morales) and is located in the northern part of the complex; and the main building for the latter is Daeseongjeon (Hall of Confucius) placed in the southern part. Seonggyungwan and Munmyo were first constructed in 1398, but were burnt down to ashes in 1400. In 1407, it was reconstructed, but destroyed during the Japanese invasions in the 16th century. The buildings standing today were rebuilt during the reign of King Seonjo (r. 1552-1608).

The center of the ritual area, Daeseongjeon, was reconstructed during 1601-1602. Spiritual tablets for Confucius, his disciples, and renowned Korean Confucian scholars are housed here. The main building of the ritual space is five bays wide and four bays long with a hip-and-gable roof. Facing the main ritual building to the south are two auxiliary buildings, Dongmu in the east and Seomu in the west. The two buildings are also

3. Further north to the Confucian shrine, there is an education hall called Myeongryundang (House of Learning Morales).



4. Dormitories for students of Seonggyungwan.



5. Jongyeonggak Building was a library and publisher for Seonggyungwan.

home to ritual tablets for Confucian scholars, built from 1603 to 1604. North to the main ritual hall is located Myeongryundang, the House of Learning Morals. Constructed in 1606, Myeongryundang served as classrooms where students studied. There are also two buildings facing the House of Learning Morals: Dongjae in the east and Seojae in the west. Dongjae and Seojae were dormitories for students of Seonggyungwan.

Further to the north of the House of Learning Morals is Jongyeonggak Building, which played as a library and publisher to store and print Confucian books. The building was also burnt down during the Japanese invasions in the 16th century and was restored in 1625. The library is three bays wide and two bays long with a gable roof.

The significance of Daeseongjeon and Myeongryundang is emphasized by the fact that they stand on a stone foundation which is typical of royal architecture.

Munmyo Jerye, State Ritual with Dance and Music

During the Joseon Dynasty, state rituals for Confucius were held at Munmyo twice a year in February and August, with the king presiding over the event. The ritual tradition has been maintained until today under the name of Munmyo Jerye or Seokjeon daeje. The biannual ceremony for Confucius is conducted in a quiet and solemn atmosphere. The ritual is accompanied by dance and music. The music for the ritual, *munmyo jeryeak*, consists of 15 songs. *Munmyo jeryeak* was composed by the

Musician Park Yeon during the reign of King Sejong (r. 1418-1450) and is still played following the original scores. The dance for the ritual is called *ilmu*, which is performed by 64 people standing in eight rows and eight columns.

In the center of the front yard of Myeongryundang, ginkgo trees are planted with an estimated age of about 400 years. The 26 meter-long tree stretches about 27 m from west to east. The old tree with an imposing posture was planted in 1602 when Myunmyo was rebuilt after being destroyed during the Japanese invasions in the 16th century. Recognized for its biological and cultural values, it was designated as Natural Monument No. 59. 🌳

6. Imposing ginkgo trees are standing in front of Myeongryundang. The trees are as old as the education building (about four hundred years old). The trees are 26 m tall and 13 m in circumference.



Highlighting Glamour and Dignity to Royal Dresses Gold Leaf Imprinting, Important Intangible Cultural Heritage No. 119

Text by Hwang Gyeong-sun, Researcher, National Research Institute of Cultural Heritage
Photos by the Cultural Heritage Administration & National Research Institute of Cultural Heritage

Gold-patterned clothing was the symbol of authority and dignity of the royal family during the Joseon Dynasty. The royal tradition of wearing dresses with gilt patterns has been transmitted until today, but in a creative way: newlyweds pay respect to their parents in traditional Korean costumes with gilt images right after their western style wedding ceremony.

Adding to the Glory and Prestige of the Royal Family

Geumbak refers to the skills of hammering gold into extremely thin sheets and placing them on clothes to create golden patterns. The traditional skills and the master of *geumbak* called *geumbak jang*, is designated as Important Intangible Cultural Heritage No. 119.

In the Goryeo Dynasty (918-1392) when Buddhism was the national religion, gilding was mainly used for religious purposes: Buddhist statues or paintings enjoyed the luxury of being covered with gold. When Goryeo gave way to the Confucian centered dynasty of Joseon, the precious material of gold was reserved only for royal purposes. Royal families made dresses with gilt patterns with a view to magnifying their dignity and authority. In the strictly hierarchical society of Joseon, there were special clothing colors and image patterns exclusively reserved for kings and queens.

The practice of wearing dresses with gold imprints was particularly evident in royal weddings. A variety of patterns were painted with gold on wedding costumes praying for wellness and prosperity. With glittering images of lucky Chinese characters, auspicious animals, or scenic landscapes on their clothes, princesses could highlight their royal beauty.

In the late Joseon era, ordinary people were allowed to have gold covered-images on their clothes, but only for weddings. Even with an open access



1. A close look at gold leaf imprints on a traditional hair ribbon, or *daengi*.
2. An upper garment of Princess Deogon (1822-1844), the third daughter of King Sunjo (r. 1801-1834). Gold-decorated cloth was a symbol for the authority and dignity of the royal family.

3. A skirt of the daughter in law of Emperor Gojong for official functions.



to glorious clothes, however, the extravagant price of gold prevented its widespread use, and only aristocrats with enough money could enjoy the luxurious practice. Afterwards, the use of gold was widened from wedding costumes to children's clothes, women's hats, and fabric wrappers. Dresses and cloth items made during the 16th to the 19th centuries have been handed down until today, and many of them are designated as Important Folklore Materials for their historic and aesthetic values.

Master Kim Deok-hwan, Keeping on the Traditional Methods

In the 21st century, ordinary people, whether they are high or low in the social hierarchy, can wear glittering dresses, as kings and queens did 600 years ago, and usually do on wedding ceremonies. From the 1970s, western wedding culture was imported into Korea, and couples would have a western-style ceremony followed by a traditional Korean wedding ceremony on a small scale, called *pyebaek*. During *pyebaek*, newlyweds pay respect to their parents in traditional Korean costumes decorated with gold-gilt images.

Except for weddings, however, there are rare occasions these days where sparkling costumes are suitable. Furthermore, gold is still a precious, expensive stone, and there are not many artisans carrying on the traditional methods of artistry. This is why techniques to make gold imprints on cloth and the master practicing the tradition were designated as Important Intangible Cultural Heritage No. 119 and safeguarded at the governmental level.

Kim Deok-hwan, the master or living human treasure of Important Intangible Cultural Heritage No. 119, has a long family history of making dresses with gilt images. His family began the business during the reign of King Cheoljong (r. 1849-1863), and he is carrying on the family occupation. If it had not been for his stubborn perseverance, traditional Korean handicraft skills would have given way to automatic production by machines.

His workshop, Geumbakyeon, is located in Bukchon, a time-old cluster of traditional workshops near the palaces since the Joseon Dynasty.

Preserving Original Skills in a Creative Way

"My father was the last master of the Joseon Dynasty. Since this is my family business, I have more than three hundred different pattern frames handed down from my ancestors, including images of animals, plants, and lucky Chinese characters. These are the treasures of my family," says Master Kim Deok-hwan.

His father, Kim Gyeong-yong, was famous for his delicate and splendid carving of pattern frames among other skills. Recognized for his mastery, Kim Gyeong-young was designated as the first living human treasure for gold leaf imprinting in 1973. Sadly, however, he passed away in the same year, and his skills were transmitted to his son, Kim Deok-hwan. Including the son of Kim Deok-hwan, five generations of this family spanning 150 years have been dedicated to this tradition of art.

Kim Deok-hwan, designated as a living human treasure in 2006, has been in this business for more than 50 years since he was 18 years old,



4. Master Kim Deok-hwan is still conducting all the process by hand. Gold leaf imprinting is his family business which began during the reign of King Cheoljong (r. 1849-1863).

but he never gets lazy with following every necessary step. It is not merely making gold sheets and laying them on fabric, but is a complex procedure consisting of 13 different steps to gild the cloth. Master Kim also does not make compromises to his dedication to traditional materials. He still uses adhesives made from the swim bladder of croaker fish, which prevents the gold on cloth from blackening its color. The long process of making gilt patterns on cloth requires a great deal of mental perseverance and manual dexterity, the very techniques running in his blood.

“The first thing that cloth gilding artisans has to do is to master the carving of pattern frames. They should know well about the material characteristics of fabrics and about how viscosity of glues changes depending on weather. Plus, they should have an eye for selecting which patterns go well with which dresses.” As Master Kim said, gold leaf imprinting is a complex combination of many different skills that can only be mastered by time-old experience.

While preserving traditional techniques, Master Kim is also making special efforts to ensure their creative transmission. He applies traditional skills in making everyday items such as pencil cases, ties, and mobile phone cases, so that the traditional Korean art of cloth gliding can gain better recognition at the national and international levels. From 2009, seminars

and workshops have been held in his workshop where historic and cultural meanings are shared, enhancing public understanding of the tradition.

“The art of gold leaf imprinting is about waiting. It takes a long time both to prepare materials and to lay layers of gold leaf on cloth. You can immediately tell whether it is well made or not. Shape of patterns and color of gold are different when all the procedures are done in the right way. This is the Korean cloth gilding.”

Master Kim perseveres to maintain the original techniques, but always tries to embody traditional techniques in a creative way. As long as he carries on his endeavors, the future of Korean cloth gilding is as shiny and bright as gold. 🌟

5. A wooden pattern frame with images carved in relief.



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6. It takes 13 different procedures for gold leaf imprinting. Carving patterns on woodblocks, printing the pattern on cloth with glue, and imprinting the pattern with gold leaf (from the left clockwise).

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