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On the Cover

Lovers under the Moon is one of the 30 works found in *Hyewon jeonsincheop*, an album of paintings by the masterful Sin Yun-bok. It uses delicate brushwork and beautiful colors to portray a romantic moment shared between a man and a woman. The poetic line in the center reads, "At the *samgyeong* hour when the light of the moon grows dim, they only know how they feel," aptly conveying the heart-felt emotions of the lovers.

KOREAN HERITAGE



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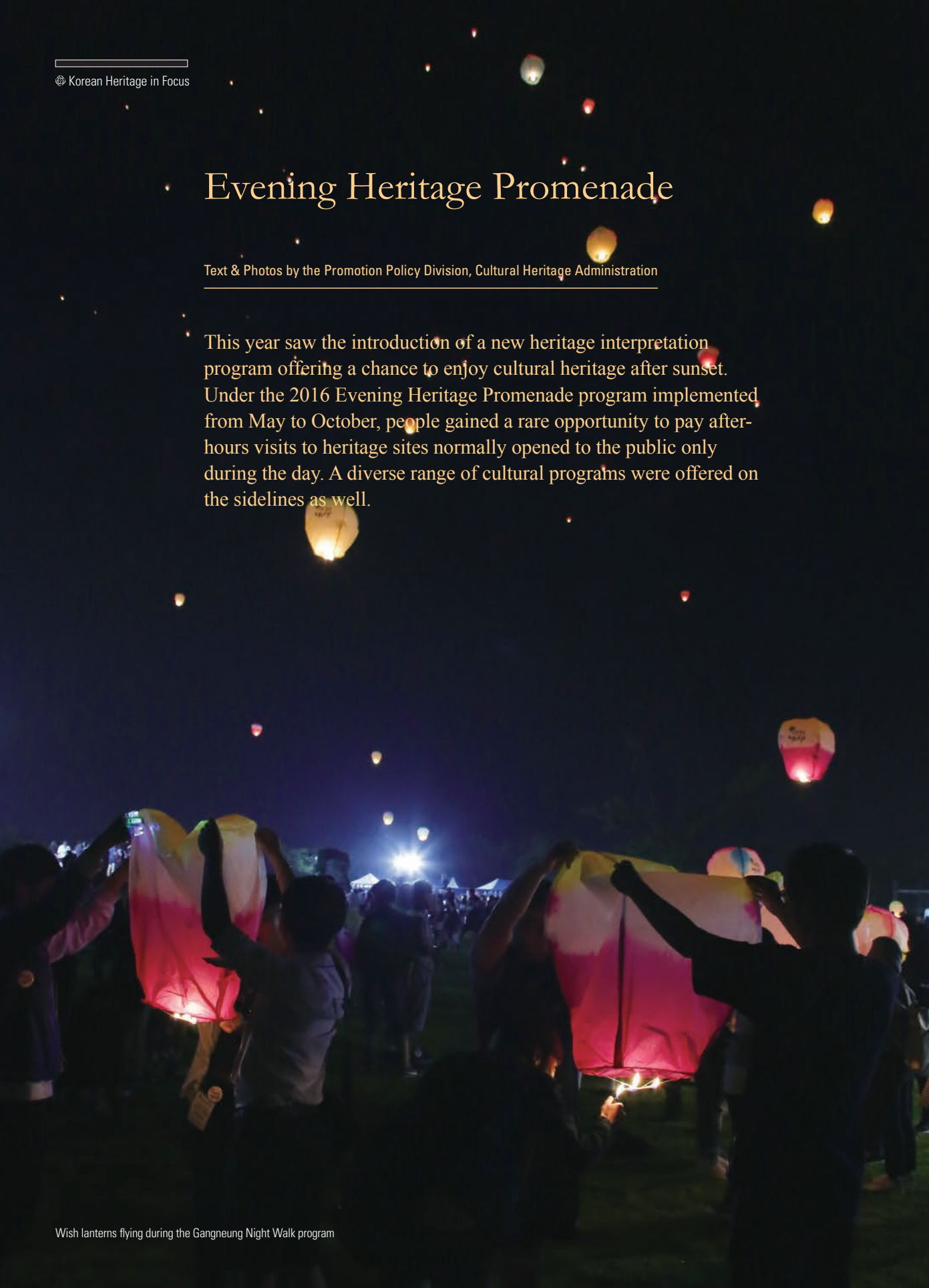
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Evening Heritage Promenade

Text & Photos by the Promotion Policy Division, Cultural Heritage Administration

This year saw the introduction of a new heritage interpretation program offering a chance to enjoy cultural heritage after sunset. Under the 2016 Evening Heritage Promenade program implemented from May to October, people gained a rare opportunity to pay after-hours visits to heritage sites normally opened to the public only during the day. A diverse range of cultural programs were offered on the sidelines as well.



Wish lanterns flying during the Gangneung Night Walk program

Cultural Heritage in the Evening

The 2016 Evening Heritage Promenade program opened local heritage sites to the public in the evening under seven selected themes: Nighttime Views of Cultural Heritage, Night Stroll, History at Night, Paintings at Night, Performance at Night, Evening Snacks, and One Night at a Heritage Site. The heritage sites could be enjoyed together with nearby cultural events offered in the form of exhibitions, concerts, and cultural experiences.

The new interpretation program provided an additional dose of vitality to buildings and monuments normally closed at night. During the program, a total of 166 heritage sites and cultural facilities were opened to the public for the first time at night, providing visitors with a distinctively memorable experience. Included were the reception hall of the Habib House (the residence of the U.S. ambassador) and Seongga Convent in Seoul, Imdangdong Cathedral in Gangneung, the Japanese-style House in Sinheung-dong in Gunsan, Daeseongjeon Hall of Suncheon Hyanggyo in Suncheon, and in Daegu the history and culture hall of Gyesan Cathedral and the history hall of Jeil Church. More than 670,000 people took advantage of the program, and many participating historic sites and nearby streets were crowded with visitors late into the night.

Details of the Program

The 2016 Evening Heritage Promenade took place in ten cities—Seoul, Busan, Daegu, Gangneung, Cheongju, Buyeo, Jeonju, Gunsan, Suncheon, and Gyeongju—on designated dates from May to October. More details on how the program operated in each place are presented below.



The opening ceremony for the Friendly Walk and Talk in Jeonju held at the National Intangible Heritage Center



An outdoor performance of the play, *A Story Told by a Tree*, part of the Cheongju Night Tour

2016 Heritage Evening Promenade

Title	Details
Jeongdong Night Walk (Seoul) (May 27–28, October 28–29)	The Jeongdong area is home to Deoksugung Palace and a cluster of modern heritage, and provided an arena for the early modern history of Korea. Cultural facilities here were opened until 10 p.m. Palace concerts, historic experiences on the Korean Empire, and other cultural programs were offered.
Wartime Capital Night Walk (Busan) (June 3–4, September 30–October 1)	The cultural and architectural legacy of the Korean War, such as the Provisional Capital Memorial Hall, Provisional Government Complex, and Ami-dong neighborhood, were spotlighted through a diverse range of displays, performances, and experience programs.
A Walk into Modern Times (Daegu) (August 26–27)	Daegu served as the cultural, political, and economic center of the Gyeongsang region and was also the birthplace of the National Debt Repayment Movement during the Japanese colonial era. Taking full advantage of the cultural and historical resources of Daegu, this program operated a colorful array of performance, experience, and tour programs.
Gangneung Night Walk (Gangneung) (August 5–6)	Set against the background of natural Gyeongpo Pond and splendid Gyeongpodae Pavilion, which is praised as the most beautiful scene in the Gangwon region, a <i>hanbok</i> (traditional Korean clothing) fashion show and traditional embroidery exhibition were held. The area around Gyeongpo Pond featured an amazing 21 experience, exhibition, and performance programs, including concerts, a brassware display, five-colored flower making, wish lantern flying, busking, and magic shows.
Cheongju Night Tour (Cheongju) (August 26–28)	A 1.75kilometer long city-center road that connects twelve heritage sites was lit up during the program, and free access to the heritage sites and cultural facilities was offered.

Title	Details
Gunsan Night Tour (Gunsan) (August 13–14)	After an Air Force band and honor guard opened the program with a street parade, seventeen modern heritage sites including the Japanese House in Sinheung-dong and Dongkuksa Temple were opened to the public free of charge. Various cultural events were held in these heritage sites to provide visitors with a unique cultural experience.
Moonlight Tour of Suncheon (Suncheon) (August 12–14)	Historical experience programs, cultural heritage events, and street events held in Suncheon allowed children to experience culture and history. About 26,000 visitors took part in the program.
Night Walk at the 1,000-year Capital of Silla (Gyeongju) (July 29–31, October 21–23)	A diverse range of events drawing upon the significance of the World Heritage Sites around Gyeongju were provided, including Seonmudo Buddhist martial arts, a street parade, and a dramatic performance about Queen Seondeok’s visit to Cheomseongdae Observatory, offering an excellent chance for family visitors to experience history and culture.
Friendly Walk and Talk in Jeonju (Jeonju) (August 12–13, September 30–October 1),	With the theme “the spirit of Jeonju,” an exhibition on Catholic martyrs, a musical drawing on traditional Korean music, an opera performance, traditional Korean music concerts, traditional local school (<i>hyanggyo</i>) experience, traditional clothing experience, and a tour of wooden signboards and walls of traditional houses in Jeonju were offered. In addition, a poem recital contest, flashmob events, and games were organized.
Night Walk at Sabi (Buyeo) (July 2–3, October 7–8)	Traditional guards were positioned at every gate of the site of Jeongnimsa Temple, which was converted into a zone featuring experiences related to the legacy of Baekje, such as sand arts, excavation of artifacts, incense burner making, and fortress making.



A night market held during the Moonlight Tour of Suncheon

Evening Heritage Promenade in 2017

For 2017 an additional theme, “Night Market,” will be added to make the Evening Heritage Promenade program an even more attractive and richer cultural experience. Complementing the existing seven categories, this theme will focus on local specialties offered to the king during the Joseon Dynasty (1392–1910) and markets trading in agricultural produce, handicrafts, marine products, and medicinal herbs.

The year 2017 will bring four new additions to the current list of ten programs: Evening Walk in the Port of Incheon (Incheon), Moonlight Stroll in the City of Light (Gwangju), Night Tour in World Heritage Gongju (Gongju), and Gaya Night Promenade by King Suro and Queen Heo (Gimhae).



A traditional Korean music performance during the Moonlight Tour of Suncheon

The Cultural Heritage Administration will continue its efforts at enhancing the wellbeing of Koreans by extending opportunities to appreciate cultural heritage to a wider public. To this end, the Evening Heritage Promenade program is expected to make a critical contribution in the future. Creatively combining definitive local heritage sites with diverse cultural and historical content to spark new added value, the program will play a role in utilizing cultural heritage as a resource for local development and, over the long run, for regenerating local culture and economies.



The former home of Choi Sunu (1916–1984) in Seongbuk-dong, Seoul

Choi Sunu, Pioneer in Korean Aesthetics

Text & Photos by Sim Ji-hye, Curator, Choi Sunu House · Memorial Museum

Choi Sunu (1916–1984; original name Huisun, pen name Hyegok) was an art historian who blazed a trail in the identification and dissemination of Korean aesthetics. Equipped with both a profound love and sharp eye for unique Korean aesthetics, Hyegok dedicated his life to their identification and preservation. In commemoration of the centennial birth anniversary of Hyegok, Choi's life is explored here along with his former home, which is currently being maintained through private donations.

A Genuine Love for Things Korean

In late November 1952, a point when the Korean War (1950–1953) was still raging, Choi Sunu voyaged to Yeongju to check on the state of Buseoksa Temple. Upon his arrival, he was deeply impressed by the sturdy temple standing oblivious to the turmoil outside. He translated his heartfelt gratitude for Korean cultural heritage into *Leaning Against an Entasis Column of the Muryangsujeon Hall at Buseoksa Temple*, a legendary and timeless compilation beloved by many.

Born in Kaesong in 1916, Choi Sunu developed an interest in Korean artifacts as a high school student through his relationship with Go Yu-seop (1905–1944; pen name Uhyeon), the director of the Kaesong Municipal Museum at the time. In 1945 Choi began his career at the Kaesong Municipal Museum and remained in the field until his death in 1984. Over the course of 40 years, Choi spared no effort in fulfilling his duty as a steward of cultural assets. Throughout the tumultuous modern history of Korea he managed to safeguard a great number of cultural artifacts that could otherwise have been swept or snatched away. After the war, when Korea was only barely understood outside its borders, Choi stood at the frontline of raising awareness of Korean cultural heritage around the globe: in 1957 he spearheaded the organization of *Korean National Treasures*, the first overseas exhibition of Korean heritage items. After this he continued to support touring exhibitions such as *2,000 Years of Korean Art* and *5,000 Years of Korean Art*, contributing to forging a Korean cultural identity within the international community. Choi also played a leading role in the advancement of many relevant fields, such as excavation, museum education, and conservation technology. Nurturing emerging talent was another of his passions, ensuring that Korean culture and tradition could be transmitted well into the future.



Hyegok Choi Sunu, a pioneering art historian specializing in identifying and disseminating Korean aesthetics

Traditional Korean aesthetics, the identification and dissemination of which was the goal of Choi Sunu's life, can be found within the bounds of everyday life. Hyegok believed that the fundamental sentiments of Korean aesthetic expression have traditionally drawn on beauty from the natural

environment, which in turn permeated into daily life and culture and the resulting cultural artifacts. Such objects are often modest, unpretentious, quiet, and playful. Hyegok observed these artifacts with an affectionate but candid eye and shared his appreciation with the public.

With a profound understanding of Korean artifacts and the spirit they embody, Hyegok published an astounding total of around 600 pieces of writing on Korean art history, cultural heritage, museology, and cultural rituals. Hyegok’s evaluations and appreciations of Korean culture and art delivered through these writings made an immense contribution to bringing to light a genuine aesthetics of things Korean.

‘Closing the Doors Draws a Room Deep into the Mountains’



Choi’s room with a name plaque inscribed with “Closing the Doors Draws a Room Deep into the Mountains”

Choi’s home located in Seongbuk-dong, Seoul where he lived from 1976 to 1984 is a traditional Korean house built in the 1930s. Passing through the front gate, a rectangular house appears set against an illusion of a natural setting created by richly growing trees and shrubs in the front and back yards.

The room where he stayed is outfitted with traditional wooden furniture and gives off the feeling of a space for a Joseon literary scholar. The floor is covered with ivory-yellow linoleum, a lamp hangs by an electrical cord from the ceiling, and pictures given by friends as housewarming gifts hang on the walls. A name plaque inscribed with

“Closing the Doors Draws a Room Deep into the Mountains” written in his own handwriting hangs over the entryway to the room where he spend most of his time writing articles on cultural artifacts.

Civil Cultural Heritage Stewards

Choi’s former home has been preserved thanks to voluntary donations. The house, a physical legacy of his life, changed hands in 2002 when his bereaved family moved to another area. The remnants of Choi’s life and the associated memories were at risk of vanishing. Out of a heartfelt desire to maintain the lofty spirit demonstrated by Choi Sunu regarding the



A community festival at Choi’s old house

preservation of cultural heritage, Korean citizens pitched in with donations. In 2004 the old house of Choi Sunu became the first case of a heritage item being purchased through private gifts. Its maintenance and repair are also carried out through private donations, and a diverse range of culture and arts programs are being implemented with civic participation. Choi’s old house has grown into one of the area’s favorite attractions, playing host to around 13,000 people every year.

Established in 2004 as part of the National Trust movement, a worldwide campaign for the preservation of cultural and natural heritage based on civic participation, the Cultural Heritage Fund, the national trust for Korea, purchased the former house of Choi Sunu as its first property and has two more Civil Cultural Heritage Properties under its management—one in Dorae Village in Naju and Kwon Jin-Gyu Atelier in Seoul. 📍

Visitor Information

Open: 10:00 a.m.– 4:00 p.m. April–November (closed on Sundays & Mondays, Chuseok)

Admission: Free

Inquiries: +82 (0)2 3675 3401–2

Webpage: www.choisunu.com



Portrait of a Beauty, 144 × 45.5 cm, Kansong Art Museum

Sin Yun-bok and His Genre Paintings

Text by Oh Se-hyun, Researcher, Kansong Art Museum

Photos by the Kansong Art & Culture Foundation and Topicimages

Recognized along with Kim Hong-do and Kim Sin-deuk as one of the three most renowned painters of Joseon, Sin Yun-bok (1758–?; pen name Hyewon) is immediately associated among contemporary Koreans with the nickname “painter of the wind” derived from the title of a popular 2008 Korean TV drama. Since few historical records remain today regarding this “painter of the wind,” the artworks he left behind provide the only clues for studying him and his life. Just like the wind can blow in any direction, Sin Yun-bok’s genre paintings carry the imagination anywhere he wished to take it.

The Scarce Information on Hyewon Sin Yun-bok

A small amount of information on Sin Yun-bok can be gleaned from *Seongwonnok*, a later-Joseon genealogy book on *jungin*, the social class falling between the *yangban* nobility and the common people. The section on the Goryeong Sin clan notes that Sin Yun-bok is the eleventh-generation descendent of the literary scholar Sin Mal-ju (1429–1503), a younger brother of Sin Suk-ju (1417–1475), one of the most meritorious and influential courtiers of early Joseon. It is notable that the Goryeong Sin clan enjoyed a long-standing reputation for painting talent. Sin Suk-ju was so well versed in painting that he compiled commentaries for paintings collected by Prince Anpyeong (1418–1453), the third son of King Sejong. Sin Mal-ju’s wife (1429–1508), a lady from the Sunchang Seol clan, also exhibited considerable skill in painting. Sin Jam (1491–1554), a great-grandson of Sin Suk-ju, excelled not only at painting and calligraphy, but also in writing poetry and prose. Sin Jam is said to have demonstrated particular brilliance at painting themes including bamboo, grapes, landscapes, and human figures.

As a descendant of an influential aristocratic family, how did Hyewon Sin Yun-bok end up in a register of the middle class? His great-grandfather, Sin Se-man, was a technical official who passed the state civil service examination, but not in the literary branch reserved for aristocrats. He qualified in the miscellaneous-discipline branch open to the middle class and to children born out of wedlock to aristocratic parents. Even before Sin Se-man, the genealogical tree of the Goryeong Sin clan shows Hyewon's close ancestors engaged in civil service in such technical sectors as geomancy, translation, and medicine. Therefore, it is inferred that in between Sin Mal-ju and Hyewon there must fall an ancestor who was mothered by a concubine.

Although the aristocratic rank was not transmitted to his branch, the artistic gift was. While Sin Se-dam, a brother of Hyewon's great-grandfather, and his son Sin Il-heung served as royal painters, in the Goryeong Sin clan it was Hyewon's father Sin Han-pyeong (1726–?) who reached the zenith of artistic brilliance. He bore the title of Jabidaeryeong Hwawon, the highest position among royal painters, through the reigns of King Yeongjo (r. 1724–1776) and King Jeongjo (r. 1776–1800) and into the early years of the reign of King Sunjo (r. 1800–1834). Although Sin Yun-bok enjoys a greater reputation today in contemporary Korea, his father Sin Han-pyeong was much more famous in his lifetime. While serving for more than 36 years as a royal painter, he left a clear mark on royal painting. Demonstrating outstanding virtuosity at portrait painting, Sin Han-pyeong participated several times in drawing portraits of the king, regarded as the most challenging task for royal painters. He also often took part in the state project of producing royal protocols, or *uigwe*.

Inheriting this exceptional talent from his father, Hyewon also possessed a keen sense of observation and a remarkable sensitivity. He also eventually developed painting skills to rival those of his father. Unfortunately, however, historical records on this genius are scarce. Alongside a brief mention of personal details, abstract evaluations like “He led a vagabond life, looked like an outsider, and lived close to everyday people” make up all that was written about Hyewon by his contemporaries. This leaves only his own paintings to provide us with information about him. The definitive work by Hyewon is found in *Hyewon jeonsincheop* (National Treasure No. 135), an album of genre paintings held at the Kansong Art Museum. Among the 30 paintings in the album, three of the most renowned examples are explored below to discover more about him and the society in which he lived.

A Realistic Description of Dano: *A Scene from Dano Day*

A Scene from Dano Day is arguably the best known among Hyewon's works. This depicts customary practices taking place on Dano, the fifth day of the fifth lunar month, the point in the year when *yang* energy reaches its peak. On the hill are seen two ladies tending their wigs, but what captures the eye is a woman in a yellow jacket and red skirt about to swing with her left foot placed on a trapeze suspended from a large tree. Down the hill there is a realistic expression of women in their underskirts respectively washing their face, body, and hair. This portrayal corresponds precisely with a written record from the 1834 compilation *Sesi pungyo* by the later-Joseon literary scholar Yu Man-gong: “It is a custom for young ladies to swing under a tree and wash their hair with sweet-flag water in a stream.”

A Scene from Dano Day,
28.2 × 35.6 cm, Kansong
Art Museum



A Painterly Portrayal of a Joseon Tavern: *Holding a Drinking Party*

Hyewon's genre paintings mainly depict adults, and most commonly adults enjoying some form of entertainment. *Holding a Drinking Party* describes an everyday drinking scene of people of little means at a type of bar where customers stand rather than receiving a tray of drinks while seated. What is noticeable is that based on their clothing some of the characters appear to be civil servants. The red-clad man appearing in the center of the painting seems to be a Byeolgam, a low-level military official. The man on the right side wearing a pointed hat and striped shirt is a Najang, a low-ranking official with the Royal Investigation Bureau. These civil servants are paying a daytime visit to a bar run by a hostess with the help of a young errand boy. The other three guests are wearing the typical headgear and robes of literary scholars of the time and cannot be identified with a precise social class. However, they are assumed to have been of a similar rank as Byeolgam and Najang.


Holding a Drinking Party,
28.2 × 35.6 cm, Kansong
Art Museum



Lovers under the Moon,
28.2 × 35.6 cm, Kansong
Art Museum

A Painting that Needs No Explanation: *Lovers under the Moon*

One of the most powerful effects driving the widespread popularity of Hyewon's works among Koreans is that they feel familiar. They feel this way because they touch upon fundamental human emotions such as romantic love. Paintings on romantic love do not require any additional explanation and communicate immediately with the viewer. One case in point is the work *Lovers under the Moon*. With a waxing moon hanging in the sky, two lovers stand beside a wall. A woman wearing a skirt-like headdress gazes shyly away from the man, who gives her a gentle and tender look while fumbling inside his coat with his left hand in an attempt to take something out. A poem written by Hyewon regarding this painting relates, "At the *samgyeong* hour when the light of the moon grows dim, they only know how they feel." *Samgyeong* refers to the time between 11 p.m. and 1 a.m. Given that there was a public curfew during the Joseon era, they are meeting out of the public eye after curfew. It seems that the curfew could not suppress these two lovers' strong longing for each other.

The paintings of Sin Yun-bok vividly depict the everyday life of Joseon society. Hyewon's works transcend temporal boundaries and bring to the eyes of contemporary viewers colorful and delicate portrayals of lively scenes of 19th century Koreans as they loved, played, and entertained each other. They can be thought of as a pictorial history book on later-Joseon life. 

Soulful Painting on Ox Horn

Text & Photos by the Cultural Heritage Foundation



Painting ox-horn sheets

Hwagak refers to the craft of decorating wooden objects with transparent sheets of ox horn that have been painted on the reverse. *Hwagak* ox horn inlay demands skill in a range of crafting techniques, such as processing ox horns into thin sheets, fashioning wooden frames for the ox-horn sheets, painting on the reverse to decorate the sheets, and creating metal fittings for the wooden frames.

Glamorous Ox Horn Art

The Korean *hwagak* tradition originated in an ornamental technique from the Tang Dynasty (618–907) using the shell of hawksbill sea turtle. In Tang China, the shells of hawksbill sea turtles were ground down to transparent sheets which were then painted on the backs and inset into the surface of a wooden frame. The craft of painting on the reverse of turtle shells was disseminated to the Korean Peninsula through Unified Silla (668–935), an ancient Korean dynasty which carried out active exchanges with Tang China. It was transmitted steadily until the Joseon Dynasty. A number of artifacts remain that testify to Korean use of this turtle-shell decoration technique, such as a Unified Silla sheath (collected at the Shosoin, a treasure house of ancient artifacts in Japan) adorned with turtle shell colored on the reverse, and Joseon lacquerware objects decorated with mother-of-pearl and painted turtle shell.

Since importation from China was the only means of acquiring turtle shell, the difficulty of acquiring it brought the craft into decline. Once ox horn started to be used as a replacement for turtle shell in the 18th century, the decorative technique of painting on the reverse of bone sheets was revitalized. Since then, ox-horn inlay skills have been transmitted right up to the present. The greatest contributor to this uninterrupted transmission was Eum Il-cheon, who carried on with the tradition of ox horn and turtle shell inlay as practiced by his father and grandfather. Beginning in the 1920s, Eum Il-cheon

Platter by Lee Jae-man,
34 x 10cm





Rectangular box by Lee Jae-man, 59x33x34cm

dedicated himself to studying ox horn inlaying skills and producing related products right up until his death in the 1970s. In 1996 the craft of ox horn inlay was registered as National Intangible Cultural Heritage No. 109. Lee Jae-man (1953–), a pupil of Eum Il-cheon, was designated as its Master, laying the foundation for the stable continued transmission of this ox horn craft.

A Modern-day Transmitter of Traditional Ox Horn Crafts

It seems that artistic talent must run in the blood of Lee Jae-man. His grandfather was an artisan specializing in ornamental painting, and his father was an architect who designed and built traditional wooden buildings. In turn, Master Lee was gifted with exceptional painting skills. His first encounter with Eum Il-cheon came at sixteen when was led by a friend to visit Eum’s workshop. There he witnessed the activity of painting on thin sheets of ox horn for the first time and soon became an apprentice.

While still learning about ox-horn inlay in Eum’s workshop in the late 1960s, Lee made a range of ox-horn inlaid crafts in the house of Professor

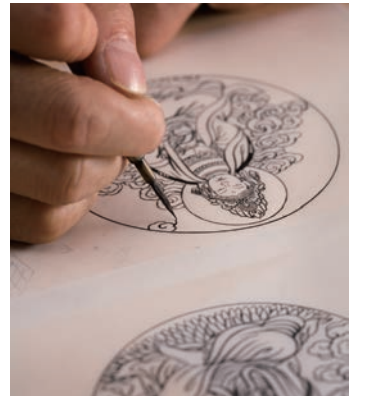
Jeong Myeong-ho as part of Jeong’s academic research into the craft. In 1984 he assumed the role of the head of the ox horn inlaying workshop at the Intangible Cultural Properties Transmission Center, a precursor of the present-day National Intangible Cultural Heritage Transmission Center. Never losing his passion for making quality ox horn crafts, Master Lee has been awarded prizes at various crafts competitions at the National Traditional Crafting Festival. As part of his efforts to nurture future ox horn inlay practitioners, he served as a lecturer at the Traditional Crafts & Architecture School. Master Lee also possesses a great interest in bringing ox-horn crafts into the everyday lives of contemporary Koreans and is making efforts to develop cultural products drawing creatively on this craft.

Craft Process and Tools

Besides ox horns ground down to thin sheets, several other raw materials are needed to perform the craft of ox horn inlay: ox horn nails that are used to join together ox horn sheets, isinglass for gluing the ox-horn sheets onto the surface of a wooden frame, pigments for coloring, lacquer to be applied to the undecorated parts of the surface, and brightener to shine the decorated and lacquered surface.

The intricate processes involved in fashioning ox horn crafts using the above-mentioned materials can be generally categorized into four procedures: converting ox horns into transparent sheets; crafting a wooden frame; painting on the reverse of the ox horn sheets; inlaying them into the wooden surface and applying lacquer where the colored sheets are not placed, including the inside and underside of the wooden frame; and fashioning decorative metal fittings such as hinges and hooks.

A diverse range of saws and knives are needed for cutting, grinding, and carving the ox horns. In addition, scissors, an iron, a presser foot, pincers, a cutter, and drawing instruments are also required. 🌀



Ink is applied over outlines drawn in pencil.



A completed ink drawing



Master Lee Jae-man working on an ox horn

Special Exhibition on the Women Divers of Jeju

Text by Son Myeong-hee, Curator, National Intangible Heritage Center

Photos by Son Myeong-hee and the Cultural Heritage Foundation

The National Intangible Heritage Center in Jeonju, an affiliated organization of the Cultural Heritage Administration, is holding a special exhibition on the culture of *haenyeo*, the women divers of Jeju Island, from December 6, 2016 to March 31, 2017. The event is being organized in commemoration of their inscription on the UNESCO intangible cultural heritage list. Artifacts from the Haenyeo Museum in Jeju will be on display at the exhibition alongside modern artworks to offer an integrated understanding of *haenyeo* culture.

A *haenyeo* harvesting marine products in the sea

Social and Cultural Significance of *Haenyeo* Culture

Women divers plunging into violent waves bare-handed and resurfacing loaded with marine products has long been a symbol of Jeju Island and a source of admiration and awe to outsiders. Being taught by peers is critical in mastering the diving skills involved. In addition to training and accumulating experience, novice divers must carefully observe other divers' actions and listen to their instruction on practical knowledge. Diving partners also play a role in protecting each other during this high-risk underwater work. This is how diving skills and the associated culture have been transmitted within the Jeju *haenyeo* community for countless generations.

In Jeju, each neighborhood supports a *haenyeo* association, a self-governing organization where women divers make decisions on a wide range of matters related to diving, such as deciding harvest and fallow periods, the allowed amount to harvest, hours for diving, and size limits for marine products at harvest. Each *haenyeo* association is led by a "top-skilled diver," or *sanggun haenyeo*, who excels at diving based on long experience and is knowledgeable in both underwater geography and marine products.

There is a tradition among women divers in Jeju to set aside certain waters for public purposes. Here they jointly perform the diving and the resulting profits are used to, for example, pay tuition fees for students and construct new buildings for schools. They also designate certain areas as exclusive zones for older women whose diving skills have declined and who may find it too difficult to work in more competitive environments.

This culture associated with the *haenyeo* as they harvest seafood in an environmentally friendly way using a minimum of mechanical tools epitomizes virtues such as harmony with nature, sacrifice for the public good, and compassion for the socially underprivileged, suggesting a model of sustainable development for all humanity. Recognized for these social and cultural values, the *haenyeo* culture of Jeju was inscribed on the UNESCO

A group of *haenyeo* heading to an open-air changing room (*bulteok*)





Haenyeo swimming out to a deeper area for diving

Representative List of the Intangible Cultural Heritage of Humanity in late November of this year.

Haenyeo Culture on Display

The special exhibition on the *haenyeo* culture of Jeju to be held from December 6, 2016 to March 31, 2017 offers visitors the chance to gain a broad overview of *haenyeo* culture through a diverse range of exhibits and programs. The exhibition showcases more than 100 cultural objects and artistic works accompanied by educational videos and hands-on experiences presented under seven themes: history of Jeju *haenyeo*, diving suits and tools, life on land, religion, Jeju *haenyeo* in art, *haenyeo* communities, labor songs, and Jeju *haenyeo* working in other places.

Along with Joseon-era historical documents, early-modern newspapers, magazines, and academic compilations containing records on Jeju women



A water-carrying bottle and basket traditionally used in Jeju (courtesy of the Haenyeo Museum)

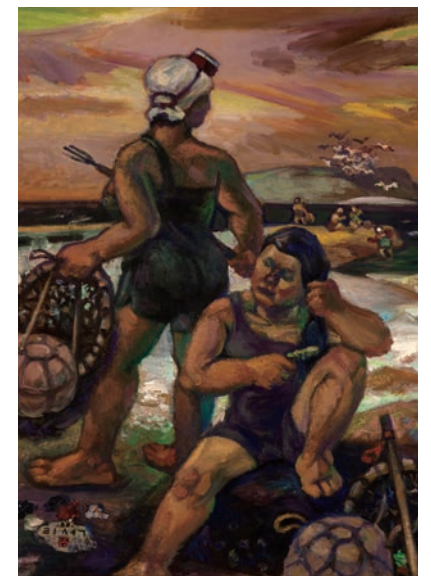
divers are all on display in order to help visitors understand this history. Some Joseon documents recount how women divers working with their legs and arms uncovered came as a shock to Confucian scholars banished to Jeju, but they also expressed a great deal of pity and compassion over their extremely harsh work in dangerous waters and the exploitative tax burden imposed on them. Newspapers and magazines from the Japanese colonial era reported that women divers from Jeju began to travel as far as Japan, China, and Russia in search of work, and emerged as one of the stronger national economic forces. It is related that Jeju *haenyeo* were considered a symbol of peace for Joseon students studying in Japan.

For the occasion of this exhibition, about 80 artifacts on *haenyeo* are being loaned by the Haenyeo Museum in Jeju to the National Intangible Heritage Center in Jeonju. These include not only diving clothes and tools but also everyday objects that provide a detailed look at the life of *haenyeo* outside of the water. The history and development of traditional diving suits called *sojunggi* and the adoption of rubber wetsuits in the 1970s are explored here. The simple tools of the *haenyeo*, such as the *tewak* (buoy), *mangsari* (fishing net), and *bitchang* (iron bar), speak volumes about their environmentally friendly diving procedures. In addition, everyday objects such as woven bamboo strip cradles and water bottles and baskets present an integral view of women divers' lives as divers in the water and household managers on land.

Women divers in Jeju have proven to be a source of inspiration in a range of artistic fields spanning from fine art to popular culture, including poetry, novels, painting, photography, cinema, and stage musicals. In this light, the exhibition displays paintings by some of the best-known artists inspired by *haenyeo* culture, such as Jang



The poster for the special exhibition on the *haenyeo* culture of Jeju (background photo by Kim Heung-gu)



Women in the South Country by Jang Li-seok, 1988, Jeju Museum of Art



A *haenyeo*'s diving suit

li-seok, and still images by photographers who have long documented diverse aspects of women divers through the lens, such as Kim Heung-gu, Kim Hyeong-seon, and Kim Da-un. These modern artworks creatively reinterpret *haenyeo* culture. Popular movies themed on *haenyeo* are also being screened during the exhibition to demonstrate how *haenyeo* culture is being interpreted in popular culture.

In addition, a shamanistic ritual related to Jeju's *haenyeo*, the Jeju Chilmeoridang Yeongdeunggut, is examined in order to illuminate the *haenyeo* belief system largely derived from their underwater work where life always coexists alongside death. Documents from the Hado-ri *haenyeo* association accumulated over the last several decades are on display to demonstrate the operations of *haenyeo* communities.

A *tewak* (buoy) and *mangsari* (fishing net) (courtesy of the Haenyeo Museum)



Space for Hands-on Experiences

For a fuller experience of *haenyeo* culture, an open-air changing room, or *bulteok*, is being recreated. A *bulteok* is a place where women can rest, change their clothes, and make their preparations for diving. It is also an arena where *haenyeo* communities transmit



A *bulteok*, or open-air changing room

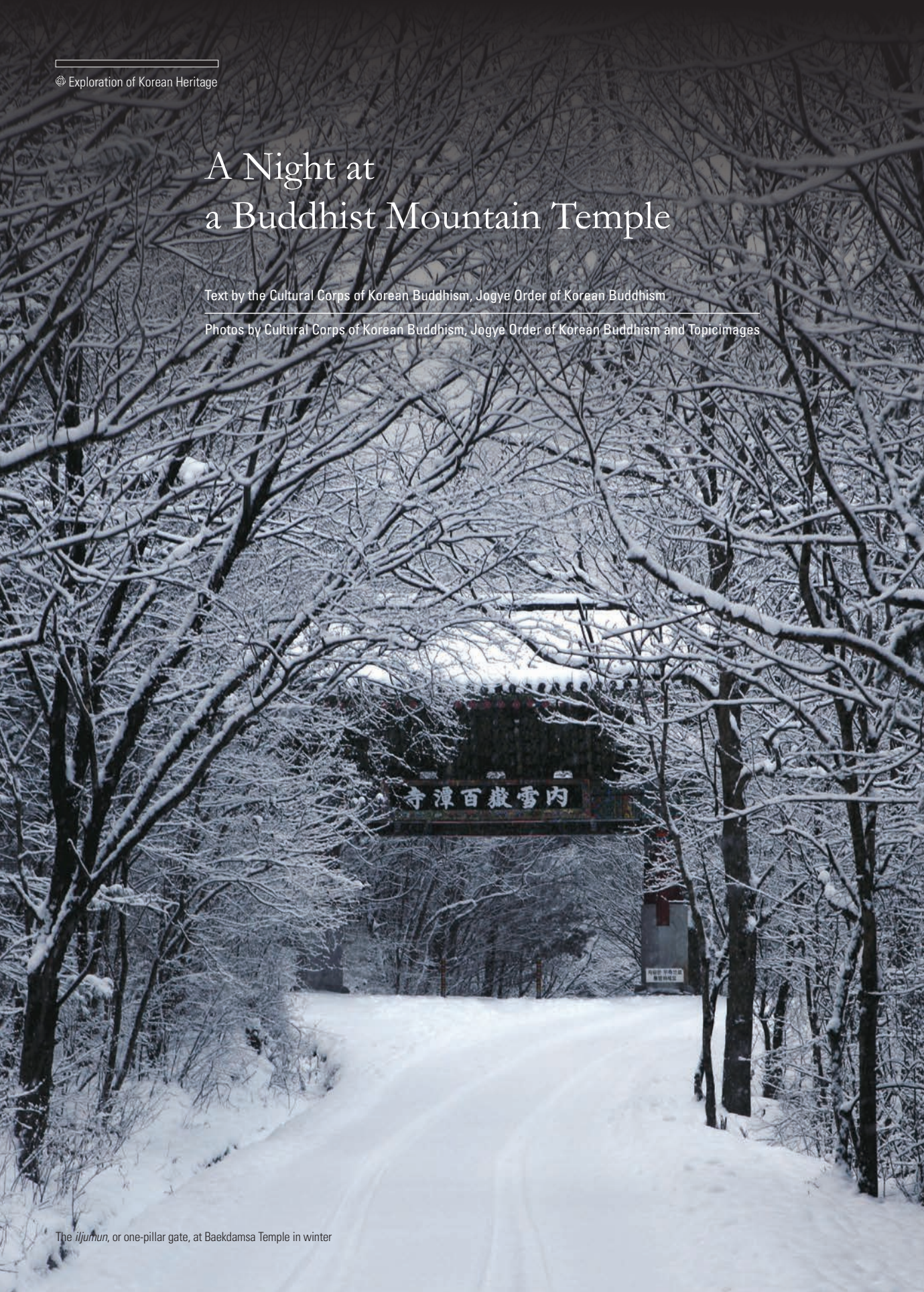
knowledge while exchanging information on diving and underwater geography, as well as discuss personal and community issues. In the staged *bulteok* visitors can observe the hierarchical seat allocation system that designates a place for each *haenyeo* according to her diving skills, and examine up close the wetsuits and diving tools they use.

A variety of spaces for children have also been prepared in an effort to spark an interest in intangible cultural heritage among future generations. In the interactive high-tech program "Digital Sea for Haenyeo" children can draw and then scan a picture of a *haenyeo* and send it out to dive and collect seafood on a screen. In a children's *bulteok*, they can try on traditional *haenyeo* diving suits and play with models of diving tools and marine products. There are also children's books on women divers alongside books for adults including essays, poems, and other writings, ensuring that all family members can enjoy *haenyeo* culture within the space. 🌐

A Night at a Buddhist Mountain Temple

Text by the Cultural Corps of Korean Buddhism, Jogye Order of Korean Buddhism

Photos by Cultural Corps of Korean Buddhism, Jogye Order of Korean Buddhism and Topicimages



The *iljumun*, or one-pillar gate, at Baekdamsa Temple in winter

Partly due to the influence of Seon (or Zen) Buddhism, a meditational school disseminated on the Korean Peninsula during the later Unified Silla era, Buddhist monasteries in Korea are mostly situated in mountains. Their size and spatial layout are determined in consideration of striking a harmony with the surrounding environment and topography, giving rise to the characteristic unassuming appearance of Korean Buddhist temples that blend in with the nature that encircles them.

Buddhist Temples in Korea

The main *dharma* hall with a pagoda at its front takes the central position in the precincts of a Korean Buddhist temple. Other buildings and structures are situated around it following the topography. From the entrance of the temple to the main *dharma* hall are found several gates, each denoting a primary Buddhist concept. The first gate passed through is an *iljumun*, or “one-pillar gate,” a name derived from the lineal rank of the pillars as they appear from the side. This one-pillar gate represents entering the Pure Land while focusing a mind disturbed by a burden of suffering. After the one-pillar gate appear the *geumgangmun* (diamond gate), *cheonwangmun* (Four Heavenly Kings gate), *burimun* (non-duality gate), and *haetalmun* (enlightenment gate). The diamond gate stands for the protection of the temple by the Diamond Deva; the Four Heavenly Kings gate enshrines the Four Heavenly Kings, who guard the *dharma* in the four cardinal directions; the non-duality gate denotes the actual unitary nature of such seeming dualities as good vs. evil, life vs. death, and the mundane world vs. the Pure Land; and the enlightenment gate indicates that after this gate, enlightenment can be attained.

After passing through all of these mountain gates and receiving the messages they deliver, courtyard of the main *dharma* hall and the pagoda standing there is encountered. The pagoda enshrines relics of Sakyamuni Buddha or copies of Buddhist scriptures that symbolize the Buddha himself. The courtyard where the pagoda is situated has *dharma* halls at each



Templestay participants eat a meal as monastic practice.

side, with the name of the hall differing according to its main Buddha of veneration: “Daeungjeon” (great hero hall) dedicated to Sakyamuni Buddha, “Daejeokgwangjeon” (hall of great peace and light) Vairocana Buddha, and “Geungnakjeon” (paradise hall) Amitabha Buddha.

The Daily Routine of Buddhist Monks

Monastic practitioners who stay at a Buddhist temple studying and practicing the Buddha’s teachings are known as *seunim* in Korean, or monks. They have joined the monastic order and become members of the Buddhist community, or *samgha* in Sanskrit with a view to attaining enlightenment while promoting the liberation from suffering of all sentient beings. The oldest religious community in human history, the origins of the Buddhist community date back to about 2,500 years ago when followers of Sakyamuni first organized a community for Buddhist practitioners. The Buddhist community has since spread around the globe; it arrived on the Korean Peninsula about 1,700 years ago and has been transmitted until the present.

Monks start the day at 3 a.m. with the clear, resonating sound of four musical instruments (*dharma* drum, cloud-shaped gong, wooden fish, and temple bell). Upon the completion of the playing of the four instruments, they assemble at the main *dharma* hall for a chanting service. Chanting is the fundamental practice of their monastic life, so monks open and close each day with chanting ceremonies.

The morning chanting ceremony is followed by meditation. As the central pillar in the practice of Seon Buddhism, meditation is intended to purify the mind and reveal the true self, and ultimately generate energy for a brighter future.

With their mind fully awakened, the monks consume a meal, or *baru gongyang*. Monks use customary Buddhist bowls (*baru*) and eat food according to traditional practices. Monks eat together in a communal space and are careful to not allow even a single drop of water or grain of rice to be wasted. Considering meals to be part of the practice of attaining enlightenment, monks express their gratitude for all those involved over the full course of their food arriving at their meal trays.

The afternoon begins with lunch at 11 a.m., and proceeds with afternoon meditation, dinner, and evening chanting before bedtime at 9 p.m. Seemingly simple and monotonous, the everyday life of a monk is actually a chain of passionate practices driven by the pursuit of the true self.

A Journey for Finding the Self

Initiated in 2002 on the occasion of the 2002 FIFA World Cup Korea/Japan, the Templestay program has developed into one of the definitive cultural programs for disseminating the significance of traditional Korean culture. Alongside countless everyday Koreans, about two million people from abroad have participated in a Templestay and gained the chance to experience Korean monastic life and the beauty of Korean culture. As of 2016, there are 123 Buddhist temples in Korea that are designated as official operators of Templestay programs, and 24 of them run English-language programs targeting people from abroad. Besides the typical monastic practices such as chanting, meditation, and having meals, Templestay participants can also experience other Buddhist activities such as the practice of 108 prostrations in which they make 108 deep bows and eradicate one affliction for every bow, a tea talk with a monk to discuss Buddhism or other issues that participants choose, and the playing of the four musical instruments to send out their wishes for peace to every sentient being in the world. ☸



A tea talk with a monk during a Templestay program

20 Selected Temples for Foreigners (English translators are available.)

NO.	Location	Name	Tel. & Webpage
1	Seoul	International Seon Center	+82-2-2650-2242 seoncenter.templestay.com
2		Geumsun-sa	+82-70-4242-9913 geumsunsa.templestay.com
3		Myogak-sa	+82-2-763-3109 ww.myogaksa.net
4		Bongeun-sa	+82-2-3218-4826 www.bongeunsa.org
5		Jogye-sa	+82-2-768-8660 jogyesa.templestay.com
6		Jinkwan-sa	+82-2-388-7999 jinkwansa.templestay.com
7	Gyeonggi	Yongjoo-sa	+82-31-235-6886 yongjoosa.templestay.com
8	Incheon	Jeondeung-sa	+82-32-937-0152 jeondeungsa.templestay.com
9	Gangwon	Woljeong-sa	+82-33-339-6607 www.woljeongsa.org/templestay
10	Chungbuk	Beopju-sa	+82-10-5207-8888 beopjusa.templestay.com
11		Guin-sa	+82-43-420-7397 guinsa.templestay.com
12	Chungnam	Magok-sa	+82-10-8717-6639 www.magoksa.org
13	Jeonbuk	Geumsan-sa	+82-63-542-0048 geumsansa.templestay.com
14		Naeso-sa	+82-63-583-3035 naesosa.templestay.com
15		Seonun-sa	+82-63-561-1375 seonunsa.templestay.com
16	Jeonnam	Mihwang-sa	+82-61-533-3521 mihwangsa.templestay.com
17		Hwaeom-sa	+82-61-782-7600 hwaeomsa.templestay.com

NO.	Location	Name	Tel. & Webpage
18	Gyeongbuk	Bulguk-sa	+82-10-7773-0983 www.bulguksa.org
19		Golgul-sa	+82-54-775-1689 golgulsa.templestay.com
20		Jikji-sa	+82-54-429-1716 www.jikjisa.or.kr
21	Gyeongnam	Haein-sa	+82-55-934-3110 www.haeinsa.or.kr
22	Daegu	Donghwa-sa	+82-53-980-7979 donghwasa.templestay.com
23	Busan	Beomeo-sa	+82-51-508-5726 www.beomeo.kr
24	Jeju	Yakchun-sa	+82-10-3891-7007 www.yakchunsa.org



Hwaeomsa Temple in Jeollanam-do Province

Jeongwol Daeboreum, the First Full Moon of the Year



Text by Heo Yong-ho, Korea University

Photos by Topicimages

Wishing for a peaceful and prosperous life is a universal human phenomenon that transcends temporal and geographical boundaries. People have long been performing particular sets of behaviors at designated times and places to express these desires. Over time these become established as seasonal customs, traditions that are regularly observed as part of the annual cycle of the seasons.



A full moon hanging over Geunjeongjeon Hall at Gyeongbokgung Palace

The 'Right Month' and Seasonal Customs

People in Korea observe a range of seasonal customs on recurring holidays such as Seollal (the first day of the first lunar month), Jeongwol Daeboreum (the fifteenth day of the first lunar month), Dano (the fifth day of the fifth lunar month), and Chuseok (the fifteenth day of the eighth lunar month). Among these, the rituals performed in the first lunar month deserve special attention. The first month of the year is perceived as especially important and called Jeongwol, or “the right month.” This month is a harbinger of the emergence of spring and of the annual agricultural cycle. For these reasons, ancient Koreans believed that how they fared during the first month would determine their wellbeing over the remainder of the year. They therefore performed a great number of rituals and games during this “right month,” which today account for nearly half of the seasonal customs practiced year-round.

The first lunar month serves as a time for ancestral worship, bracing the mind and body for the upcoming year, and making preparations for spring cultivation in the fields. The two major seasonal holidays falling in the first lunar month are Seollal (Lunar New Year’s Day) and Jeongwol Daeboreum, or “the great full-moon day in the right month.” While Lunar New Year’s Day spotlights family virtues through such customs as an ancestral ritual performed on the morning of Seollal and the practice of making deep bows to elder family members, Jeongwol Daeboreum centers on collective rituals and games with broad community participation. Here, Jeongwol Daeboreum, also called just Daeboreum, is further explored with respect to the customary practices carried out on the day and their nature as community festivals.

The origins of Daeboreum are lost in history. It is assumed that a variety of customary acts have been conducted on the first full-moon day of a year since time immemorial. Historical compilations such as *Samguk yusa* (*Memorabilia of the Three Kingdoms*), *Samguk sagi* (*History of the Three Kingdoms*), and *Joseon wangjo*



Younger members of a family make deep bows to older family members on Seollal (Lunar New Year’s Day).

A community event on Jeongwol Daeboreum



sillok (*The Annals of the Joseon Dynasty*) provide accounts of customs practiced on Daeboreum. The traditional behaviors recorded as performed by ancient Koreans on Daeboreum include the custom of offering a bowl of rice to crows as a sign of gratitude during the Silla period, the Buddhist tradition of flying sky lanterns practiced from the Silla through Goryeo eras, and the making of a model of farmers and crops out of rice straw as a wish for a good harvest. These traditions confirmed in historical records are just a small fraction of the full repertoire of customary practices performed on Daeboreum, which can be categorized into rituals, shamanistic practices, foods, and games.

Rituals

Rituals are a definitive form of Daeboreum customs. Rituals observed on the fifteenth day of the first lunar month are mostly of a communal nature. Collective rituals taking place at the village level come with diverse names

such as *dongje*, *dangje*, *byeolsingut*, and *maeulgut*, and respectively take various forms as Confucian rituals, shamanistic practices, or farmers' performances. Regardless of their names and forms, however, they are broadly carried out for the same purposes: articulating wishes to tutelary deities for the community's wellbeing and wealth, and enhancing solidarity and cohesiveness among community members.



A farmers' music performance (*nongak*) held to enhance solidarity and cooperation among community members

For delivering collective prayers for an abundant harvest, there are additional shamanistic customs. Various agricultural products are wrapped in cloth and hung on a wooden pole in the front yard in prayer for a large harvest (*beotgaritdae seugi*, or "erecting rice poles"). Pebbles are inserted in the crooks of the branches of fruit trees as a wish for plentiful fruit (*gwailnamu janggabonaegi*, or "matchmaking for fruit trees"), soil from the house of a wealthy family is taken home by other families (*bokto humchigi*, or "stealing earth"), and the first bucket of water from a communal water



Along with the "burning a moon house," people also set fires on paddies and fields to eliminate harmful insects and rats (*jwibulnori*) on Jeongwol Daeboreum.

source drawn on Daeboreum is vied for in the belief that the person who does so will bring in the greatest harvest of the upcoming year (*yongal tteugi*, "scoop a dragon egg").

Shamanistic Practices

Living up to its "full-moon day" name, Daeboreum features a number of shamanistic practices associated with the moon. People climb up to a lofty spot to welcome the full moon, offer up their wishes, and divine the amount of crops to be reaped (*dalmagi*, "greeting the moon"). Tree branches, logs, and straw are piled up and set ablaze with the rise of the full moon as a prayer for bountiful crops (*daljip taengi*, "burning a moon house").

There are also shamanistic customs conducted for encouraging good luck for individuals. A figurehead is made out of straw and then abandoned in order to hold off whatever evil spirits might come in the future (*jeung chigi*, or "kicking a straw man"). A kite upon which is written "sending away evil spirits and calling in luck" is launched off into the skies (*aengmagiyeon nalligi*, or "flying a misfortune-preventing kite"). Koreans also practice a "selling the heat" (*deowi palgi*) custom by saying "why don't you buy my heat?" to those they encounter on Daeboreum in the belief that if they sell their heat they can stay cool in the coming summer.



A meal for Daeboreum featuring nuts and "five-grain rice"

Foods

Daeboreum is also characterized by special dietary practices. Among these are classic Daeboreum foods such as "ear-quickening wine" (*gwibakgi sul*), nuts (*bureom*), and "five-grain rice" (*ogokbap*). A glass of rice wine on the morning of Daeboreum is believed to enhance auditory acuity and allow the ears to hear only good news all year. People eat shelled nuts such as chestnuts, walnuts, ginkgo nuts, and pine nuts by cracking them in their mouth (*bureom kkaegi*), which is thought to prevent boils and strengthen the teeth. "Five-grain rice," also called "Daeboreum rice," is a dish containing five ingredients: rice, millet, sorghum, red mung beans, and black beans. A meal made of five ingredients on Daeboreum morning symbolizes a prayer for an abundant harvest, which is why this bowl of rice on Daeboreum is also described as "farming rice."

Games

Alongside the rituals, shamanistic practices, and special food practices, a diverse range of games is also performed on the first full-moon day every year. Mask dances are one of the typical forms of entertainment reserved for Daeboreum: the lion mask dance of North Korean origin (Bukcheong Saja Nori) is performed to dispel evil spirits and attract good luck. Areas



Ogwangdae nori, or "the mask dance drama of five clowns"

along the Nakdonggang River such as Dongnae, Suyeong, Tongyeong, and Goseong also enjoy a mask dance on Daeboreum under such names as *deulnorem* ("field theater") and *ogwangdae* ("five clowns").

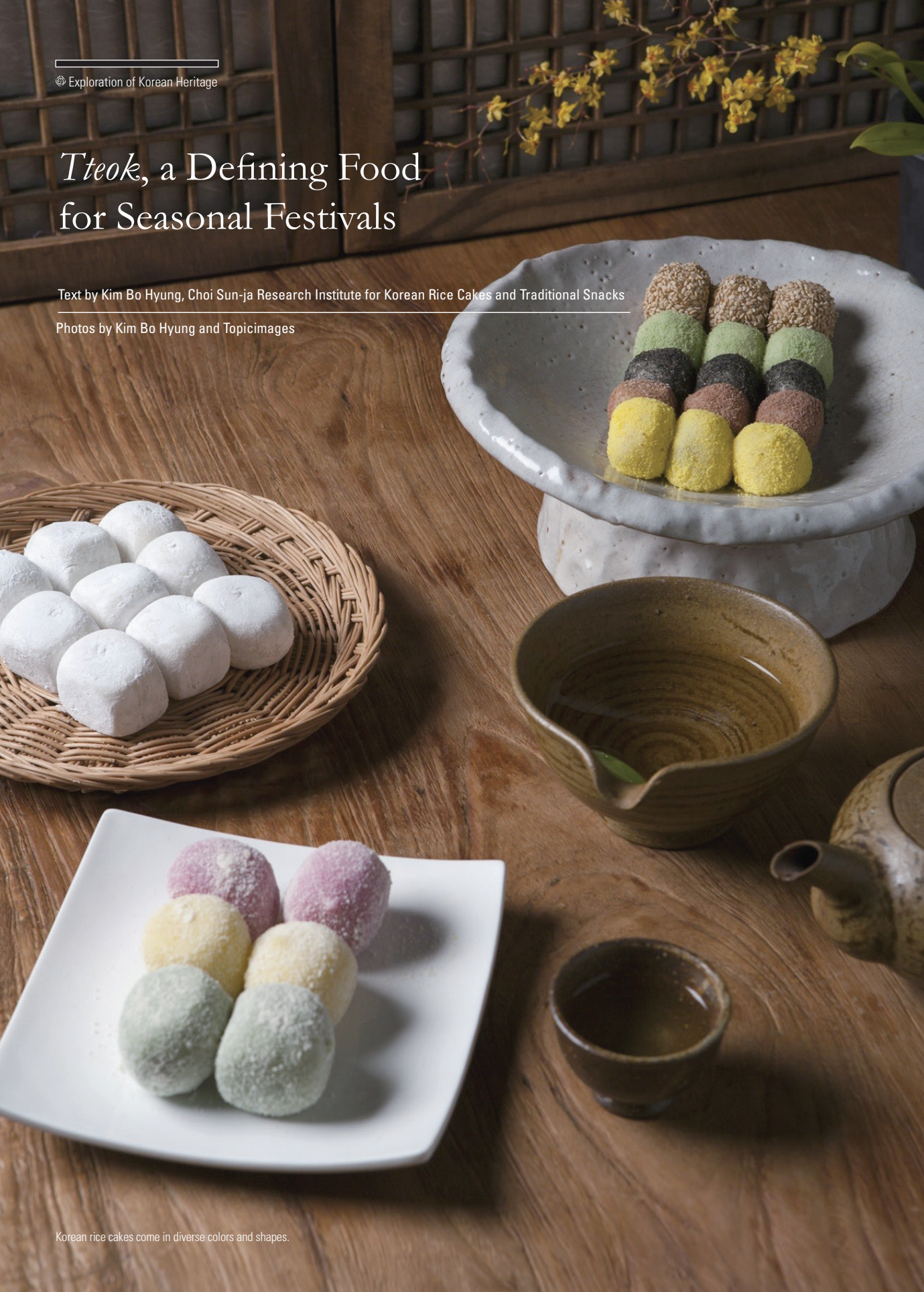
Community games are central among Daeboreum customs. Stone or torch fights, collective games of a violent nature that have vanished in the present, were also once carried out on Daeboreum. Group games that are still played include *juldarigi* ("tug of war"), *go ssaum* ("battles between two go," large loops at the end of straw ropes), *chajeon nori* ("juggernaut battle"), and *namusoe ssaum* ("wooden bull fights"). These community games are performed by dividing participants into two teams and pitting one against the other to determine a winner. The competitive nature of these community games stimulates passions not only among the participants, but also within the audience. The results are sometimes interpreted as foretelling the size of the harvest in the upcoming year.

As explored above, Jeongwol Daeboreum can be understood as one of the classic traditional festivals of Korea. Ushering in a new year, Koreans have long observed rituals honoring tutelary deities, held entertainments for all community members, and enjoyed special foods. The new-year festival that starts with the dawn of the year on the first day of the first lunar month culminates in the jubilant atmosphere of Daeboreum. ☺

Tteok, a Defining Food for Seasonal Festivals

Text by Kim Bo Hyung, Choi Sun-ja Research Institute for Korean Rice Cakes and Traditional Snacks

Photos by Kim Bo Hyung and Topicimages



Korean rice cakes come in diverse colors and shapes.

Most countries that rely on rice as a staple food have some kind of traditional preparation similar to Korean *tteok*, or “ice cakes,” but they differ according to the local natural and cultural background. The seasonally distinct weather patterns on the Korean Peninsula create an environment for growing a diverse range of grains, vegetables, and fruits that have contributed to the creation of various types of rice cakes. In addition, Buddhism and Confucianism, which were adopted as the state religion during the Goryeo and Joseon era, respectively, gave rise to new rituals and customs that were accompanied by foods specific to particular occasions, including rice cakes.

The History of Korean Rice Cakes

Although it is hard to determine precisely when rice cakes were introduced to the Korean Peninsula, the dominant hypothesis is that it was some time before the Three Kingdoms period (57 B.C.–A.D. 668). Tools associated with the making of rice cakes, such as grinding stones, stone pestles, and steamers, have been excavated from sites dating to the Bronze Age and even earlier. A grinding stone used for removing husks from grains and grinding them into power was found at a Neolithic site in Jitap-ri, Bongsan, Hwanghae Province in present-day North Korea. Evolved versions of Neolithic stone pestles have been excavated from sites dating to the plain pottery period (Bronze Age) at Bukbyeon-ri and Dongchang-ri in Pyeongtaek, Gyeonggi-do Province. During the Neolithic and Bronze ages when rice cultivation was in its infancy, other crops as sorghum, millet, barley, and soybeans would have been used for making rice cakes in addition to rice.



Making traditional rice cakes

As agricultural technology advanced, the Three Kingdoms period saw the replacement of steamed rice with full-blown rice cakes for offerings to deities. Rice cakes became essential in the makeup of offerings at ancestral rites. It was believed that partaking of rice cakes at a ritual table would bring good luck. Forms of rice cakes diversified and cooking techniques grew more advanced during the Goryeo Dynasty (918–1392), when it was customary to offer rice cakes alongside *yumilgwa*, “oil-and-honey pastries,” for the veneration of the Buddha. During the Joseon era, which introduced



A celebratory table for the one-year birthday of a baby set with *baekseolgi* (steamed white rice cakes), *susu gyeongdan* (millet balls), and *songpyeon* (half-moon shaped cake)

Neo-Confucianism as its governing philosophy, rice cakes were cooked in even greater varieties and became imbued with special meanings depending on the occasion.

Rice Cakes for Seasonal Occasions

In Korea, the 24 traditional seasons and holidays each come with a set of related customs, including rituals, events, and games, which is completed with special rice cakes and other particular dishes. The foods accompanying seasonal festivals generally have associations with the cycle of agriculture, folkloric religion, or historical events.

Ritual Rice Cakes

Samchilil (Postpartum Confinement): Baekseolgi (Steamed White Rice Cakes)

- On the 21st day after the birth of a baby, steamed white rice cakes, symbolizing sacredness, are enjoyed inside the house.

Baegil (100-day Celebration): Baekseolgi, Susu Gyeongdan (Millet Balls), Osaek Songpyeon (Five-colored Half-moon Rice Cake)

- To celebrate that a baby has been safe and in stable condition for 100 days after its birth, along with steamed white rice cakes, millet balls are rolled in red bean powder to chase away evil spirits, and half-moon shaped rice cakes are made in five colors to symbolize harmony among all beings. They are rendered in small sizes and enjoyed.

Dol (One-year Birthday): Baekseolgi, Susu Gyeongdan, Songpyeon (Half-moon Rice Cake)

- On the one-year birthday, half-moon shaped rice cakes stuffed with filling and millet balls are accompanied by steamed white rice cakes to deliver wishes for the baby developing good character and health.

Chaengnye (Book-finishing Ceremony): Osaek Songpyeon

- Half-moon rice cakes were made in five colors whenever a child finished a book at a traditional village school as a means of encouragement.

Hollye (Wedding): Sirutteok (Layered Rice Cake)

- Prepared by the bride's family, sirutteok is made by steaming alternating layers of glutinous rice powder and red bean filling, which represent that the groom and bride will not be parted but stick with each other like these two layers.

Jerye (Ancestral Rites)

- On ancestors' death anniversaries, their offspring assemble to perform ancestral rituals. On a ritual table are placed rice cakes and other dishes. Rice cakes are stacked high when offered for ancestral spirits, and red bean is not used because of its effect of driving away spirits.



Baekseolgi, or steamed white rice cakes

Seasonal Rice Cakes

Seollal (Lunar New Year's Day): Tteokguk (Rice Cake Soup)

- On Lunar New Year's Day, pure white rice cake bars are sliced to make rice cake soup, which is offered at a ritual table and then shared among participants as a prayer to avoid bad accidents over the coming year. *Tteokguk* is also called *cheomsebyeong*, or "age-adding rice cake," since people are considered one year older on Lunar New Year's Day.

Junghwajeol (the first day of the second lunar month): Nobi Songpyeon (Slave's Half-moon Rice Cake)

- On Junghwajeol, which signifies the beginning of the annual agricultural process, large half-moon rice cakes



Osaek songpyeon (half-moon rice cakes made in five colors)

were made for handing out to family slaves in the respective numbers of their ages.

Samjinnal (the third day of the third lunar month): Jindallae Hwajeon (Pan-fried Rice Cake with Azaleas)

- heralding the advent of spring, Samjinnal is celebrated with pan-fried rice cakes decorated with azalea petals.

Chopail (Buddha's Birthday): Neutitteok (Layered Rice Cake with Zelkova), Jangmi Hwajeon (Pan-fried Rice Cake with Rose)

- On Buddha's Birthday, young zelkova leaves are mixed with rice flour to make layered rice cake with red beans, and pan-fried rice cakes garnished with rose petals are enjoyed.

Dano (the fifth day of the fifth lunar month): Jeolpyeon (Patterned Rice Cake)

- On Dano Day, women washed their hair in water infused with sweet flag to promote glossy hair and fair skin. Patterned rice cakes containing *surichwi* (a kind of marsh plant) were enjoyed.

Yudu (the fifteenth day of the sixth lunar month): Sanghwabyeong (Stuffed Rice Wine Cake), Miljeonbyeong (Wheat Pancake)

- On Yudu Day, people used to make stuffed rice wine cakes and wheat pancakes.

Sambok (Three Hottest Summer Days): Jeungpyeon (Rice Wine Cake), Juak (Fried Rice Cake)

- On the three hottest days of summer, collectively called Sambok, rice

Tteokguk, or rice cake soup



Jindallae hwajeon (pan-fried rice cakes decorated with azalea petals)



wine cakes and fried rice cakes were made to accompany stamina-boosting dishes.

Chuseok (Harvest Festival): Songpyeon

- Also called Hangawi (the great middle of August) and Jungchujeol (the middle of autumn), Chuseok is a harvest festival for which half-moon rice cakes are made with newly harvested grains while delivering thanks for abundant crops.

Sangdal (Best Month; the tenth lunar month):

Baekseolgi, Sirutteok

- Sangdal is considered the best month of the year for offering new crops to deities. In the tenth lunar month, steamed white rice cakes and layered rice cakes were prepared in each family and village as a prayer for prosperity.

Dongji (Winter Solstice): Patjuk (Red Bean Porridge)

- On Dongji, the longest night of the year, red bean porridge containing rice balls is made to chase away evil spirits.

Seasonal customs based on the annual agricultural cycle have been maintained to a great extent in contemporary society. At the center of these seasonal occasions are diverse kinds of rice cakes that serve to encourage solidarity among community members.

Experience of Korean Rice Cake Making

Various research and educational institutes dedicated to Korean rice cakes are operating experience programs for anyone interested in Korean rice cakes who might wish to try their hand at making them. The list of rice cakes that program participants can try to make includes not only traditional ritual rice cakes, but also sweet dessert rice cakes such as cup rice cakes, sugar-stuffed rice cakes, and three-colored rice cake balls. ☺



Sirutteok (rice cake layered with red bean filling), one of the most popular kinds of rice cakes for seasonal occasions



Patjuk, or red bean porridge containing rice balls



A multi-colored rice cake for a birthday celebration

CHA News

“Gyeongju Recommendation” Adopted at the 6th International Conference of Experts on the Return of Cultural Property

The sixth annual International Conference of Experts on the Return of Cultural Property, cohosted by the Cultural Heritage Administration and the Ministry of Foreign Affairs, was held in Gyeongju, Korea from October 17–19. Featuring participation by 23 experts from 8 countries and about 150 lay observers, the conference adopted the “Gyeongju Recommendation” regarding measures for the effective prevention of the illicit appropriation and trafficking of cultural property, the encouraging of the return of cultural property to its country of origin, and the exchange and sharing of related information.



This international event provided a valuable chance for relevant experts from many parts of the globe to share their knowledge and experiences regarding the restitution of cultural objects and the prevention of illicit trafficking. At the meeting the experts agreed upon the importance of participation not only by pertinent institutions, such as museums and religious organizations, but also by individual citizens and local communities for preventing illicit trade in antiquities. They also reached a consensus on emphasizing enhanced collaboration among administrative and legal agencies and fostering a stronger partnership with auction houses, museums, and libraries in order to restrain the growth of newly emerging methods of illicit trafficking such as through online transactions.

The Cultural Heritage Administration will strive to encourage international organizations such as UNESCO to refer to the Gyeongju Recommendation in their endeavors to promote the return of cultural property to its country of origin and ban its illicit misappropriation. It further vows to take maximum advantage of cooperation with relevant experts and civil society.

Republic of Korea Selected as Vice-Chair for the 2017 World Heritage Committee

At this year’s session of the World Heritage Committee held at the UNESCO headquarters in Paris, France from October 24–26 the Republic of Korea was elected to serve as one of the Vice-Chairs for the next year’s 41st session. This session was organized to continue the work of the 40th session of the World Heritage Committee held in July of this year, which ended earlier than planned.

With Vice-Chairs selected from each of five geographical regions—the Arab States; Africa; Asia and the Pacific; Latin America and the Caribbean; and Europe and North America—the Republic of Korea was elected on behalf of the Asia and the Pacific region, alongside Kuwait, Angola, Peru, and Portugal representing their respective regions. This is the second time the country has assumed the role of Vice-Chair after its tenure at the 32nd session of the World Heritage Committee.

One of the major decisions made at the 40th meeting was the revision of the Operational Guidelines of the World Heritage Committee. Under this revision, the number of nominations annually allowed to be submitted by a State Party will be limited to one. Previously, States Parties could submit up to two nominations if one of the two is a natural property or a cultural landscape. The revised rule will apply from February 2018, after which States Parties may submit only one nomination regardless of the form of the heritage concerned. The total number of nominations to be examined by the World Heritage Committee will be restricted to 35, down from the previous 45. This change in the rule is expected to fuel competition for inscription on the World Heritage List both inside countries and in the international arena.

After becoming a State Party to the Convention concerning the Protection of World Cultural and Natural Heritage in 1988, the Republic of Korea has inscribed 12 heritage sites on the World Heritage List. As the responsible agency for the operation of the World Heritage Convention, the Cultural Heritage Administration will continue with its endeavors to make Korean cultural heritage better known in the international community, and it will do its utmost to fulfill its duties as Vice-Chair of the World Heritage Committee.

CHA Events



Event	Period/Time	Location	Contents
Traditional experiences for travelers	Year-round	Incheon International Airport	Experience of making traditional crafts, and experience of traditional clothes through digital technology
Exhibition of Korean cultural heritage	Year-round	Incheon International Airport	Display of tangible and intangible cultural heritage
Ceremony of the changing of the royal guard	Year-round (closed Tuesdays)	Gyeongbokgung Palace	
Exploration of Mt. Baegaksan	Every day during May–December (closed Tuesdays)	The Baegaksan section of the Seoul City Wall	* By reservation only
Regular Tuesday performance	Every Tuesday year-round	Korea Cultural House	Lectures and concerts
Regular story narration	Every Thursday year-round	Performance hall ("Pungnyu") at the Transmission Center for National Intangible Cultural Heritage	Traditional dance, music, and performance
Regular Saturday performance	16:00–17:30 every Saturday during September–December	National Intangible Heritage Center	Performance of intangible heritage elements designated at the national and local levels
Petite concerts at Seokjojeon Hall	Last Wednesday of every month during September–December	Seokjojeon Hall at Deoksugung Palace	Concerts of Western classical music
A special exhibition commemorating forty years of underwater excavation	October 25 (Tue.), 2016–January 30 (Mon.), 2017	National Research Institute of Maritime Cultural Heritage	A commemorative exhibition celebrating the 40th anniversary of the start of the Sinan excavation
Musical Date with a Curator	16:00–17:30 November 30 (Wed.) and December 28 (Wed.)	National Palace Museum	A Culture Day event

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