



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

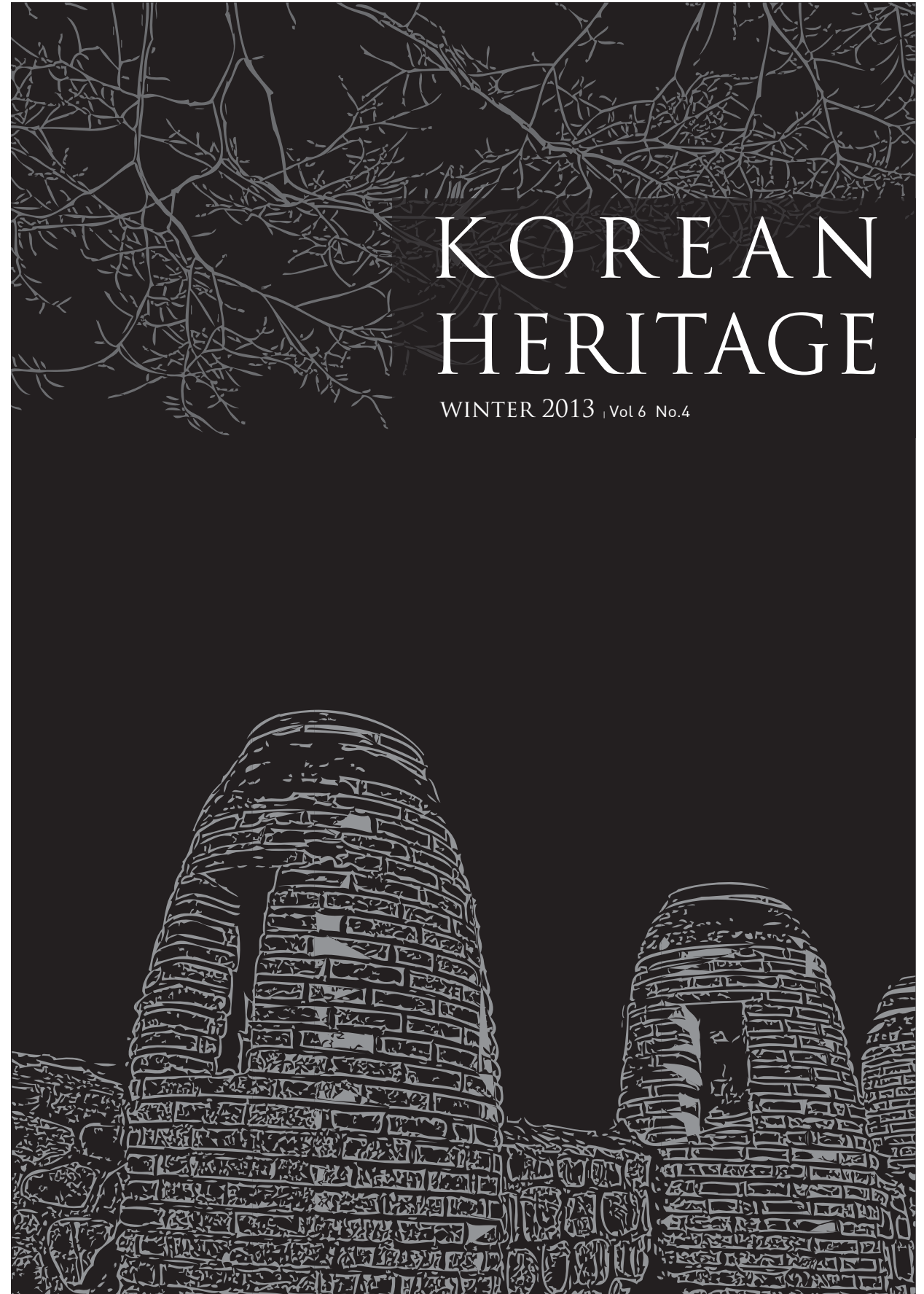


K O R E A N
H E R I T A G E

W I N T E R 2 0 1 3

Vol. 6 No. 4

Cultural Heritage Administration



KOREAN HERITAGE

WINTER 2013 , Vol 6 No.4

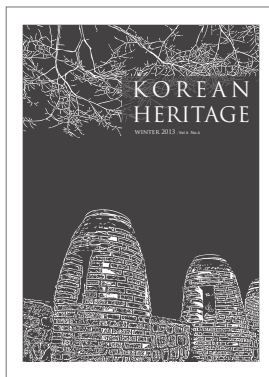
KOREAN HERITAGE

Quarterly Magazine
of the Cultural Heritage Administration

KOREAN HERITAGE



WINTER 2013



Cover

Black symbolizes winter. The symbolism originates from the traditional “five directional colors” based on the ancient Chinese thought of *wuxing*, or *ohaengin* in Korean. The five colors were associated with seasons and other phenomena in nature, including the fate of humans. The cover design features Seoul City Wall. For more stories about the ancient defensive system, see p. 6.

KOREAN HERITAGE



CHA News Vignettes

Korea Recovers Stolen Original Plate of the Nation's First Paper Money

A very rare historical artifact, a printing plate of the Hojo Convertible Note, the country's first paper currency, was returned to Korea last September 3, some 62 years after it was looted and smuggled out to the United States in 1951. Authorities in the two countries — the Cultural Heritage Administration and Supreme Prosecutors' Office of Korea, and the U.S. Immigration and Customs Enforcement's Homeland Security Investigations worked together to recover and return the original metal plate, one of only three extant, of the country's first paper money to Korea. Stored at Deoksugung Palace, the plate was illegally taken out of the country during the Korean War by an American soldier. The whereabouts of the stolen artifact surfaced in 2010 when a bereaved relative of the soldier put it up for auction.

Korea to Aid Laos Conservation of World Heritage Site

The governments of Korea and Laos signed a memorandum of understanding on November 22 on cooperation for the preservation of the Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape of Laos. The partnership agreement was signed between Korea's Minister of Culture, Sports and Tourism Yoo Jin-ryong and his counterpart, Laotian Minister Boseongkham Vongdara, at the presidential house in Seoul. This agreement builds upon the memorandum of understanding that Korea's Cultural Heritage Administration signed with the Ministry of Information, Culture and Sports of Laos in March 2011 establishing general terms of cooperation between the two countries in the field of cultural heritage. As the implementing agency for the World Heritage conservation program, the CHA selected the Hong Nang Sida (Hall of Princess Sida) as the first beneficiary site for joint conservation and will soon break ground for its restoration in partnership with the Korea Cultural Heritage Foundation.

Cooperative Spirit Stepped Up for Restitution of Cultural Heritage to the Countries of Origin

Korea strengthened cooperative partnership with Greece, China and Turkey for returning cultural objects to their home countries by signing a memorandum of understanding on October 26 at the third session of the International Conference of Experts on the Return of Cultural Property held in Olympia, Greece. The agreement was intended to promote the sharing of knowledge and experiences among the four countries. The experts' meeting was established as an alternative mechanism to the current international discourse which is driven by governmental authorities which, consequently, contributes to perpetuating looters' hold on stolen cultural property, rather than generating practical solutions. In 2011, Korea took the initiative in launching an expert-oriented meeting where alternative solutions would be sought after benefitting from first-hand experiences of relevant experts. The first and second sessions were held in Seoul in 2011 and 2012.

New Year's Day *Tteokguk*

Rice-cake Soup for Health and Wealth in the New Year

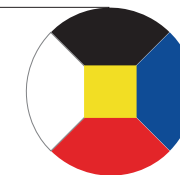
Tteokguk is a soup of thin rice-cake slices boiled in broth, garnished with julienned boiled egg and marinated minced meat. It is a traditional Korean custom to have a bowl of *tteokguk* on the Lunar New Year's Day. After performing ancestral rites in the morning of the first day of a new year, family members partake of the rice-cake soup along with other foods and drinks offered on the ritual table and treat visiting guests to *tteokguk* as well. Having one bowl of *tteokguk* on New Year's Day celebrates becoming one year older, and it also signifies anticipation of good luck in store for the coming year.

The shape and color of the rice cake used for *tteokguk* bespeak the consumer's hopes and beliefs. The main ingredient of *tteokguk* is cut out of a long cylinder-shaped rice cake, or *garaetteok*. Steamed rice powder is pounded and stretched like a fat strand of hand-pulled pasta, in the hope that future fortunes will grow along with the length of *garaetteok*. The cylinder-formed rice cake is thinly sliced into medallions, reminiscent of coins. Rice cake is sliced somewhat diagonally these days; during the Joseon Dynasty it was cut into round discs to resemble the sun. Koreans enjoy and serve visitors with the rice-cake soup on the Lunar New Year's Day as they wish each other prosperity and good health.

Korean Flavor



KOREAN HERITAGE



C O N T E N T S



06

Seoul City Wall

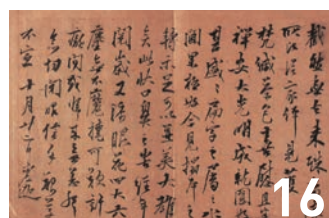
Conserving Seoul City Wall
Both for the Present and the Future



12

Heritage Today

Archaeological Finds in Munam-ri
Concrete Evidence of Neolithic Agriculture



16

Human Heritage

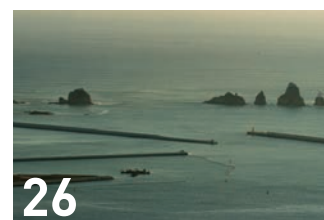
Kim Jeong-hui
Multi-faceted Genius of the 19th Century



22

Natural Heritage

Jindo
Gorgeous and Artistic Island



26

Photo Gallery

Oryukdo Island, a Time-honored Symbol of Busan



34

Foreigner's View

Andong, Korea's Spiritual Capital
The Historic Town Possesses an Unending Charm



38

Historic Site

Tapgol Park
The Nation's First Modern Park, Witness to History



44

Intangible Heritage

Jade Carving
Ornamental Artistry in the East

Conserving Seoul City Wall Both for the Present and the Future

Text by Kim Young-soo, Research Professor, Institute of Seoul Studies, University of Seoul
Photos by Kim Young-soo & the Cultural Heritage Administration

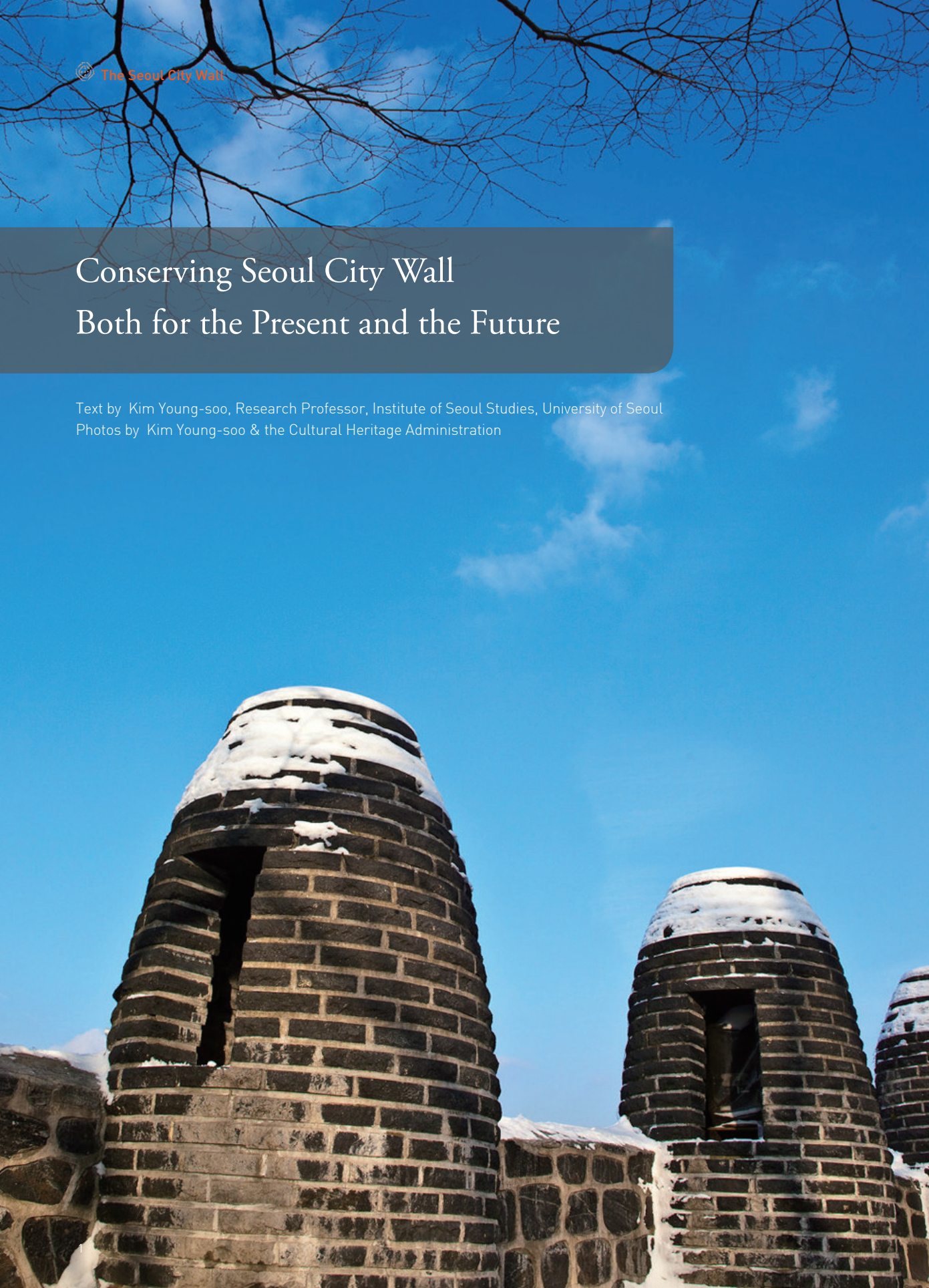
From historical development to architectural composition, diverse aspects of the Seoul City Wall have been covered in the previous three issues of *Korean Heritage*. In this final installment of a four-part series, the past, present and future of conservation of the wall will be explored. The fortifications for the defense of the capital city have held up well, retained its authentic character and survived intact as a fortress heritage through time and a history of misfortune. Conservation will be a keystone in ensuring a promising future for the fortress as well.

Principal Focuses for Future Conservation

Aspirations are high for sharing the significance of the old fortress system of Seoul with the wider world community through inscription on the UNESCO World Heritage List. Inscription on the List confers recognition of a national heritage as possessing outstanding universal values, thus worth preservation by and for all humanity. For this purpose, heritage properties proposed for inscription need to have two prerequisite qualities: authenticity and integrity. The claimed value of the candidate property should have truthfulness and credibility to meet the criterion of authenticity; to meet the measure of integrity, the property must be intact as a whole. Therefore, authenticity and integrity are closely interrelated with conservation. This is why conservation plans are a critical part of the nomination dossier for inscription on the UNESCO List.

Conservation plans for the Seoul City Wall may well revolve around four principal points, all germane to the time-honored history of the defensive system of the capital of the Joseon Dynasty (1392–1910): the extensiveness of the walls that fully encircled the capital Hanyang (present-day Seoul); specific characteristics formed throughout its 600-year history; construction that made best use of the natural topography; and the craftsmanship that is evident in the whole fortress system.

1. The third group of beacon towers on Mt. Namsan was restored in 1993. Records show that there were five groups of beacon towers on Mt. Namsan as a fire-based communication system during the Joseon Dynasty.
2. Seoul City Wall section on Mt. Naksan, one of the four mountains that surround the capital along with Mt. Namsan, Mt. Inwangsan and Mt. Bugaksan.



2



3. Excavation of the 140-meter area between the site of the West Gate of Seoul City Wall and the ridge of Mt. Inwangsan.

Strict Management of the City Wall

During the Joseon Dynasty, management of the fortifications surrounding the capital was carried out abiding by strict regulations. An official post, called *sanjik*, was installed for the particular purpose of monitoring and controlling such activities as wildlife hunting, felling trees, constructing structures and burials in designated areas. The management practice during the Joseon period is shown in *Sasangeumpyodo* (*Map of Prohibition Marks in Four Mountains*) drawn up in 1765.

The current regulatory framework for the management of the Seoul City Wall is the Cultural Heritage Protection Act enacted in 1962 and an array of rules and regulations on urban land use. The country's tumultuous history wrought havoc on the fortress. Japanese colonial rule (1910–1945) followed by the Korean War (1950–1953), and the sweeping economic development drive that followed the inter-Korean conflict all combined to inflict damage on the fortification system of the old capital of the country. In the 1970s, however, an initiative was made to embark on repair and restoration of damaged or demolished parts of the fortress; such efforts have been well maintained up until the present. As a result of the long-standing endeavors, since then 12.344 kilometers of the wall out of the total 18.627 kilometers have been repaired or restored as of today. The 12-kilometer section of the wall has been designated Historic Site No. 10.

The Length of the Seoul City Wall (as of 2012)

No.	Contents	Length (m)
1	Horizontal length	18,627
2	Length allowing for the topography	19,107
3	Length designated as Historic Site No. 10	12,427
4	Length of the remaining wall	13,370
5	Length of the city wall lost	5,257
6	Length of the wall repaired or reconstructed during 1961–2012	12,771

Repair and Restoration of the City Wall

Ever since it was constructed in the early Joseon period, the defensive system benefited from continuous reconstructions and repairs, large and small: grand-scale works during the reigns of King Sejong (r. 1418–1450) and King Sukjong (r. 1674–1720); and small repairs during the reigns of King Yeongjo (r. 1724–1776), King Jeongjo (r. 1776–1800), King Sunjo (r. 1800–1834) and King Gojong (r. 1863–1907).

However, the conservation of the fortress came under threat with the advent of colonial rule. The zeal for urbanization and industrialization that followed did no good, but only harm, to the fortification system as well. But the fortress is on the way to restoring its original form these days, although parts of the wall that have been destroyed or demolished remain to be recovered. The construction work for Changuimun, the northwestern gate, in 1961 was the starting point for a continual succession of repairs and reconstructions, which are still ongoing in the present. While the focus has been placed on the reconstruction of only ramparts and parapets thus far, archaeological excavations are being carried out in parallel these days as part of the effort to restore the authenticity and integrity of the Seoul City Wall.

It was in the 1970s when repair programs began in earnest.

The Headquarters for the Restoration of the Seoul City Wall and the Committee for the Reconstruction of the Seoul City Wall were established, with the responsibility for surveying and reconstruction. The fortress was mapped into seven sections (Samcheong, Seongbuk, Gwanghui, Namsan, Cheongun 1&2, Samseon and Dongsung), and all the sections underwent repair and restoration. Reconstructing walls and removing unregistered structures were given priority. In the 1980s, ramparts and parapets were repaired (Seongbuk and Dongsung), as were roofs and paintwork on Sukjeongmun Gate and Changuimun Gate. Hyehwamun Gate and the third group of beacon towers on Mt. Namsan were restored in 1994 and in 1993, respectively. Reconstructions and excavations continue to be carried out to the present day.

4. Excavation of the Hoehyeon area at the base of Mt. Namsan, which leads up to the top of the mountain.



Excavations and Ground Surveys of the Seoul City Wall

Date	Activities	Notes
Feb. to Mar. 2003	Ground survey of the restored part of Cheonggyecheon	Ground survey
Sep. to Oct. 2006	Ground survey of the park site in the Dongdaemun Stadium	Ground survey
Mar. to Jun. 2007	Ground survey of the reconstruction site in Seoul Tower Hotel	Ground survey
July to Aug. 2007	Ground survey of the site of Geullin Park (Sogwol-dong)	Ground survey
Oct. to Nov. 2007	Ground survey of the site of beacon towers at Mt. Namsan	Ground survey
Oct. 1999	Trial digging of the building site for the Russian embassy	Trial digging
Dec. 2001	Trial digging of relics of the wall on the site of Souimun, the western small gate	Trial digging
Feb. to Mar. 2003 / Mar. to Apr. 2005	Trial digging of relics of the wall on the site of the Seoul Chamber of Commerce & Industry	Trial digging
Oct. to Nov. 2003	Trial digging of relics of the wall in Jangchung-dong	Trial digging
Dec. 2003 to Jul. 2004	Excavation of relics of Cheonggyecheon	Excavation
Aug. to Sep. 2007 / Aug. to Nov. 2008	Excavation of relics of the wall in Seoul Tower Hotel	Excavation
Jan. 2008 to Feb. 2009	Excavation of the site for the Dongdaemun Design Plaza and Park	Excavation
2008	Excavation of the site of beacon towers at Mt. Namsan	Excavation
Mar. to Jun. 2008	Excavation of the site of Geullin Park (Sogwol-dong)	Excavation
Dec. 2009 to Aug. 2011	Excavation of the Baekbeom Square	Excavation
Mar. to Jul. 2010	Excavation of the Children's Plaza	Excavation
2010	Excavation of Changdeok Girls' High School	Excavation
Mar. to Jul. 2011	Excavation of Sungnyemun (relics of the staircase in the east)	Excavation
Apr. 2013	Excavation of Cheongundae	Excavation
Oct. 2012 to the present	Excavation of Hoehyeon (the section for the third phase)	Excavation

The Future of the Fortress

It is fortunate that the Seoul City Wall has remained standing as a fortress heritage in the metropolitan city of Seoul. Such examples are rare, since many other fortifications in Europe and Asia have been lost amid pressures of economic development and urban transformation. This is reason enough to preserve the city wall as more than just a physical structure, but a cultural and historical monument that possesses tangible and intangible values.

The significance today of the Seoul City Wall transcends its original function of demarcating the boundaries of the capital and protecting it from external threats. It is where knowledge of fortress construction methods can be derived. Historical records of the fortress serve as a reference through time for diverse lifestyles of people and communities living nearby and transformations in their perception of the fortress. The Seoul City Wall has been preserved, and what have been preserved along with its physical form are its cultural and historical values: brilliant construction methods using the natural topography, an array of historical documents and a window into the lives of the people and society on its watch through the centuries.

The Seoul City Wall is in the process of transformation into a place that people visit in order to connect with a physical part of the past of their city and affirm their identity. The current endeavors are instrumental to the national efforts in sharing the values, knowledge and wisdom embodied by the fortress with future generations and further, with all humanity. The state-led restoration programs are to be complemented by community participation, ensuring that the legacy of the Seoul City Wall will remain intact for future generations. 🌐



5. Excavation for the construction of Dongdaemun Design Plaza, where relics such as a twin-arched water gate and a projecting outwork were found.



6. Overhead view of a section of the Seoul City Wall.



Archaeological Finds in Munam-ri Concrete Evidence of Neolithic Agriculture

Text & photos by Cho Mi-soon, Researcher, Archaeology Division, National Research Institute of Cultural Heritage

Prehistoric farm fields from the Neolithic Era were found last year in an archaeological site in Munam-ri, Gangwon-do, on the eastern coast of the Korean Peninsula. Although farming implements and remains of crops dated to the period have been previously excavated, it was the first time that agricultural fields were found, clear proof that farming was being done on the Peninsula in the Neolithic period.

Neolithic Sites in the East Coastal Region

The Neolithic culture on the Korean Peninsula can be traced by mapping the Peninsula into six different regions according to the shapes of pottery relics found in those areas: the northwestern region, the northeastern region, the east coastal region, the west coastal region, the inner southern region and the south coastal region. In the east coastal region, administratively belonging to the middle-eastern province of Gangwon-do, the archaeological site in Osan-ri, Yangyang, was first excavated in the 1970s, followed in the 1990s by further excavation of prehistoric remains in Munam-ri in Goseong; Gapyeong-ri, Jigyeong-ri and Songjeon-ri in Yangyang; and Chodang-dong, Hasi-dong and Anhyeon-dong in Gangneung. Notable among them was the archeological site in Munam-ri, Goseong, where raised-patterned potteries representative of the early Neolithic Era were found.

It was in the early 1990s when the prehistoric site in Munam-ri became known to scholars during the ground survey of cultural remains located in the military reserve in Gangwon-do. During the course of academic research in 1998 and in 2002, Neolithic remains were excavated: found were the remains of 15 residential sites, outdoor fires and tombs; and about 1,000 artifacts such as raised-designed potteries, pressed-patterned vessels and jade earrings. These finds are critical to understanding the Neolithic culture in East Asia and figuring out the origins, migration routes and culture of prehistoric humans who inhabited the Peninsula.

1.2. The farm field excavated in Munam-ri, Goseong.

What distinguishes the Munam-ri site from other Neolithic sites are the relics of farming, excavated there in 2012. The agricultural fields are estimated to originate in the mid-Neolithic Era, the first of such kind ever found in Korea and the first in East Asia as well. Until then, stone tools and carbonized crops had been all the evidence there was to make the assumption that farming occurred there in the Neolithic. The discovery of the Neolithic farm fields would shed new light on the study of agriculture in this era.





3

3. Areas located near wetlands and rich in organic matter were cultivated into agricultural farms.

The Munam-ri Farm Fields

Two tiers of fields were found in Munam-ri: an upper tier and a lower tier. The confirmed size of the upper-tier field is 1,260 square meters, but the original size was thought to be bigger than this as the field continues to the east and west. The lower-tier field becomes narrower toward the east and therefore is presumed to be a smaller field than the upper one. The confirmed size of the lower-tier field is 1,000 square meters.

There is a large body of evidence to tell that the fields are from the Neolithic Era, and they were found particularly in the lower-tier field. From the ground beneath the lower field were found Neolithic artifacts including stone arrowheads.

Line-patterned potteries typical of the mid-Neolithic Era were found on two settlement relics, which are critical evidence for determining the chronological age of the fields: since the houses were built by digging up the earth of the field, it can be said that the field already existed before the making of the houses. The earth was analyzed through the method of optically simulated luminescence (OSL); it was confirmed to date back to 5,000 years ago.

Farming on the Korean Peninsula in the Neolithic Age

The Neolithic is characterized by several landmarks in human achievement such as the domestication of animals, the invention of earthenware, the use of polished stone tools and, most importantly, the beginning of agriculture.

The commencement of farming is called the Neolithic Revolution, denoting its phenomenal influence on the advancement of human culture. The Xinglongwa culture (6200–5400 B.C.) is

presumably the earliest Neolithic Settlement in China, and the excavation of agricultural implements from this culture provides evidence for the existence of farming in that era. Farming spread to the Korean Peninsula from China through the



4

4. A settlement site excavated in Munam-ri

Liaodong Peninsula along with crops such as millet and hog millet, and farming tools such as the stone plow and mortar.

The oldest evidence to support the earliest existence of farming on the Korean Peninsula were found on the site in Jitap-ri in Hwanghae-do, consisting of a stone plow, sickle, and carbonized millet and hog millet. Other prehistoric remains yielded Neolithic relics: a residential site in Masan-ri, Hwanghae-do; millet residues from the Namgyeong archaeological site in Pyongyang; a shell mound in Dongsam-dong, Busan; millet and hog millet from Sangchon-ri, Jinju; and millet, hog millet and adzuki bean from Pyeonggeodong, Jinju. Given that crop grains were excavated side by side with agricultural implements, the farming of crops can be dated to have started around 3,500 B.C.



5

5. Line-patterned pottery shards excavated in the lower-tier field, dating to the Neolithic Era.

Significance of the Find

Agriculture on the Korean Peninsula includes farming of rice paddies and of dry fields, and the farming of fields started long before rice farming. Field farming played a major role in agricultural production throughout history. The active reclamation of forest areas increased the proportion of fields in total agricultural land during the Goryeo Dynasty (918–1392); rice paddies took up only 28 percent of farmed land until the reign of King Sejong (r. 1418–1450) in the early Joseon period. It was only in the late Joseon period that the proportion of rice paddies, 53 percent during the reign of King Jeongjo, became bigger than that of dry fields.

The fields found in the prehistoric site in Munam-ri attest to a strong possibility that agriculture was carried out at least from the mid-Neolithic Era on the Korean Peninsula, a more advanced practice of producing food than primitive slash-and-burn farming.

From the lower-tier field in Munam-ri, carbonized millet, hog millet and beans were excavated around an outdoor hearth. The evidence thus far confirmed that mixed farming of millet, hog millet and beans took place in Munam-ri in prehistoric times. Further analysis of plants, earth sedimentation and earth morphology is now underway, and the results will make additional contributions to the understanding of the Neolithic culture on the Korean Peninsula. 🌐



Kim Jeong-hui Multi-faceted Genius of the 19th Century

Text by the Cultural Heritage Administration
Photos by the Cultural Heritage Administration & Topicphoto.com

The late-Joseon literati official and intellectual Kim Jeong-hui, the creator of the *Chusa che* writing style, left outstanding achievements as a scholar, and was celebrated for his calligraphy and ink paintings. Embracing the academic philosophy of Qing China, he was an influential pioneer of empirical Confucian thinking and social practice, who transformed diverse areas of study in Korea, particularly epigraphy. He was renowned not only in Joseon but also in Qing China, where he was first immersed in the study of documentary history, which became his lifelong scholarly interest.

1. *Sehando (Winter Scene)*, painted by Kim Jeong-hui during exile in Jeju-do. Recognized for its artistry, the picture is designated National Treasure No. 180.

2. Portrait of Kim Jeong-hui, drawn by his protégé Yi Han-cheol.



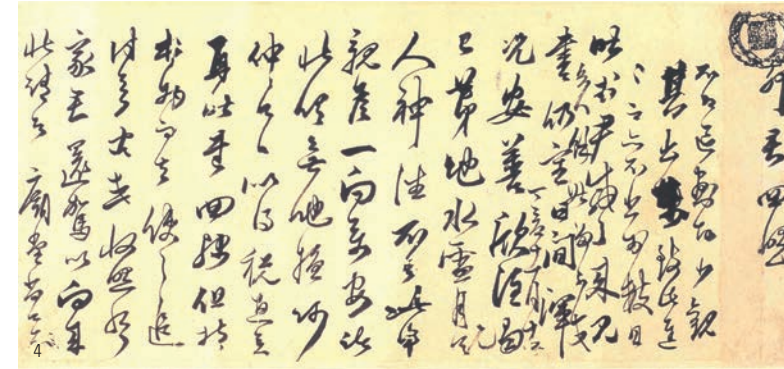
Kim Jeong-hui (pen name Chusa, one of more than 100 other names, including Wandang, Nogwa and Cheonchukgo; 1786–1856) is widely famed for his personal calligraphic style, the eponymously named Chusa che. The gifted calligrapher was also a prominent scholar who championed modernizing ideas and academic advancement in the late Joseon period. Kim's father Kim No-gyeong, then serving as the head of Byeongjo (Ministry of Military Affairs), noticed his extraordinary ability early on and had him educated under the guidance of the leading

scholar of the day, Park Je-ga. Building on his learnings from Park, who was then the leading exponent of *Silhak* (Practical Learning), Kim Jeong-hui borrowed from the academic philosophy of Qing China (1644–1912) and made significant contributions to Korean scholarship in *Silhak*, epigraphy and Buddhism. He also excelled in literary painting and exerted a significant influence on many 19th-century painters. His handwritten letters have been preserved and transmitted to the present as part of the nation's intellectual and literary heritage. His letters, poems and other writings have been published in collections including *Wandang cheokdok*, *Damyeonjae sigo* and *Wandang jip*.



3. *Migasansu* (Landscape of the Mi Family), drawn in the painting style pioneered by Mibul of the Mi family from Song China.

After passing a state civil service examination in 1819, Kim rose to high-ranking positions, becoming the head of Seonggyungwan (the highest educational institution of Joseon) and the deputy head of Byeongjo. Born to a prominent family and outspoken in his views against rigid neo-Confucianism, Kim suffered reversals repeatedly in the tides of elite factionalism and political rivalry in the royal court. In his later life, Kim Jeong-hui was exiled twice amid political turmoil to such remote places as the southernmost island of Jeju-do and the northernmost province of Hamgyong, and for 11 years was isolated from the outside world. Returning back from exile, Kim concentrated on painting and scholarly studies.



4. Letter written by Kim Jeong-hui, epitomizing his elegant handwriting.

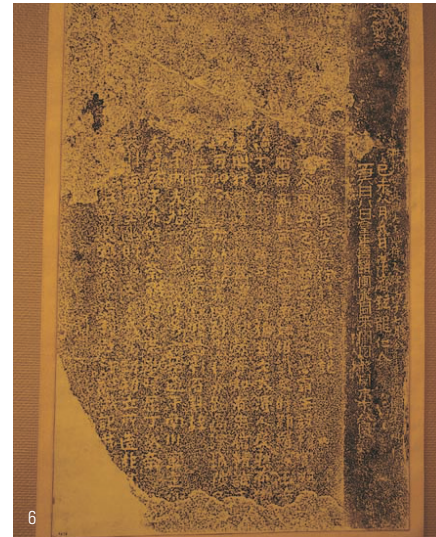
Practical Learning

Kim Jeong-hui became a pupil of the revered scholar Park Je-ga at the age of 16, and it was then when he started to develop an interest in the study of documentary history. At 24, he was offered a chance to accompany his father as part of the annual diplomatic mission to Qing China, where Kim was introduced to leading scholars in the field of documentary history. Through contacts and long-running correspondence with Qing academics after his return to Korea, Kim advanced his ideas of *Silhak*. *Silhak* was rooted in the positivist philosophy that the truth is found through objective inquiry, which was advocated by the great philologist of Qing, Gu Yanwu. As such, the school of *Silhak* put an emphasis on practical judgment and scientific objectivity, which wielded an instrumental impact overall on Kim's scholarly achievements.

Epigraphy

Kim's thinking on practical learning is most evident in his study of epigraphs. In Qing China at that time, the development of documentary history led the advancement of related subordinate study areas such as epigraphy, history, phonology and geography as independent disciplines. After his visit to Qing

5.6. The monument on Mt. Bukhansan commemorating the visit by King Jinheung (National Treasure No. 3) and its rubbed copy. Kim Jeong-hui decoded the 12-line inscription on the stele in 1816.



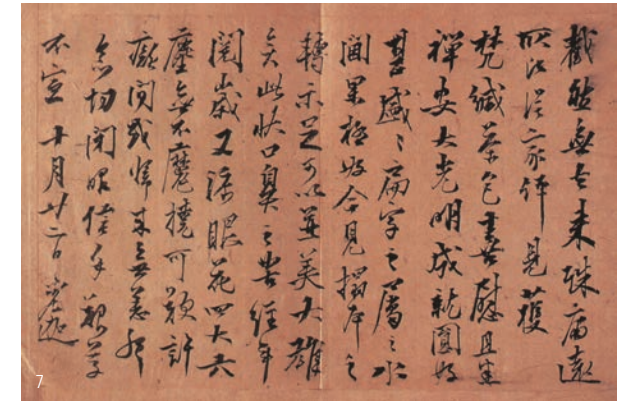
China, Kim voraciously collected materials related to epigraphy and passionately studied them. As a result, he produced remarkable findings: Kim made discoveries about two ancient monuments memorializing visits by King Jinheung of Silla (r. 540–576) in Hamheung and on Mt. Bukhansan. Kim Jeong-hui decoded the inscriptions on the steles, confirmed the dates of their construction and revealed that the title *Jinheung* was already in use while the king was alive. Out of his study of epigraphs, Kim produced two works that formed the backbone for the development of Korean epigraphy: *Geumseok gwa allok (Epigraphy and Watching)* and *Jinheung ibigo (Inscriptions of the Two Monuments of King Jinheung)*.

Buddhism

Kim's interest in Buddhism was lifelong and profound. After living in exile for many years in his later life, Kim found it not feasible to return to court politics and decided to stay at Bongeun Temple, where he could concentrate on the study of Buddhism. When he visited Qing China as a young man, Kim also formed relations with monks there. He took Buddhist books and materials from Qing China and dispensed them among a number of temples including Magok Temple. In the books compiled by Kim, Buddhism is also one of the major focuses. Kim had profound relations with the venerable monks Baekpa and Choui. Legend has it that Kim once had a heated debate with Baekpa, attesting to his extensive knowledge of Buddhism.

Calligraphy Style

The significance of Kim's imprint on calligraphy transcends time and geographic reach of the late Joseon period: he is celebrated as holding unparalleled status in Korean calligraphy. He was admired for his competence in calligraphy as a boy, and his fame was known at home and abroad in his twenties. His abilities attained further sophistication and sharpened through encounters with great calligraphers in Qing China and exposure to their art. Extensively studying prominent handwriting styles available at that time and thoroughly analyzing their advantages and disadvantages, he developed his own calligraphy style, *Chusa che*, which is influential even today.



7. Letter written by Kim Jeong-hui.

Paintings

In keeping with convention in documentary history, Kim Jeong-hui put a priority on the harmonization of the three elements of a painting: poem, calligraphy and picture. A prolific exponent of the literary painting style of the 19th century, Kim was particularly noted for his paintings of orchids, an outstanding testimony to his excellent artistry. In addition to orchids, his depiction of pine trees and landscapes were done with beautiful and gorgeous lines. Among his paintings, *Sehando (Winter Scene)*, *Mojildo (Cat and Butterfly)* and *Bujakran (Orchid)* are most well-known. ㉞

8. *Mungnanhwa (Orchid in Ink)* from *Nanmaeng-cheop (Paintings of Orchids)*, drawn in calligraphic strokes.





Jindo

Gorgeous and Artistic Island

Text by the Cultural Heritage Administration
 Photos by the Cultural Heritage Administration & Goodimage

At the southern tip of the Korean Peninsula lies Jindo Island, the largest in an archipelago of some 230 islets scattered off the southwestern coast of the Korean mainland. Endowed with a wealth of natural beauty and bountiful resources, Jindo is a storied island noted for its artistic heritage. Jindo attracts millions of people every year who come to witness an annual natural phenomenon dubbed the “Moses Miracle” and sentimental pilgrimages drawn to its artistic charms.

The Parting of the Sea: the ‘Moses Miracle’

Jindo Island is famed for a natural phenomenon where the sea seems to part. The waters between Hoedong-ri on Jindo Island and Modo-ri on the islet to its south, recede to create a path 2.8 kilometers long and 40 meters wide. Although the natural wonder is basically caused by the difference between the rise and fall of the tide, the mystery lies in the fact that the causeway that it creates has an even width of 40 meters irrespective of currents, typhoon winds and waves.

Annually, one million tourists flock to the island to see the 1-hour miracle of waters parting. It is hard to find anywhere else in the world that such numbers of people would come to watch a transitory natural phenomenon. Jindo-gun, the island’s administrative seat, organizes a festival timed to coincide with the natural event and the arrival of multitudes to showcase a variety of ritual and musical performances, many of which are designated national or local intangible cultural heritage, including the circle dance, purification ritual, famers’ song and drum playing.

The mysterious phenomenon had been unknown to the world until 1975 when the French ambassador to Korea Pierre Land visited Jindo Island. Noticing this natural event, the ambassador came out with a story in a French newspaper, instantly put the island on the world map. In 1996, the Japanese singer Tendo Yoshimi made a huge hit with the song *Jindo Story* featuring the magical division of the sea, and consequently the number of Japanese tourists increased considerably.

Legend of a Miracle

Back in time when the sea path used to open the widest in spring and in autumn, the *yeongdeungje* ritual praying for a good harvest was observed in dedication to the Dragon King and the patron deity of *Ppong halmeoni* (Mulberry Grandma). There is a legend associated with Mulberry Grandma.

A long time ago, the newly-appointed governor of Jeju-do, named Son Dong-ji, was stranded off the coast of Hodong (present-day Hoedong) on his way to Jeju-do. He settled and founded a village there. Due to repeated attacks from

1. A festival held in Jindo coincides with an annual natural phenomenon when the sea parts between Hoedong-ri and Modo-ri.

2. Derived from a folk drama staged by coffin bearers during a funeral, *dasiraegi* is one of the ritual events performed during the Jindo festival.



2



3. The *yeondeungje* ritual held in Jindo commemorates the patron deity of *Ppong halmeoni* (Mulberry Grandma).

tigers, however, village members including Son escaped to Modo Island across the sea, accidentally leaving Mulberry Grandma behind. Missing her separated family members, Mulberry Grandma prayed daily to the Dragon King for a family reunion. One day in early March by the lunar calendar, the Dragon King showed up in her dream and said, “I will make a rainbow over the sea [between Hodong and Modo] tomorrow, so that you can cross over.” Upon waking, Mulberry Grandma dashed out by the sea and said a prayer, and there appeared a rainbow-like sea path between Hodong and Modo.

With the sea path open, people in Modo came to Hodong playing gongs in search of Mulberry Grandma. When they arrived at Hodong, the grandma breathed her last, saying, “I have nothing more to desire. My prayer worked and the sea path opened, so that I can see you all.” Hearing this, the villagers realized that Mulberry Grandma’s prayer was the reason for the sea parting and so changed the name of their village to Hoedong, meaning “returning back.” In the third lunar month each year, *yeondeungje* rituals have been observed ever since praying for wishes to be granted and for a bountiful harvest. At the highlight of the ritual residents from Hoedong and Modo meet halfway on the sea path and enjoy the day together.

Gwanmaedo and Jodo Islands

The sea along the coast of Jindo Island is dotted with many islets and is designated a marine national park. Each island is seemingly connected to another island in an endless chain. Seen from a boat, the furthest islets look hazy in the distance, the closer ones black, and the closest ones blackish-green. Among them are Gwanmaedo and Jodo Islands.

One hour’s ride by ship from Jindo’s Paengmok Port is Gwanmaedo. The first thing noticeable about the island



4. Jodo, literally “an island of birds,” has many islets scattered around like birds in flight.

is a rich forest of pine trees lining the three-kilometer beach. Originally planted to help control erosion, the trees standing behind the beach like a folding screen have now grown into a dense and large forest about 50 to 100 years old, benefitting from extraordinary attention and care of residents. The sandy beach is gently sloping, the waves quiet, and the sand as fine as powder. The beach is one of eight famous sights in Gwanmaedo Island. The other sights include nearby Bangaseom Island where fairies are said to have descended to pound rice; *dolmyo* (stone tomb) and *kkongdol* (large rock) associated with the King of Heaven; a natural sky bridge over a cliff about 50 meters high; and Seodeulbagul Waterfall which falls on the sea when the tide comes in and on the pebbles when the tide ebbs.

Jodo Island is replete in natural beauty. A breathtaking view of the many islands scattered off the coast can be appreciated from Mt. Dorisan (210 meters high) in upper Jodo, and Dondae Peak (230 meters) in lower Jodo. From the observatory in Mt. Dorisan, an array of islands is seen side by side through the mist: Gwanmado, Byeongpungdo, Nabaedo, Daemado and Somado. There are also hidden jewels to be discovered: a small and sleepy fishing village, beaches with fine sands, and forests of pine trees.

Jindo Arirang

Along with the gorgeous natural environment, Jindo Arirang is one of the most endearing qualities of the island. Jindo Island has long been celebrated for its culture and artistry. There are many kinds of songs including Jindo Arirang, and people really enjoy singing when farming and fishing.

Jindo Arirang is beloved for its characteristic refrain. As the most quintessentially Korean folk song, Arirang captures the feelings and emotions of the Korean people. Among diverse variations of what is considered the national folk song, Jindo Arirang enjoys nationwide popularity, its lyrics evocative of the spirit and artistry of Korea as a whole and Jindo in particular. 🌀



5. Dancing to the tune of Jindo Arirang, early 20th century.

Oryukdo Island, a Time-honored Symbol of Busan

Text by the Cultural Heritage Administration
Photos by Graphickorea & Topic images

Administratively part of Busan, Oryukdo Island consists of six rocky islets, Bangpaeseom, Solseom, Sunriseom, Songgotseom, Gulseom and Deungdaeseom. The row of islets can appear as five or six depending on the perspective of the viewer, hence the name *Oryukdo*, literally, "a five- or six-island." A historic record indicates that the island was used for sea trade as early as in the 9th century, and Oryukdo continues to be a gateway to the country. Its scenic coastal topography, pristine wildlife and expanses of oceanic waters all combine to inspire artists to sing and poeticize about the island from time immemorial. These songs and lyrics have endeared Oryukdo Island as a symbol of the city in the minds and hearts of the people of Busan.



Oryukdo consists of islets all in a row.



Oryukdo and high-rising residences in the mainland.



The islets become five or six depending on where it is viewed.



Container ships pass through Oryukdo to enter the Busan Port.



A fishing boat crosses the bay past Oryukdo to go back to the mainland.

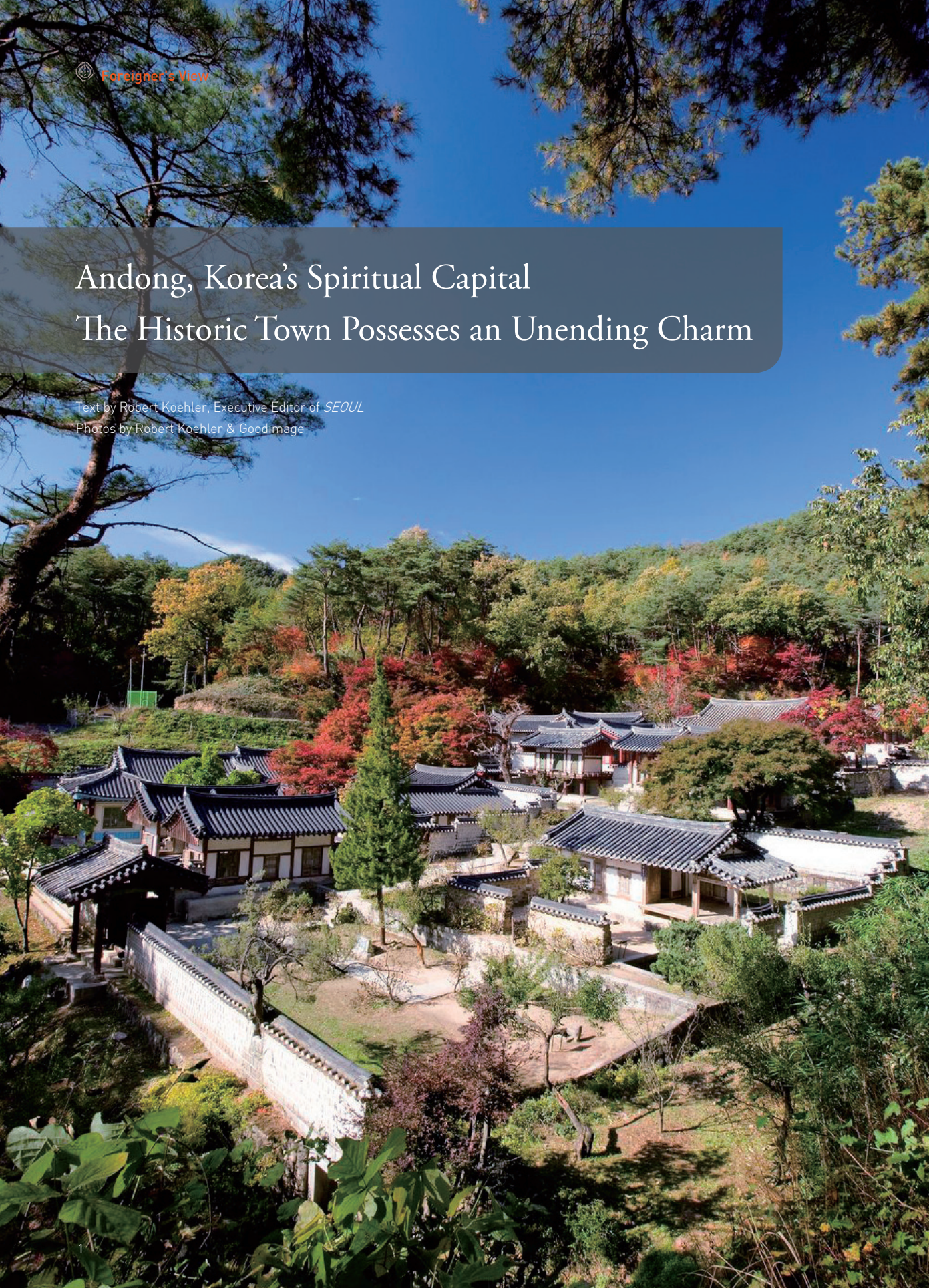


Sunrise at Oryukdo.

Andong, Korea's Spiritual Capital

The Historic Town Possesses an Unending Charm

Text by Robert Koehler, Executive Editor of *SEOUL*
 Photos by Robert Koehler & Goodimage



The town of Andong has long been close to my heart.

In the old days, when I lived in the nearby town of Mungyeong, I used to visit it quite often, at least once a month. Ironically enough—given the town's reputation as a bastion of Korean traditional culture—part of the allure was the modern conveniences. Andong was the biggest town in the northern reaches of Gyeongsangbuk-do, and its shops and restaurants were an irresistible draw to any Westerner living in the region. I have plenty of fond memories of weekend breakfasts at Mammoth, a well-known local bakery with some of the best breads and cakes within a two-hour drive from where I lived .

Like most people, however, I fell in love with Andong largely for its incredibly rich cultural heritage. Because of my job—I'm a writer/photographer with a Seoul-based travel magazine—I've been to almost every corner of this fair land, but Andong is still my favorite. No matter how often I go, each visit seems like the first. Perhaps more than anything, it's the atmosphere that's most captivating. In Andong's alleys and markets, in its stately manor homes and old Confucian schools, the rustic, gentlemanly charm of the Joseon Dynasty is still very much alive. It's a land of slow living and good manners.

The Beauty of *Seowon*

In November, I took a Friday off to head off to Andong for a weekend excursion. The object of this trip was the venerable Confucian academy of Dosan Seowon. Founded in 1574 by disciples of the great Korean Confucian scholar Yi Hwang, the school cum shrine is nestled at the foot of a densely wooded hill, its graceful wooden halls built atop a gently terraced landscape form a perfect harmony with the pines and maples that surround them. Two gnarled old trees stand guard at the entrance; I wonder what tales they'd tell if only they could talk.

Discussing Korea's cultural heritage, the writer You Hong-June wrote that the more you know about something, the more you come to love it. I can remember when I first came here as a fresh-faced kid a decade and a half ago, armed with nothing more than a Lonely Planet guidebook. I was awed, to be sure, but ultimately understood little. Older and, hopefully,

1. Dosan Seowon was built in 1574 by disciples of the Confucian scholar Yi Hwang.

2. Buyongdae Cliff overlooks Hahoe Village from across the river.





3. Houses in Hahoe Village

a bit wiser, I now appreciate the solid craftsmanship, the rustic charm of its unprocessed wood, and effort made to make the complex blend into rather than dominate its surrounding, its unassuming Confucian beauty. I imagine myself as a student here, sitting on the wood panel floor of the old seodang, the humble lecture hall where Yi used to share his philosophical world. Enjoying a stiff breeze, I gaze upon a small lotus pond in the courtyard dug by Yi himself, its square-shaped basin an architectural microcosm of the world itself.

In 2011, the Korean government submitted nine Korean seowon—including Dosan Seowon—to UNESCO for registration as World Heritage Sites; they are now on the tentative list, awaiting final registration. These centers of education, embodying both Koreans' culture of learning and their striving to harmonize nature and man, are perhaps the most perfect embodiments of the Korean soul.

A Night in a Hanok

When most folk think of Andong, they think of Hahoe Village. Established in the 16th century by the Pungsan Ryu clan, Hahoe is just one of many oxbow villages that line the Nakdonggang River, which meanders lazily from the Taebaek Mountain Range in the north to its estuary near Busan in the south. Thanks to its remarkable state of both architectural and cultural conservation and the illustrious nature of the Pungsan Ryu clan, however, the village has achieved a great deal of acclaim both locally and internationally, culminated by a registration with UNESCO in 2010. Also worth noting is the village's well-known version of the *talchum*, a mask dance loved for its clever satire of the Joseon Dynasty's highly stratified society.

Any visit to Hahoe should begin with a walk along part of the Traditional Confucian Culture Trail, a nearly 17 km hiking path that links the village with other related sites of interest, most notably the architecturally sublime Byeongsan Seowon, another one of Andong's Confucian schools, and the ancestral home of the Andong Kim clan, one of the Joseon Dynasty's most powerful families. If this is impossible, one should at least climb to the top of Buyongdae, a scenic cliff overlooking the village from across the river.

The spot provides panoramic views of Hahoe and its surroundings, and the path leading down to the ferry landing passes through Ogyeon Jeongsa, a 16th century villa used by the great Joseon statesman Ryu Seong-ryong.

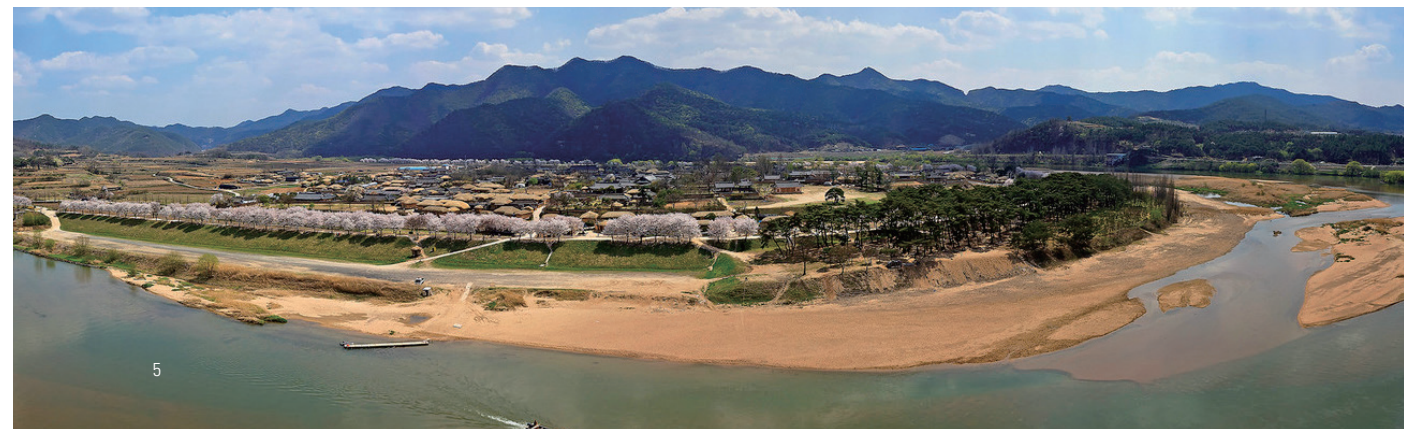
Like Dosan Seowon, Hahoe was built to harmonize with its surroundings, linking mankind with the cosmos. Throughout the village, strategically placed windows and pavilions afford residents inspiring views of the surroundings, both immediate and distant. In its architecture, we can see the social structure of Joseon Dynasty—grand, tiled-roof mansions of Andong's old aristocratic class mingle with the humbler, thatched-roof dwellings of the commoners who worked the surrounding fields. The charming clay and tile walls that line its alleys form a labyrinth not unlike a hedge maze. It's easy to get lost, but one gets the feeling that both the point and the fun of it—each corner yields new discoveries.

To fully realize the charms of Hahoe, it's best to spend an evening there. Fortunately, this is an easy enough thing to do as many of the village's homes have been renovated for use as guest houses. Those with the financial wherewithal, however, should spend a very special evening in Bukchondaek, a 19th century mansion founded by Ryu Do-seong, a scholar who served as governor of southeast Korea. Like many Joseon-era mansions, it is a palatial complex of handsome wooden halls and pleasant gardens that incorporate views of the surrounding landscape. 🌀



4. The Bukchondaek house in Hahoe (Important Folklore Cultural Heritage No. 84). The 19th century mansion was founded in 1862 by Ryu Do-seong, a scholar who served as the governor of Gyeongsang-do.

5. A panoramic view of Hahoe Village.



5



Tapgol Park

The Nation's First Modern Park, Witness to History

Text by the Cultural Heritage Administration
 Photos by Goodimage

Located in the center of downtown Seoul, Tapgol Park is easily accessible by subway and is closely connected to other cultural sites. Constructed as the country's first modern park, Tapgol Park is not only a public space for rest and relaxation but also a historic site retaining vestiges of the modern history of Korea.

Tapgol Park is the oldest park standing in downtown Seoul. In Seoul, historic tourist attractions are concentrated eastward from Gwanghwamun Gate along Cheonggyecheon Stream in the Jongno district. At the heart of this historic cluster is nestled Tapgol Park.

Planted with many kinds of indigenous trees and flowers, the park is a shady, pleasant neighborhood getaway for modern urbanites to take a pause from daily routines and relax amid greenery. But Tapgol draws people with more than its natural charms; they come to immerse themselves in the ambience of their nation's beginnings, for the park is a repository of heroic memory and culture. Within are many vestiges of Korea's evolution into modern history.

Designated Historic Site No. 354, Tapgol Park bears many relics as the birthplace of the Korean Independence Movement against Japanese colonial rule (1910–1945). There is also evidence for the previous existence of a Buddhist temple on this site, such as the splendid ten-story stone pagoda (National Treasure No. 2), which was part of Wongaksa Temple Site where the park was built, and the stele recording the construction of Wongaksa Temple (Treasure No. 3).



1. Tapgol Park seen from above.

2. The ten-story stone pagoda on the site of Wongaksa Temple (National Treasure No. 2). Renowned for its unique form and dexterous details, the marble pagoda is recognized as the best of its kind from the Joseon Dynasty.

Seoul's First Modern Park

The entrance to the park is easily accessible and distinctively visible among surrounding skyscrapers. The street where Tapgol Park is currently located was originally home to Yukuijeon, a street of court concessionaires during the Joseon Dynasty (1392–1910). A stone marker describing the site stands on the left of the park entrance. Six official stores licensed to supply necessities including silk, cotton and paper to the royal court and official buildings comprised Yukuijeon, which was of such a scale as to stretch about 2.6 kilometers eastward from the crossroads of Gwanghwamun Gate during the reign of King Taejong (r. 1400–1418).



3. The Monument of Wongaksa Temple (Treasure No.3). The 1.3-meter-wide, 4.9-meter-tall monument is made of marble mounted on a turtle-shaped granite foundation.

The site of Tapgol Park underwent many changes with the rise and fall of kings throughout the nation's history. Heungboksa Temple stood on this site during the Goryeo Dynasty (918–1392). In 1464, the seventh ruler of Joseon, King Sejo (r. 1455–1468), vastly expanded the Buddhist temple and renamed it Wongaksa. The ten-story stone pagoda housing Buddhist scripture and the sarira of Sakyamuni was completed in 1468.

Becoming the king by usurping the throne of his nephew King Danjong (r. 1452–1455), King Sejo promoted Buddhism as a way of repentance for his wrongdoing. But the fate of a Buddhist temple in the capital of the Confucianism-based dynasty was naturally dire. When King Yeonsangun (r. 1494–1506) ascended to the throne, the buildings were converted into Jangakwon (Agency of Music and Dance), which was responsible for managing 1,000 court musicians and 1,200 *gisaeng*, traditional female entertainers.

Afterwards, the structures of Wongaksa Temple were used as state official buildings. Then in 1514 during the reign of King Jungjong (r. 1506–1544), they were disassembled, and wooden parts were recovered and used to construct public buildings. The imposing presence of Wongaksa Temple vanished into history, leaving behind only the ten-story pagoda and the stele to survive into the present. At that time, people called the place *Tapgol*, meaning the “temple site with a pagoda.”

In 1902 during the reign of King Gojong (r. 1864–1907), the ruined site of Wongaksa was refurbished and reborn into a park upon the suggestion of the American diplomat John McLeavy Brown, and was called Pagoda Park. King Gojong used the park for a large-scale orchestral music performance in commemoration of the 40th anniversary of his enthronement. The park continued to serve as a venue for orchestral music and was opened to the public in 1913.



4. The octagonal pavilion (Tangible Cultural Heritage No. 73 of Seoul Metropolitan City). The pavilion was built by Sim Ui-seok (1854–1924), the country's first modern architect.

It is uncertain where the name *Pagoda* originated: it may have come from the Sanskrit word *bhagavati* or from the Romanized Korean word *pagtab*, literally meaning a “white pagoda.” In 1992, the name of the park was changed from Pagoda to Tapgol, in deference to the old name of the site.

Birthplace of the Samil Movement

Tapgol Park is replete with the remains of the Samil Movement, the Korean national independence movement born on March 1, 1919, in resistance to Japanese colonial rule. The entrance to the park is marked by a commemorative plate inscribed with *Samil mun*, literally the “Gate of March 1.” The inscription was done by the calligrapher Kim Chung-hyeon when it was first hung right after Korean independence was regained in 1945. In 1967 it was replaced with the handwriting of President Park Chung-hee; in 2001 it was changed once again to the writing style of the 1919 Independence Declaration.

Deeper inside the park stands the statue of Son Byeong-hui (pen name Uiam), one of the 33 leading activists who signed the declaration of independence, and a monument bearing passages of the Independence Declaration. Other memorabilia of the Samil Movement inside the park include the memorial monument for Han Yong-un, also one of the 33 leading activists, mural paintings depicting scenes from the movement, and commemorative steles.



5. Samil mun, literally the “Gate of March 1.”

6. The statue of Son Byeong-hui(1861–1922), one of the 33 leading activists in the Samil Movement.



Significant among them is the octagonal pavilion that was at the center of the commencement of the Samil Movement. This was where the representatives of students read the Korean Declaration of Independence from Japan, after which their protest rally turned into mass processions that spread nationwide with the participation of students and ordinary citizens waving the Korean national flag and calling out for the independence of Korea.

Built at the time the park was constructed in 1902, the octagonal pavilion was designated Tangible Cultural Heritage No. 73 of Seoul

Metropolitan City in 1989. The base stone is in the form of a five-tiered staircase, and columns stand right on the stone foundation without a wooden floor. The columns are double-layered: tall columns support the roof in the center, and others stand in an outer circle. The inside is paved with wide stone slabs. The roof is octagonal and has double eaves. The pavilion is beautifully proportioned and used as a model for another octagonal pavilion built on Mt. Namsan.

Behind the pavilion is seen the ten-story stone pagoda on the site of Wongaksa Temple. The pagoda is made up of ten tiers, three of them forming the base. The lowest story of the base is decorated with dragons and lotus flowers, the middle depicts the journey to India by the monks Xuanzang, Sun Wukong, Zhu Bajie and Sha Wujing to retrieve Buddhist sutra; and the top tells the story of the Buddha's previous life. While pagodas were usually made of granite, this 10-story structure is dexterously made of marble.

7. Iconic images of the Samil Movement are carved in relief on stone markers.



The monument of Wongaksa is grand in size and visible from afar, 1.3 meters wide and 4.9 meters tall. On closer look, the monument is supported by a turtle-shaped foundation and decorated with two dragons on top. The monument was erected in 1471 during the reign of King Seongjong (r. 1469–1494), recording the founding of Wongaksa Temple in 1465. Worn down by age and the elements, the inscription is hard to figure out, but the contents are confirmed by *Dongmunseon (Selected Writings of the Eastern Kingdom)* compiled in 1478.

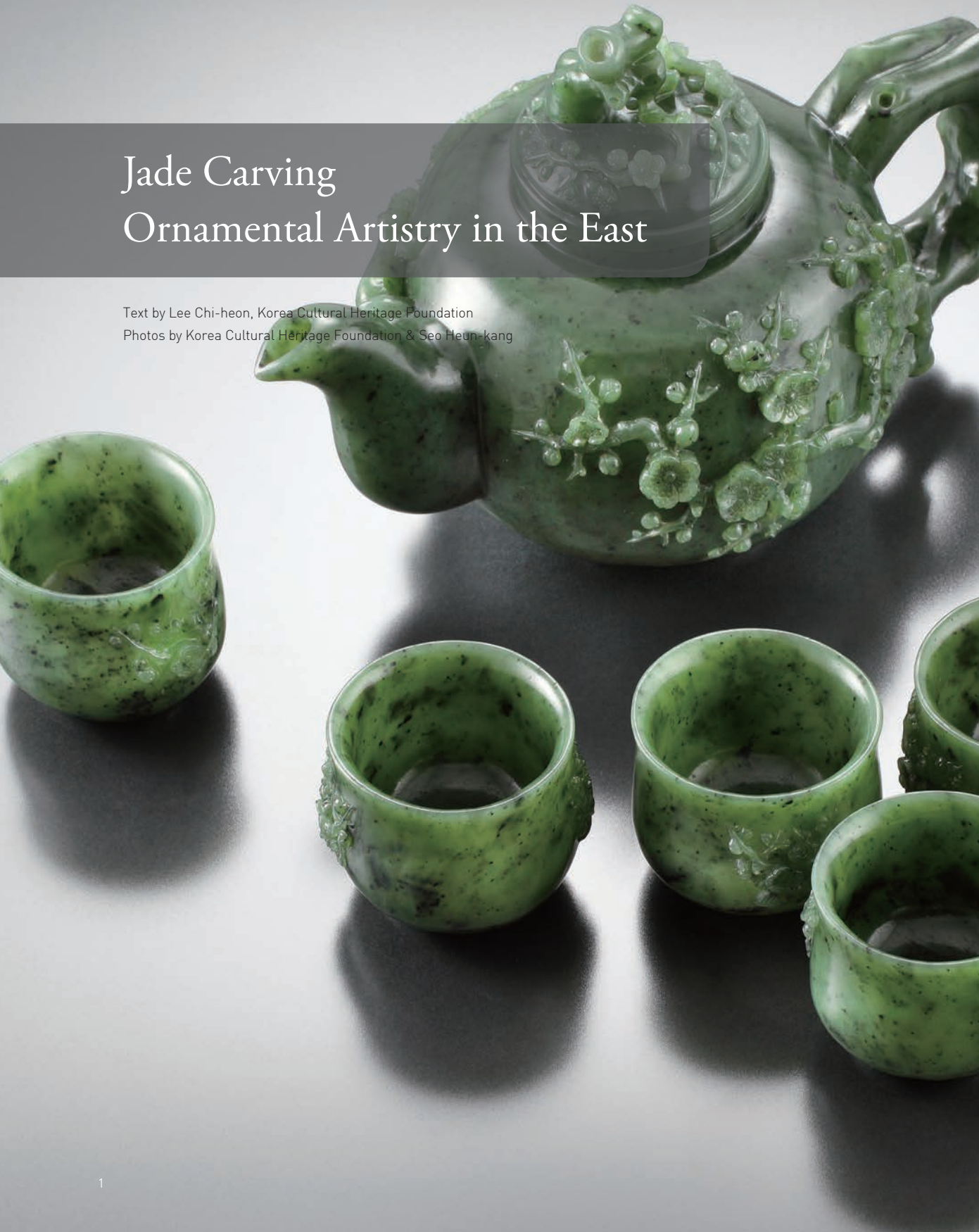
The pedestal of Angbuilgu and the well in the park are also worth exploring. Angbuilgu is the sundial invented during the reign of King Sejong (r. 1418–1450), which was placed such places as the palace, the royal ancestral shrine of Jongmyo and the Jongno area to serve as a public timepiece. The pedestal was intended to elevate the sundial for easy viewing. The pedestal was found in front of Jongmyo in 1899 during construction of tramways and moved to the park. The well was excavated during park renovations in 2001. It is a rare find: a well located within the city wall surrounding Hanyang (present-day Seoul), the capital of Joseon is considered a valuable reference for the study of lifestyles of the late Joseon period.



8. Angbuilgu is the sundial invented during the Joseon Dynasty.

Jade Carving Ornamental Artistry in the East

Text by Lee Chi-heon, Korea Cultural Heritage Foundation
Photos by Korea Cultural Heritage Foundation & Seo Heun-kang



“The virtues of a wise man are comparable to the characteristics of jade: Its smoothness and warmth are benevolence; its fineness and hardness, intelligence; its cleanness and tenderness, righteousness; its subtleness, courtesy; and its clear and gentle sound, delightfulness,” an excerpt from *Yegi* (*Liji* in Chinese; *Book of Rites*)

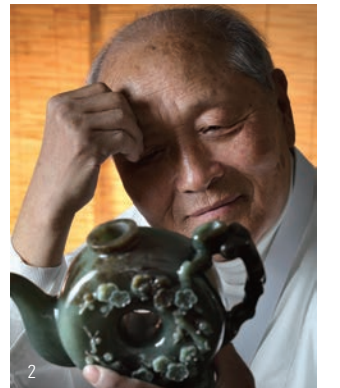
Jade, Symbol of Virtues

Jade is the most iconic gemstone of the East. Its gentle color, smooth texture and durability have long been beloved in Eastern culture. Jade is the Eastern equivalent of the diamond in the West: jade is as valuable in the East as the diamond is in the West. Differences between jade and diamonds may be said to closely parallel aesthetic differences between the two cultures. In contrast to the ostentatious and dazzling beauty of diamonds, jade has subtle and implicit charm. Jade is closely associated with such highly-regarded virtues as modesty, benevolence and wisdom.

Jade is naturally very hard: nephrite is 6 to 6.5 on the Mohs scale of mineral hardness; and jadeite is 6.5 to 7. The ornamental stone comes in diverse colors such as white, green, darkish green, yellow, reddish brown and black. Jade in creamy white or translucent emerald green are particularly favored and valued in Korea.

Those qualities of jade enabled its use for various purposes. The hard gemstone was cut into prehistoric weapons including hammers and arrows. Since the green hue is pleasant to the eye, it was made into jewelry and decorative objects. The precious stone was also used for ritual purposes or to mark the hierarchy of court officials or social classes.

The history of jade on the Korean Peninsula dates back to the Neolithic era, but jade culture flourished in the Three Kingdoms period (57 B.C.–A.D. 667). Jade objects have been excavated in large quantities from tombs from this period, mostly coming in small pieces such as jade beads, decorations for a crown or cylinder-shaped components for a necklace. Jade carvings came into being in the Goryeo period (918–1392), and the Joseon Dynasty (1392–1910) even designated official positions for jade carving craftsmen in its constitution, *Gyeongguk daejeon* (*Grand*



1. Jade tea set carved by Jang Ju-won. The tea set made of green jade is notable for its graceful apricot decoration (Teapot: 20x12x12cm; Cup: 5.5x4.5cm).

2. In 1996, Jang Ju-won was designated the master of jade carving, Important Intangible Cultural Heritage No. 100.

3. Jade pendants worn by King Gojong (Important Folklore Cultural Heritage No. 46). The kings of Joseon wore jade pendants on either side of the waist when they dressed in a ceremonial robe.



Among the jade artifacts of Joseon, King Gojong's jade pendant and a jade pipe are designated Important Folklore Cultural Heritage No. 46 and No. 225-1, respectively.

Jang Ju-won, Jadework Virtuoso

Jadework requires not only technical skills but also sophisticated artistry. As even minor mistakes are not allowed in dealing with the precious jade boulder, artisans work with the utmost dexterity and delicacy throughout the whole process from drawing a design and doing the carving.

Jang Ju-won (1937–) is Korea's designated master of jade carving, Important Intangible Cultural Heritage No. 100. He has been dedicated to jade carving for about 50 years. Master Jang started his lifelong journey repairing jade crafts and ornaments, and finally established his own style of jadework and came to be recognized as the most skillful artisan in this field. Celebrated for his skillful openwork technique for creating kettles and incense burners, he excels in carving

a single jade stone into consecutive rings connected as a whole. When he took up jade carving some 50 years ago, the situation in Korea was not favorable, but now Jang's mastery is estimated to surpass that of China, the origin of jade carving. Praised for elevating the status of jadework from ornament making to a form of artistry, Master Jang keeps up with his mission of promoting the aesthetic beauty of jade objects. Jang's exhibition center was opened in his hometown, Mokpo, in 2005.

4. Jade cups with a phoenix design by Jang Ju-won (8x9x12cm).



Production Process

From the earth's crust to its final exquisite form, jade travels through six broadly divided steps in jadework: quarrying, designing, cutting, trimming, carving and polishing. Throughout the process, many kinds of tools are used, with great care and dexterity, including saws, grinders, bowstring drills and spinning wheels.

The process starts with quarrying and heat-treating the gemstone. When drawing up a design, the size of the rough stone has to be taken into consideration. In other areas of craft making, artisans are not restricted by the size of objects: they can craft objects in whatever size they desire, small or big. However, as what jadework artisans are dealing with is a rough mineral coming from nature, they have first to consider the size of the raw material. Natural cracks are another factor that makes jadework tricky. Once a quality gemstone is selected, a design is made on paper and the stone is cut according to the design. As jade is a hard stone, abrasives and skill in their use are critical in cutting, grinding and piercing jade. Silicon carbide, or emery powder which is harder than jade, is used for jadework as an abrasive along with water. When hollowing out the inside of the gemstone, the bowstring drill is applied. The trimmed jadestone is carved on a spinning wheel with a silicon carbide blade attached. The carved object is refined on the surface to become the finished product. ☺



5. Drawing a design on the heat-treated gemstone.
6. Making a hole in the gemstone using a bowstring drill.
7. Trimming the surface of the gemstone in preparation for carving.
8. Carving the trimmed gemstone.

KOREAN HERITAGE

Quarterly Magazine
of the Cultural Heritage Administration

Cultural Heritage Administration,
189 Cheongsa-ro, Seo-gu, Daejeon, Republic of Korea
Tel | 82-42-481-4735 Fax | 82-42-481-4759
<http://english.cha.go.kr>

printed | December 15, 2013

Published by | Cultural Heritage Administration
Republic of Korea

Publication management | Director of International Cooperation Division

Content coordination | Ryu Shi-yung, Kim Min-ok

Translation | Park Jung-eun

Copy editing | Teresita M. Reed

Design · Editing | Graphickorea Co., Ltd

Printed by | Graphickorea Co., Ltd

Cultural Heritage Administration, 2013

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

copyright © Cultural Heritage Administration