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AUTUMN 2022 VOL.58

CONTENTS

04

FEATURE STORY

Chuseok, the Korean
Autumn Harvest Festival



12

SPECIAL

A Painting of a Joseon Officials'
Gathering Returns Home



18

HERITAGE REDISCOVERED

Neolithic Pottery, an Aesthetic
Impetus for Revolutionary
Change



24

KOREAN HERITAGE AND THE WORLD

Listed Traditional
Alcoholic Drinks

Wining and Dining
by Koreans of the Past



40

HERITAGE AND PEOPLE

KOREAN HERITAGE
meets with
Ambassador Figueroa



50

HERITAGE ISSUES TODAY

Chung Wae Dae, into the arms of the people
Old Trees at Cheong Wa Dae Bear Witness
to History

57

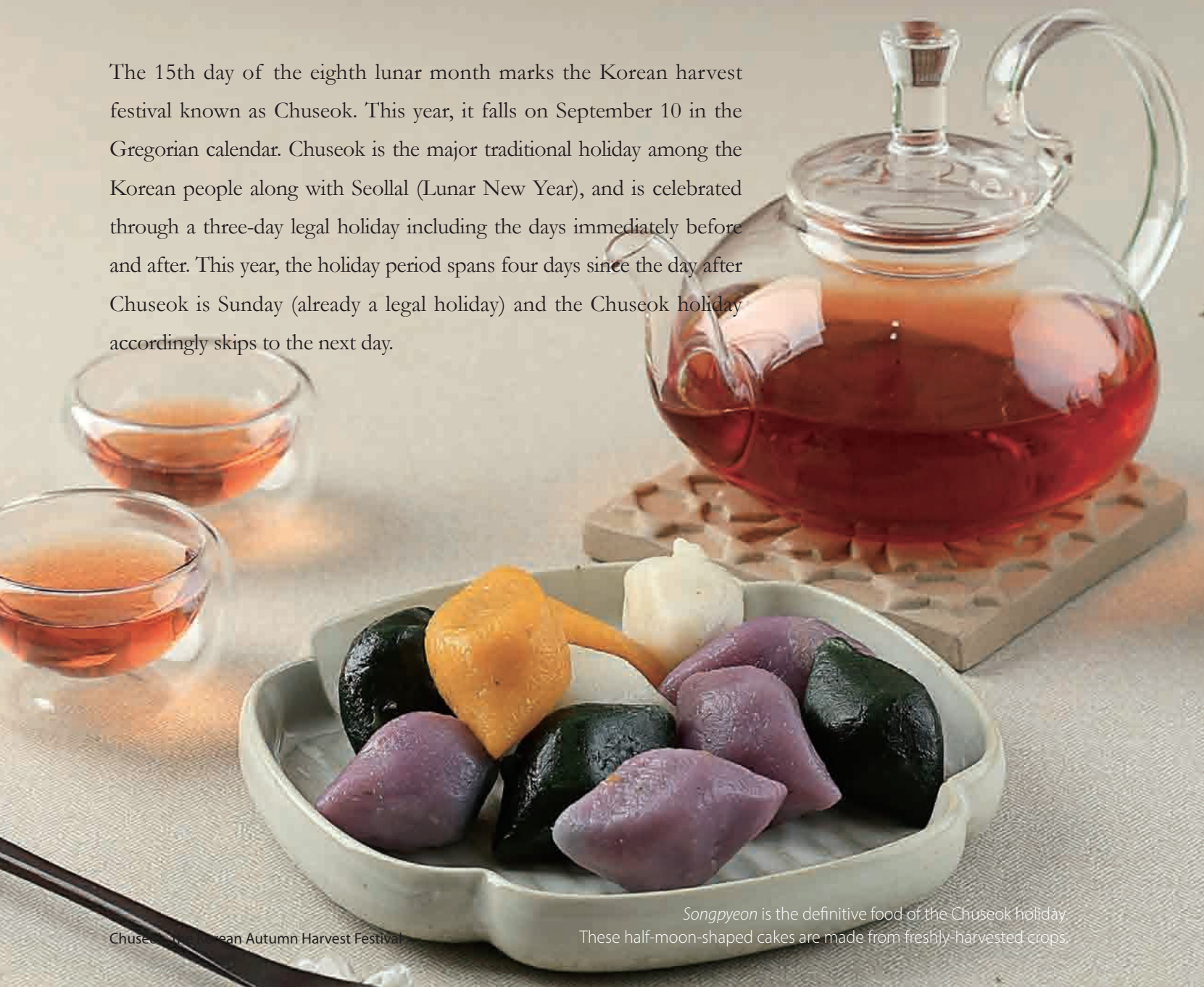
CULTURAL HERITAGE
ADMINISTRATION
HEADLINES

A Popularly Televised East Asian Hackberry
Granted National Heritage Status
Fun Events on Offer at World Heritage Sites

Chuseok, the Korean Autumn Harvest Festival

Text by Sun Jeong-gyu, Professor Emeritus at Korea University
Photos by Topic and Shutter Stock

The 15th day of the eighth lunar month marks the Korean harvest festival known as Chuseok. This year, it falls on September 10 in the Gregorian calendar. Chuseok is the major traditional holiday among the Korean people along with Seollal (Lunar New Year), and is celebrated through a three-day legal holiday including the days immediately before and after. This year, the holiday period spans four days since the day after Chuseok is Sunday (already a legal holiday) and the Chuseok holiday accordingly skips to the next day.





A full moon on Chuseok

Chuseok occurs in a season of abundance. Ripening crops are awaiting harvest in the pleasant autumn weather. The traditional Korean saying “I wish things were neither no less nor no more, but were always like Hangawi” (the Korean word for Chuseok) illustrates the link between Chuseok and a sense of plenty that is found in the minds of Korean people. In traditional Korean society, the moon was the major reference for telling the passage of time and for scheduling important steps in farming. The waxing and waning of the moon was also perceived as a mysterious phenomenon connected to the principles of life and death. Full moons were celebrated through diverse seasonal customs, one of which we call Chuseok today.

The term *Chuseok* is derived from *Chuseok-wol* in the ancient Chinese classic *Liji* (Book of Rites), which referred to a rite for the moon held by the emperor on the autumn equinox. The emperor of ancient China observed rituals on the spring and autumn equinox respectively for the sun and the moon, the two natural phenomena bearing the greatest influence over the agrarian rhythms in China. It is thought that the word *Chuseok* was in use

as early as the Unified Silla period (668–935). It is recorded that one of the musical pieces composed by Okbogo, a *geomungo* (the six-string Korean zither) maestro active during the reign of King Gyeongdeok (742–765), was entitled Chuseok-gok. However, it is believed that *Chuseok* in this case was not being used as the designation for the autumn harvest festival the way we do today.

Another name for the Korean harvest festival is Hangawi, a term of pure Korean etymology. *Hangawi* consists of two parts, *ban* (“great”) and *gawi*, which is a transformation of *gabae*, a word with a historical reference. The Korean history *Samguk sagi* (Records of the Three Kingdoms) accounts that women in the capital of Silla were separated into two teams that squared off against each other in weaving competitions during the *gabae* holiday. It is recorded that the weaving competitions began on the 16th day of the seventh lunar month and continued for a month. The weaving contest culminated in a festival on the 15th day of the eighth lunar month, where the losing team treated the winners with food and drinks and immersed themselves in a jubilant atmosphere accompanied by dance and music. This historical record indicates that the autumn harvest festival was practiced as a huge celebration lasting a full month. According to the historical document *Goryeosa* (History



Farmers' music (*nongak*), a popular custom on Chuseok

of Goryeo), people during the Goryeo Dynasty (918-1392) celebrated the full moon day of the eighth lunar month. They observed rites for ancestors, visited their graves, threw a party while appreciating the full moon, composed poems, and exchanged gifts.

In the Joseon era (1392–1910), Chuseok became fully established as one of the three most significant seasonal holidays along with Seollal and Dano (the fifth day of the fifth lunar month). Ancestral rites at home (*charye*) and graveyard ceremonies (*seongmyo*) gained added importance as Chuseok customs. The new dynasty of Joseon adopted Confucianism as its governing philosophy and exalted ancestor worship, a system of beliefs centering around the power held by the spirits of dead ancestors over the fortunes of their descendants. While preparing ritual foods and offering them to ancestors at home and at their graveyards, people in Joseon prayed for happiness and prosperity.

Although greatly differing in practices, the 15th day of the eighth lunar month is also celebrated in neighboring China and Japan. This autumn holiday is known as the Mid-Autumn Festival and Jugoya in China and Japan, respectively. Seasonal social practices become established as a national holiday only having gone through a complex development process involving the participation and recognition of a majority of a given social group. This means it is not really possible to choose one specific point in time as the start of today's



Left Ritual foods are prepared for ancestors on Chuseok.

Right It is customary to wear *hanbok* (traditional Korean clothing) on Chuseok.

national holidays. In the case of China, Li Bai and other poets from the Tang Dynasty (618–907) composed a number of poems featuring the moon as the main subject. However, the Mid-Autumn Festival was only rarely recorded in documents from the time. The practice of celebrating the Mid-Autumn Festival was documented in detail in the Song Dynasty (960–1279), and this autumn event was designated as a national holiday by imperial law.

In Japan, the celebration of the 15th day of the eighth lunar month centers around *tsukimi*, or “moon-viewing.” Gazing at the full moon, people give thanks for the crops they



Ganggangsullae, a circle dance performed by women to pray for a bountiful harvest

harvest. This moon-viewing tradition dates back to the Heian period (859–877), when nobles took boat rides to appreciate the moon. Their cruises were accompanied by alcohol, music, and poetry. Rather than looking up at the moon in the sky, they preferred to view its reflection in the river or in a wine cup they held. This sophisticated practice reserved for the nobility was later popularized among the common people during the Edo period (1603–1867) while being transformed into an event celebrating the harvest. Japanese people long considered the moon as a symbol of immortality. They delivered their thanks for an abundant crop and prayed for health to this representation of endless life.

It can be edifying to compare Chuseok to China's Mid-Autumn Festival. Geographically neighbors, Korea and China have long exchanged cultural influences and there is a great deal of affinity between the two cultures. However, the two countries have undergone distinctive social, cultural, and political development processes that have spurred differences in the practice of cultural traditions. The same applies to their autumn festivals.

Ancestor worship stands at the center of celebrating Chuseok, as evidenced by the major position of at-home ancestral rites and graveyard visits among the Chuseok customs. Koreans regard a bountiful crop as a blessing from their ancestors and observe rites for them at home and at their graves as a token of their gratitude. Meanwhile, the Mid-Autumn Festival is rooted in the veneration of the moon and, therefore, is mainly celebrated by moon-viewing. The tale of Chang'e, a popular Chinese myth, relates to moon worship. Chang'e stole the elixir of immortality from her husband, the legendary archer Hou Yi, and escaped to the moon where she became a goddess. This story is derived from the practice of venerating Chang'e as a personification of the moon.

Appreciating the moon and writing poetic songs about their feelings was the major way the literati celebrated the Mid-Autumn Festival in traditional Chinese society. In Korea, there were some men of letters who imitated their counterparts in China and took up moon-viewing accompanied by poetry writing. This was limited to just a portion of the literati class in Korea, however, and never developed into a widespread practice.

The autumn harvest festivals of the two countries share the function of bringing family members together. Married women visit their natal families as well. In China, the Mid-Autumn Festival is also known as “the day of family reunion.” This name refers to the



Left Korean half-moon-shaped cakes, or *songpyeon*
Right Chinese *yuebing* (“mooncakes”)

custom of married women gathering with their birth parents for the Mid-Autumn Festival, a practice dating back to the Ming Dynasty (1368–1644).

Both countries have the custom of eating cakes recalling the shape of the moon during their autumn festivals. The definitive food of the Chuseok holiday is a half-moon-shaped cake called *songpyeon*. To make *songpyeon* cakes, rice powder is mixed with water and the resulting dough is separated into half-moon-shaped chunks and stuffed with a filling of soybeans, chestnuts, or jujubes. The *songpyeon* cakes are then steamed. It is believed that the *songpyeon*-eating practice on Chuseok was initiated during the Joseon era. The Chinese counterpart of *songpyeon* is *yuebing*, or “mooncakes,” a form of pastry dating back to the Southern Song Dynasty (1127–1279). Mooncakes were originally used as an offering to the deity in the moon. Watching the moon while eating mooncakes is a popular custom widely practiced across China during the Mid-Autumn Festival. These pastry cakes in the shape of a full moon are offered as a gift to relatives and friends on the holiday.

National holidays play a major role in bringing members of a nation together. By commemorating specific days within the year with similar forms of celebration, they nurture a shared consciousness and strengthen national identity. In Korea, Chuseok started off as a weaving contest for women during the Silla period and evolved through the Goryeo and Joseon eras into an arena for the commemoration of ancestors in the present.

Although ancestral worship holds symbolic significance within the celebration of Chuseok, for contemporary Koreans the autumn harvest festival is fundamentally about going home and reuniting with family. Koreans compete fiercely for train tickets to their hometowns long before the start of a Chuseok holiday. They do not mind spending long hours on the road in a massive traffic jam if it means going home for the holiday. On Chuseok, Koreans go back to the place where their parents live, where they were brought up, and where their memories with siblings and friends remain. For Koreans today, it is a way of reconfirming who they are and rejuvenating their body and mind. Chuseok remains as a strong seasonal tradition in today's Korea. 🌐



The ramie-weaving tradition of the Hansan area in South Korea has been registered on the UNESCO intangible heritage list.

A Painting of a Joseon Officials' Gathering Returns Home

Text by Park Eun-sun, Professor of Art History at Duksung Women's University
Photos by Overseas Korean Cultural Heritage Foundation

A Painting of a Collegial Assembly of Officials

During the Joseon Dynasty (1392–1910), literary officials in the capital liked to gather in groups for the purpose of developing their solidarity and promoting friendship among themselves. This type of assembly was known as a *gyeboe*, a social practice popular among the literati from the early days of the dynasty. Members of a *gyeboe* would often commemorate their gatherings by commissioning paintings of the assembly to be taken home. These officials' assembly paintings, known as *gyehoedo*, were commonly created in the form of a scroll during the early Joseon period. This type of painting contains three distinctive sections from top to bottom: the title, a depiction of the gathering, and information on the participants. This tripartite composition was peculiar to Korea, with few similar examples found in neighboring countries such as China and Japan.



Gathering of Dokseodang Officials, an early-Joseon example of a *gyehoedo* that has been recently returned home



Detail from *Gathering of Dokseodang Officials* (the gathering itself)

In Commemoration of a Dokseodang Officials' Gathering

It is estimated that around 180 Joseon-era *gyeoboedo* paintings survive. They are currently held by individuals and institutions both at home and abroad. Roughly 50 of them are dated to the early part of the Joseon Dynasty (the 15th or 16th century). Among these early-Joseon *gyeoboedo*, some have been registered on the national heritage list as Treasures. There are 19 nationally listed early-Joseon *gyeoboedo* paintings.

An early-Joseon *gyeoboedo* has recently been acquired by the Korean government through the efforts of the Overseas Korean Cultural Heritage Foundation. It is estimated to have been produced in 1531 and depicts a gathering of literary officials affiliated with the

Dokseodang, or the Reading Hall. In the early years of the new dynasty, a talent-cultivation program was initiated that allowed selected literary officials from the central government to take time off from their civil duties and dedicate themselves to studying books. The Dokseodang, where the officials selected for this program did their reading, is believed to have been located in the area known as Oksu-dong today. This 1531 painting has been positively evaluated for both its place in Korean art history and its artistic value. It is one of the three surviving 16th-century *gyeboedo* paintings that portray gatherings of Dokseodang officials. It is also the earliest surviving *gyeboedo* example done in the real-view style.

A Superb Example of Early-Joseon Landscape Painting

Conforming to the distinctive format of Joseon *gyeboedo*, this painting of a Dokseodang officials' gathering consists of three parts. At the top is the title of the painting, Dokseodang Gyeboedo, written in seal script. In the middle section can be found a depiction of areas around the Oksu-dong area (previously known as Dumopo) along the Hangang River. The upper part of the middle section features a panoramic view of the capital with a focus on the major mountains—Mt. Maebongsan, prominently represented in the center, and other mountains such as Mt. Namsan, Mt. Bugaksan, Mt. Samgaksan, and Mt. Dobongsan. This real-view panorama of the area's peaks features a blue color as well. Below it are scenes from along the Hangang River with pavilions shown at some spots. The Dokseodang is represented as shrouded in fog with only its roof peeking out. The Dokseodang was built in 1517 in Oksu-dong, Seoul. People clad in official costumes are enjoying a boat ride along the Hangang River with the Dokseodang in sight. Near the large boat carrying the officials is a smaller boat loaded with jars of alcohol, allowing the audience to get a sense of the boisterous atmosphere of the gathering.

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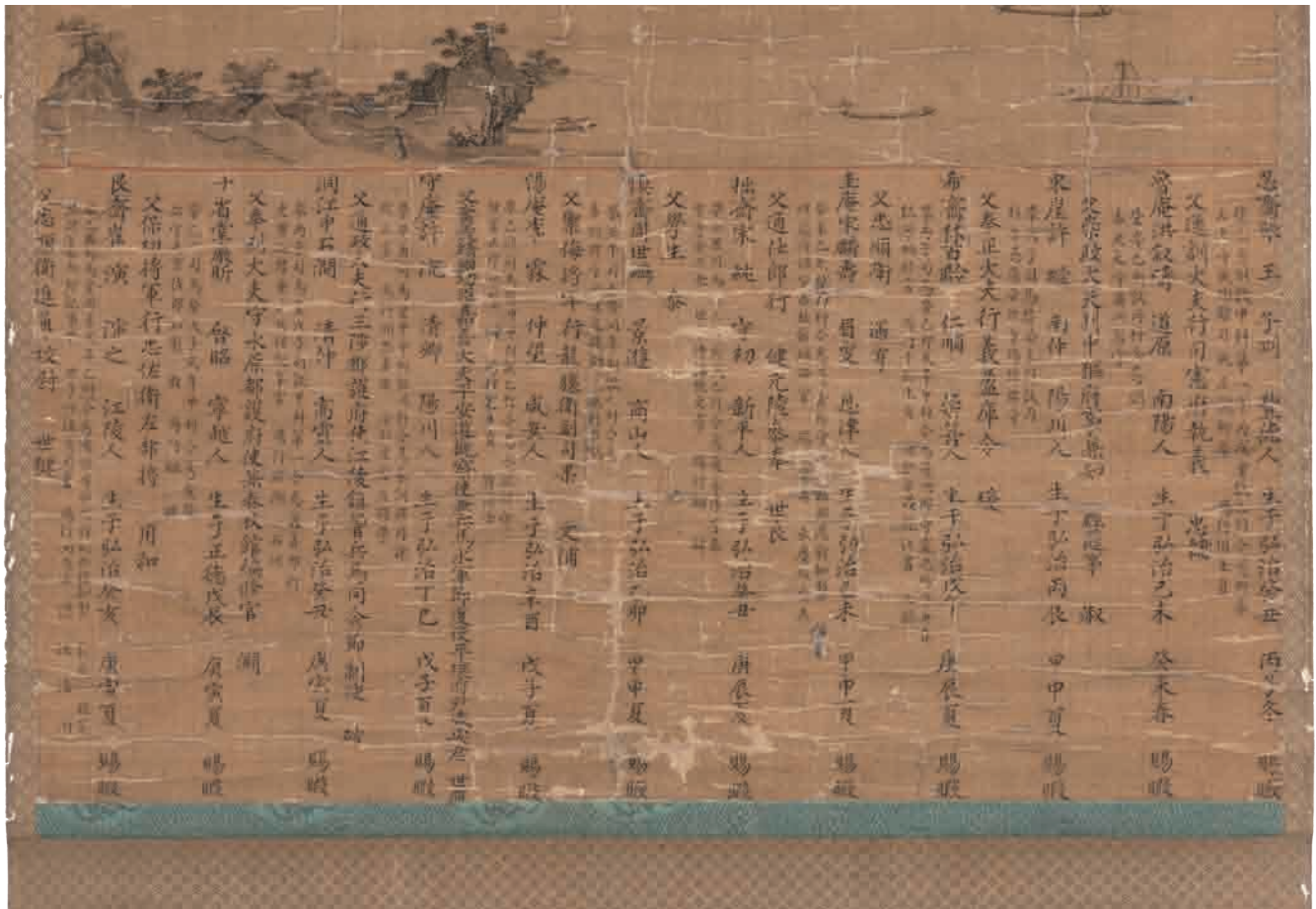
Gathering of
Dokseodang Officials (full)



Detail from *Gathering of Dokseodang Officials*

In the lowest section is written information on the members of this riverside gathering. The name of each member is recorded along with the origin of his clan, his date of birth, period of study at the Dokseodang, year of passing the civil service examination, and rank and official title at the time of the gathering. There were 12 participants in total, all young literary officials in their 20s or 30s who studied at the Dokseodang at some point from 1516 to 1530. They included renowned Joseon scholars, such as Ju Se-bung, who established Baegundong Seowon, the first Confucian academy in Korea; Song In-su, one of the greatest Korean Neo-Confucianism scholars; and Song Sun, who was celebrated for his proficiency with Confucian writing.

The information presented in this section has been used to calculate the date of the production of the painting. According to historical records, the participants Song In-su and Heo Hang were respectively appointed to new official posts in early 1531 and early 1532. The lowest section of this *gyeboedo* painting bears the titles they held in 1531, so it is presumed that the painting was created in 1531. This is a rare example of early-Joseon painting that comes with a firm date of production. It is also a superb piece of painting epitomizing the real-view landscape tradition of the early-Joseon period.



Detail from *Gathering of Dokseodang Officials* listing information about the participants

Exhibited for Public Appreciation

This 1531 *gyeboedo* has been placed on public display through a special exhibition at the National Palace Museum of Korea. This painting and many other Korean artifacts that have been returned to South Korea after a long period of being held overseas are being shown at the special exhibition *Treasures of Ours, Treasures by Others: Journey of Korean Cultural Heritage* from July 7 to September 25, 2022. This valuable early-Joseon painting will continue to be actively used for exhibition and research purposes. 🇰🇷

... Neolithic Pottery, an Aesthetic Impetus for Revolutionary Change

Text and Photos by Yang Song-hyok, Archaeology and History Division, National Museum of Korea

The invention of pottery is broadly associated with the Neolithic Period. However, the craft of making clay pots dates to far earlier. Several sites across East Asia have yielded shards of clay pots dated to between 18,000 and 15,000 years ago, a time when ice sheets still covered vast tracts of land. Clay vessels can be understood as one of the critical factors that helped prehistoric humans to overcome the hostile climate and undertake the revolutionary changes that defined the Neolithic stage of cultural evolution.

Pottery played a central role in the cultures of the Neolithic Period on the Korean Peninsula.

The First Pottery in Korea

Signs of Neolithic change started to emerge about 10,000 years ago on Jeju-do, a volcanic island to the southwest of the Korean Peninsula. Several sites across Jeju have produced pottery shards from this period along with arrowheads, another item characteristic of the

Neolithic era. These artifacts are also found

side-by-side with stone blades, a typical

Paleolithic tool. The pottery from Jeju

is undecorated and reddish-brown

in color. There are traces of the use

of plant stems to reinforce the clay

body. Archaeologists call this type of

pottery “Gosan-ri style” based on the

name of the area in which it was first

found. Gosan-ri style pottery is later in

date than the earliest East Asian examples

of pottery, but it is in line with the primitive

pots discovered in other parts of the continent

in terms of the forms of the pots and the related

crafting methods.



The dominant form of Gosan-ri style pottery is a bowl-shaped pot known as *bari*.

Uses of Clay Pots

Studies have been carried out on how pottery was invented. According to the research published to date, pottery was used for cooking by hunter-gatherers in the waning phases of the last ice age. Clay vessels offered an attractive means to process and consume foods.

With clay pots, prehistoric humans were able to boil or steam plants and animals they collected from nature. Foods that had been too chewy or even toxic when consumed raw became edible, expanding the range of food resources that hunter-gatherers could access.

This increase in available food resources is thought to have added stability to the lives of prehistoric humans and spurred cultural development.

Evidence of pottery use for cooking can be found in the charred materials on the outer surface of pots that resulted from extended exposure to high temperatures. Substances such as carbohydrates, sugar, and fatty acids discovered from the inside and outside of pots also testify to the use of pottery as a cooking tool. On the Korean Peninsula, cooking pots have been found at, among other sites, the Sejuk site in Ulsan and the Bibong-ri site in Changnyeong. Pots excavated from these places have blackened materials attached to their surfaces and, in some cases, contain whole carbonized acorns inside.

Agriculture is credited for bringing revolutionary changes to human history by altering the major method of food provision from collection to production. However, food storage technology brought about even more fundamental transformations in the way prehistoric humans lived. Based on the abundance of floral and marine resources in the new climatic environment after the end of the last ice age, prehistoric humans began to settle in permanent villages. At this stage, they devised new culinary techniques to tackle the fluctuations in the natural food supplies that came with the change of seasons. Prehistoric humans developed diverse methods to preserve food for extended periods, such as drying, smoking, and salting. They utilized pots as containers for the prolonged preservation of food. According to the investigations on Neolithic pottery from the Korean Peninsula,



Left The surfaces of Neolithic pots are charred from cooking over an open fire.

Right A carbonized substance presumed to be from an acorn that was found on the inner side of a pot shard



Miniature pottery vessels are believed to have been used for ceremonial purposes.

bowl-shaped pots, a prehistoric pottery type called *bari*, were utilized for preserving food when their mouths are wider than 35 centimeters in diameter. Narrow-mouthed vessels are presumed to have been utilized for storing liquids or fruits.

Along with these utilitarian vessels, tiny pots have been found at several Neolithic sites on the Korean Peninsula, such as the Amsa-dong site in Seoul and the Chodang-dong site in Gangneung. The uses to which these miniaturized vessels were put has not been clearly determined, but it is generally believed that they were associated with ceremonial activities. At some Neolithic sites such as the Dongsam-dong site in Busan and the Sangchon-ri site in Jinju, examples have been found where everyday pots were used as coffins.



A *bari* pot used for storing food. This piece is the largest example of Neolithic pottery ever found on the Korean Peninsula.

Artworks in Clay

Since clay is plastic, prehistoric pottery objects come in diverse shapes. This and the decoration with which it was embellished sets pottery apart from prehistoric stone tools. The decorative patterns ornamenting the surfaces of ancient pottery suggest that these items served aesthetic as well as practical purposes.

Neolithic pottery from the Korean Peninsula can be generally categorized into three styles based on the method of surface decoration. There are pots with patterns based on raised clay bands or pinches. This decorative method was predominantly applied in the southern portion of the Korean Peninsula between 8,000 and 6,000 years ago. Another style is characterized by impressed patterns only around the mouth of the pot. Pots in this style were produced in areas along the east coast between 8,000 and 5,500 years ago. There is also comb pattern pottery, a type distinguished by incised or impressed dots and lines covering the entire surface of the pot. Comb pattern pottery emerged in central Korea 6,500 years ago and began to spread to other parts of the peninsula around 5,500 years ago. It eventually became established as the main pottery style of Neolithic Korea.

The geometric patterns found on Neolithic pottery hint at the sense of spatial composition held by prehistoric peoples. Decorative dots and lines form symmetric patterns that strike a remarkable balance with each other. While making objects for everyday use, Neolithic humans reflected their personal aesthetics. Neolithic pottery is not only a tool, but a work of art. 🌐



Three dominant styles of Neolithic pottery from the Korean Peninsula: (from left) a pot with raised clay bands; a pot with impressed patterns only around its mouth; and a comb-pattern pot with incised or impressed lines covering its entire surface



Diverse decoration methods and patterns applied to Neolithic pottery

... Listed Traditional Alcoholic Drinks

Text and Photos by Yang Jin-jo, Research and Archiving Division, National Intangible Heritage Center



Munbaeju (wild pear liquor) products

Alcoholic drinks have long been deeply intertwined in the lives of Korean people. A cup of wine enhanced the joy of social gatherings, and community celebrations and rites of passage were not considered complete without the alcohol presented as an offering to deities. Diverse kinds of alcoholic beverages were developed depending on their intended uses and consumers. Some of the many recipes for making traditional Korean alcoholic drinks have been carefully transmitted to the present as local traditions or family heritage.

Listing and Safeguarding

In traditional Korean society, alcohol was conceived as being in line with good health, not something detrimental to it. Koreans of the past made alcoholic beverages using the same grains they consumed as staples. Based on the long-entrenched belief that “everyday food is medicine,” Koreans treated alcohol as part of the culinary elements they could use to maintain their health.

Efforts have been underway to identify alcohol-making traditions with distinctive characteristics and enter them onto the national intangible heritage list to support the transmission of traditional recipes for alcoholic beverages. This article explores the traditional Korean alcoholic drinks that have been placed under the guardianship of the state as an important part of the country’s intangible heritage.

A Cloudy Beverage for Popular Consumption

One traditional alcoholic beverage recently registered on the national intangible heritage list is *makegelli*, a cloudy low-alcohol beverage that earned national heritage status in June 2021. The designation of *makegelli* is particularly noteworthy as its impetus came directly from the public. The Cultural Heritage Administration made a nationwide call in 2019 for national intangible heritage candidates by organizing a public contest and through a petition-submission channel. *Makegelli* was selected as a finalist through this process and was eventually entered onto the list. It was the first listing initiated by members of the public



A brewery making traditional Korean alcohol

since the intangible heritage registration system was operationalized in 1964. Its widespread popularity, history supported by documents dating back to the Three Kingdoms period (57 BCE–668 CE), and robust transmission communities nationwide were all positively evaluated when determining its registration.

It is estimated that this milky rice beer can trace its history far beyond the Three Kingdoms period and back to the introduction of farming to the Korean Peninsula. *Maekgeolli*, along with other typical fermented foods of Korea such as kimchi and soybean-based sauces, was made by individual households. It played an important role in agriculture as the drink with which farmers quenched their thirst while working in the fields. It was

usually offered along with snacks or meals, all of which boosted the energy of farm workers and helped promote solidarity among them. A distinctively Korean tradition, *makgeolli* is indispensable for studying and understanding the culinary culture of Korea.

Makgeolli is entrenched as a popular alcoholic beverage in contemporary Korean society as well. It is produced these days by local breweries across the country. There are *makgeolli* breweries that use local grains and other specialty ingredients, and unique local terms are applied to refer to *makgeolli* as well. This traditional off-white alcoholic beverage is widely enjoyed across the Korean nation while boasting a colorful array of local variations.

There are an abundance of folkloric sayings and modern-day episodes associated with *makgeolli*. One of them is the Joseon-era idiom “five virtues of *makgeolli*”. It means that the milky rice beverage relieves hunger, never intoxicates its consumer, warms up the body, boosts energy, and enhances interpersonal communication. *Makgeolli* is also closely connected to Cheon Sang-byeong, one of the most prominent 20th-century Korean poets, who was known for his love for the drink. He regarded *makgeolli* as equally—or even more—important as Korea’s staple grain of rice. He noted, “*Makgeolli*



Left Traditional liquor being fermented in clay jars



Right The grain mash from which *Makgeolli*, a milky rice beer, is produced

is not just as important as rice. It is also a godly blessing as it provides the consumer with excitement.”

Today, *makegeolli* still serves as an indispensable element in traditional rites and celebrations occurring at the community, family, and individual levels. The milky rice beer is also utilized as a holy offering in diverse modern ceremonies, for example, when commemorating the completion of a building, purchase of a new car, or opening of a shop. *Makegeolli*-making is a simple process requiring just a few widely available ingredients. Although details vary widely by region, *makegeolli*-making basically starts with rinsing rice and soaking it in water. The rice is then steamed, cooled, and mixed with water and the fermentation starter *nuruk*. This mixture is left to ferment, after which it is run through a sieve. Traditional knowledge and skills related to *makegeolli*-making are actively practiced and transmitted not only by local breweries dispersed across the country, but also by an array of relevant research institutes.

It is interesting to note that there has been an increasing inflow of younger people into the production of *makegeolli*. These young brewers are carrying out diverse experiments with its alcoholic content and the design of the bottles. Such efforts have resulted in diversifying the varieties of available *makegeolli* products in the market, including high-end versions sold at higher prices. All of these changes represent the creative adaptation of this time-old tradition in response to sociocultural transformations.



Nuruk, the fermentation starter for Korean traditional liquor, is made from a local Korean species of wheat.

Three Liquor-making Traditions Collectively Registered

Before the designation of *makgeolli*, three more variants of traditional Korean alcohol had been registered on the national intangible heritage list. They are *munbaeju* (wild pear liquor), *Myeoncheon dugyeonju* (azalea liquor from Myeoncheon), and *Gyeongju Gyodong beopju* (authorized liquor from Gyo-dong, Gyeongju), which were collectively designated in November 1986 under the name Local Liquor-making.

A Grain Liquor with a Pear Scent

Munbaeju, literally “wild pear liquor,” gained its name from its scent reminiscent of the wild pears native to Korea. Although made purely from grains, *munbaeju* imparts a distinctive flavor resembling the wild pears known as *munbae*. The production of *munbaeju* involves a long and complex process. The two most significant steps in its journey are the making of a fermentation starter and the distillation. The fermentation starter for *munbaeju* is created with wheat as the starchy source; it is the most significant ingredient in determining the flavor of this traditional liquor. Millet and sorghum are the grains of choice for *munbaeju*. The clear



Millet and sorghum, the grains of choice for making *munbaeju*



liquid made from the fermentation of these grains is gently boiled in a cauldron, which is topped by a two-story still known as a *soju gori*. The gap between the cauldron and the condenser is tightly sealed with rice or wheat dough. The resulting liquor has a yellowish or brownish tinge and gives off a wild pear scent. It is recommended that *munbaeju* be consumed after six to 12 months of aging. This wild pear-scented liquor reaches 48 ABV, allowing extended preservation.

Brewing with Azalea Petals

Myeoncheon dugyeonju, literally “azalea liquor from Myeoncheon,” is brewed with the petals of azalea flowers, a harbinger of spring. This floral alcoholic beverage is associated with the virtue of filial piety. Legend has it that the azalea liquor was born as a medicine brewed by a daughter for her ailing father. When the general Bok Ji-gyeom, who made significant contributions to the founding of the Goryeo Dynasty (918–1392), fell ill, his daughter went to great lengths to alleviate his suffering. However, no available medicine could cure him. Out of desperation, his daughter embarked on 100 days of prayer to seek divine assistance. She prayed with utmost care for 100 days, and on the final day she had a dream in which a deity offered a recipe to her. When she awoke, she

1 *Myeoncheon dugyeonju*, or “azalea liquor from Myeoncheon,” is brewed with the petals of azalea flowers, a harbinger of spring

2 *Gyeongju Gyodong beopju*, literally “authorized liquor from Gyo-dong, Gyeongju,” is made using groundwater from Choi’s house

immediately produced an alcoholic beverage as she had been instructed the night before. It is said that this beverage cured her father's illness.

The azalea liquor requires two fermentation sessions. First, glutinous rice is steamed and mixed with water and the fermentation starter *nuruk*. This mixture is left to ferment. Through this process, the amount of fungi is maximized. Steamed glutinous rice, *nuruk*, and water is added to this fermented mash. During this second fermentation, azalea petals are mixed into the mash. The mixture is set aside to ferment and produce a clear liquid called *Myeoncheon dugyeonju*.

A Family Tradition with Royal Roots

Gyeongju Gyodong beopju, literally “authorized liquor from Gyo-dong, Gyeongju,” is based on a recipe transmitted through generations of the Gyeongju Choi clan, the head family of which is based in the Gyo-dong neighborhood of Gyeongju. The origins of this liquor are associated with Choi Guk-seon, who worked at the royal palace during the reign of King Sukjong (r. 1674–1720). After the completion of his service in the capital, Choi returned to his home in Gyeongju and crafted the liquor known today as *Gyeongju Gyodong beopju*. It is thought that he used a royal recipe to produce it. What is distinctive about this liquor is the use of groundwater from Choi's house. First, a fermentation starter is prepared using rice and wheat. Glutinous rice is cooked into a porridge and mixed with the fermentation starter. After a period of fermentation, this basic mash is mixed with steamed glutinous rice and water. This final mash sits for 60 to 70 days to ferment. The clear liquid resulting from this is known as “original liquor” (*bonju*). This liquid is further fermented for about one month to produce *Gyeongju Gyodong byeopju*. This Cho clan liquor is pale yellow and has an unusually high viscosity. It is known for its gentle flavors epitomizing a grain-based alcoholic beverage. ☺

... Wining and Dining by Koreans of the Past

Text by Seo Mo-ran, Ph.D. candidate at the Graduate School of Korean Studies of the Academy of Korean Studies

Photos by Seo Mo-ran and National Intangible Heritage Center



Korean adults like to enjoy *makgeolli* rice beer with *jeon* fried pancakes after work.

Contemporary Koreans hold clear ideas about what kinds of food match well with respective types of alcohol. It would be hard to dispute the suitability of such alcohol-and-food pairings as beer with fried chicken, soju with grilled pork belly (*samgyeopsal*), or the milky rice beer *makegeolli* with the Korean fritters known as *jeon*. One of the most popular food choices when Koreans eat out is grilled pork belly, a dish usually accompanied by bottles of soju. Particularly on a rainy day, many Korean adults do not go directly home after work. Instead, they direct their feet to a *jeon* restaurant and enjoy *makegeolli* along with these fried pancakes, the cooking of which creates a sound similar to raindrops striking the ground. The combination of fried chicken and beer has been transformed into a distinct dish nicknamed *chimaek* (a combination of the first syllables in the words for “chicken” and “beer”). This has become known in many parts of the world through its frequent representation in globally popular Korean TV dramas. These alcohol-and-food pairings have been established as an important part of contemporary Korean culture and are widely included in to-do lists for people visiting the country.

However, what were the combinations enjoyed by Koreans of the past? What types of alcoholic beverages did they enjoy alongside what kinds of dishes? Here, I will talk about the alcoholic drinks Koreans enjoyed and the foods they used to accompany them.

Cloudy and Clear Drinks from the Same Jar

Traditional Korean alcohol comes in diverse types—*cheongju*, *takju*, *makegeolli*, and *soju*. They are all, however, born from the same source. The recipes for these alcoholic drinks are very simple. Prepare rice (or other kinds of starchy grain) and steam it. Mix the steamed rice with water and a fermentation starter known as *nuruk*, place the mixture in a clay jar, and let it sit for a certain amount of time for fermentation. After fermentation, the mixture within the jar is separated into two layers, with a clear liquid on top and chalky sediment on the bottom. The clear rice beer that has emerged at the top of the alcohol jar is *cheongju*, or “clear alcohol.” The milky lower layer of liquid makes *takju*, or “murky alcohol.” Even after producing these clear and murky versions of rice beer, there are dregs remaining in the

1



2



jar. This rice mash is mixed with water, kneaded with the hands, and poured through a sieve to produce *makegeolli*, or “roughly sifted alcohol.” *Makegeolli* with its a cloudy white color can be understood as a type of *takju*.

Distilled Soju of the Past

The soju that is widely sold in green bottles at Korean restaurants is made by diluting ethanol with water to an alcohol by volume (ABV) percentage of 17 to 20. Koreans of the past enjoyed a different type of soju during the Joseon Dynasty (1392–1910). A low-alcohol rice beverage having completed its fermentation process in a clay jar was distilled to an ABV of as high as 40 percent in a type of still known as a *soju gori*. There were many local varieties of distilled soju making, some of which are still being transmitted in areas such as Seoul, Andong, and Jeju.

Among the alcoholic drinks available during the Joseon Dynasty, the clear alcohol known as *cheongju* was the most popular among the aristocratic *yangban* class. Milky rice beers such as *takju* and *makegeolli* were predominantly enjoyed by commoners. Meanwhile, soju, a spirit requiring large quantities of grain to produce, was only occasionally consumed by aristocrats.

- 1 *Munbaeju*, a traditional Korean liquor dating back to the Goryeo Dynasty
- 2 *Soju* is produced from a traditional Korean still known as *soju gori*.

Alcohol and Food in Painting

To know what kinds of foods Joseon people paired with their alcoholic beverages, we refer to genre paintings from the Joseon era. *Drinking Together at the River (Gangsang hoeum)*, a work created by the late-Joseon painter Kim Deuk-sin in the late 1700s, is one example. The picture shows a group of people seated in a circle by the riverside. One of them is reaching out with his chopsticks toward a fish in the center with others focus on their respective bowls of rice. To their left is a man holding a bottle in his left hand and a glass in the right. A fishing rod is shown set up nearby. It is assumed that the fish must have been caught from the river and then steamed or grilled to accompany the rice and alcohol they were enjoying. The alcoholic beverage contained in the bottle is likely *takju*.



Drinking Together at the River (Gangsang hoeum) by Kim Deuk-sin

It was not just commoners who enjoyed wining and dining in the open air. The diaries of Joseon aristocrats from the late part of the dynasty mention “brazier assemblies” as a popular theme. “Brazier assemblies,” or *nalloboe*, were called that since they featured a brazier at the center of the gathering. *Yangban* aristocrats gathered outdoors and sat around a charcoal brazier formed in the shape of an inverted hat. They grilled meat on the flat rim and boiled it in the concave crown part. Alcohol was an integral part of these brazier assemblies. The appearance of a *yangban* outdoor barbeque party can be confirmed in a work by Kim Hong-do (1745–1806?). His painting *Outdoor Feast after a Snow (Seolhu yayeon)* portrays a brazier with meat being cooked over it, with Joseon aristocrats and female entertainers sitting together around it. A bottle is shown in the foreground, presumably containing *cheongju*.



Outdoor Feast after a Snow (Seolhu yayeon)
by Kim Hong-do

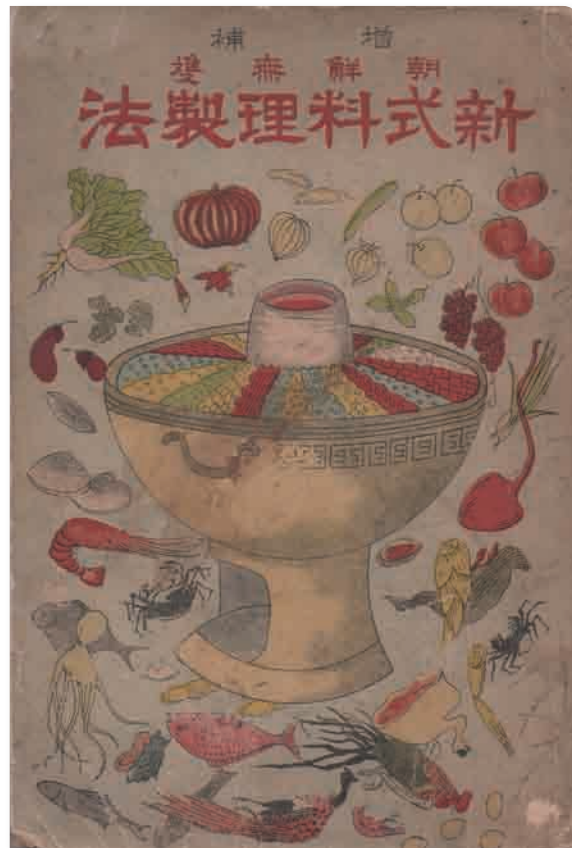
Dishes Recommended with Alcoholic Drinks

Beyond these Joseon-era genre paintings, there is a cookbook that helps us better understand what Koreans once ate while drinking. The first edition of *Joseon’s Unparalleled Cookbook of Modern Recipes (Joseon mussang sinsik yori jebeop)* was published in 1924. About 100 years old, this cookbook offers instructions on making hundreds of dishes. Interestingly, some of the recipes come with the author’s additional suggestions for alcoholic beverages that would pair well with them.

The dishes suggested as good pairs for alcoholic beverages in this book includes fermented seafood with shrimp eggs or turban snails. Dried beef and dried crab meat are

added as well. Also included are a fritter using Japanese icefish as the main ingredient and beef head meat coupled with young radish kimchi.

One of the recommended food pairings for alcohol is a recipe that differs considerably from the dish going by the same name today. In this book, a chicken dish called *dakbokkeum* is made by boiling chunks of chicken along with a simple set of ingredients such as fermented shrimp juice, julienned spring onions, and ground black pepper. This is quite different from today's version, which is completed with a generous addition of strong spices, such as red pepper paste, red pepper powder, minced garlic, and soy sauce. It is worth noting that the book features a local version of *dakbokkeum* under the heading *doritang*. *Doritang* is a type of *dakbokkeum* from the Songdo area, which is cooked using sesame oil, roasted sesame seeds, salt, and garlic. This Songdo version would taste more similar to today's *dakbokkeum* with the addition of spicy components.



A revised edition of *Joseon's Unparalleled Cookbook of Modern Recipes* (*Joseon mussang sinsik yori jebeop*, 1936)

Traditional Korean Alcohol at Home

Well-brewed *cheongju* display gentle aromas reminiscent of flowers or fruit. These delicate flavors match better with foods with a plain taste compared to spicy or salty dishes. *Tteok*, or rice cakes, pair well with this clean rice beer.

It is not difficult to make a rice cake, even at home. First, mix glutinous rice powder with hot water to produce a dough, which is then kneaded into a round shape. These round pieces are thrown into a frying pan coated with oil and baked on both sides. Sugar is sprinkled over the fried rice balls to add sweetness and to prevent them from sticking to each other. If you want to spruce them up, you can set edible flower petals on them as well.



Rice cakes decorated with floral petals

Distilled soju with a high ABV is clean in taste, striking a perfect harmony with strongly flavored dishes. Fermented seafoods or dried meat would be good with distilled soju, as the cookbook from a century ago recommends. *Takju* or *makgeolli* is best when paired with fritters made from vegetables, fish, or meat. Cooking a fritter is simple as well. For example, there is a napa cabbage fritter. You can whip one up quickly by coating leaves of napa cabbage with wheat or buckwheat batter and pan-frying them. Napa cabbage fritters are enjoyed with a dip of soy sauce with added vinegar and red pepper powder. ☺



Fritters made from vegetables, fish, or meat pair well with *takju*.



KOREAN HERITAGE meets with Ambassador Figueroa

Interviewer Suree Moon, Cultural Heritage Administration
Reviewer Myungjin Shin
Photographer CHO YOUNGLIM



Ambassador Bruno Figueroa Fischer



Koreans may have become familiar with the Mexican culture through not only the Disney animation “Coco,” but also with his artist such as Freda Carlo, Diego Rivera, writer Carlos Fuentes and even the song that all our elders know, “Bésame Mucho.”

Mexico is located more than twelve thousand and five hundred kilometers away from the Republic of Korea. From the Korean immigration in 1905, to Mexican’s help in the Korean War and establishment of MIKTA, the two countries have a history that goes back more than a hundred years despite its distance.

Korean Heritage met with Ambassador Bruno Figueroa to discuss our shared history and culture in Baeksukdongcheon in Buam-dong, Seoul, a secret valley of the aristocrats of the Joseon Dynasty.

KH Ambassador Figueroa, as a diplomat you must have visited many different locations and regions. And I heard that you are finishing your post here. How many years have you been stationed in Korea?

Amb. Figueroa Indeed, five years and a half. I’m already the longest serving Mexican ambassador to Korea.

KH Do you remember your first impression of this country?

Amb. Figueroa Definitely, as if it was yesterday. In fact, my first visit happened in 2012. And I was at first, as so many foreigners, overwhelmed by the density of the population and the number of complex buildings. From the plane I could already see dozens of them.

The second impression is the modernity of the landscape, as in very few countries in the world. The Korean War destroyed so many cities and places, so almost every building and infrastructure in Korea is less than 50 years old. If you travel to any city in Mexico of course you will find modern building, but adjacent to others that could be three centuries old.

KH I heard that your office overlooks the Gyeongbokgung Palace.

Amb. Figueroa I am one of the luckiest ambassadors in Korea, indeed I have an amazing view on the palace.

KH That is an amazing view. People would love to visit just for the photo shoot.

Amb. Figueroa Indeed. And for me as I love photography it has always been a permanent attraction. There is a saying that a man never get tired of watching the sea and a fireplace. Well, I would say the same about my view of Gyeongbokgung and Cheongwadae, season after season

KH During your time here you have visited many different cities and heritage sites. Is there any place that that stands out to you?

Amb. Figueroa Definitely. There is one I haven't visited yet because it was closed for a long time. It's the Buddhist temple where you find the largest collection of Buddhist books.



Gyeongbokgung Palace

KH It must be the Haeinsa Temple, that contains the Tripitaka Koreana, more than 80,000 wood blocks.

Amb. Figueroa Yes. I always recommend to my friends or people who travel to Korea to visit Changdeokgung Palace and try to get lost in the small alleys. Eventually they will reach the beautiful large buildings of the palace before reaching the Secret Garden. Outside the capital, I recommend Gyeongju. The city presents different layers, different moments of history . So you can wander through the Silla tombs and monuments as well as very beautiful buildings from the Joseon era.

KH Ten years ago, it was really difficult to find a taco place, but now it's easier to get some Mexican food. Why do you think that our two countries are currently becoming closer?

Amb. Figueroa Through culture. There is a bond through culture. It's very interesting because our cultures are very different but there is a mutual attraction. For the food culture, the tastes are so different, so it's a constant exploration. But we also have many things in common. For instance, the way we put food on the table and especially in the middle to share. Banchan in Korea, in Mexico we have what we call antojitos. Appetizers to eat before the main dishes. There is a plate with several quesadillas and tacos in the middle of the table, and everyone picks one with the hand. And then you have the different sauces or other ingredients that you add to your dishes. This is also a Korean approach to communal meals. The fact that there are some foods that we grab with our hands is natural to Koreans, when in other cultures that's absolutely forbidden. I have seen small kids taking a taco very naturally with one hand, because Koreans are used to that approach.

KH Many Koreans want to visit Mexico to travel. Do you have any locations that you would recommend to Koreans to visit? Mexico is such a diverse country.

Amb. Figueroa That's right, and so the question is difficult to answer. Mexico is 20 times larger than South Korea, and there are so many different places to visit. I would like to focus on the Yucatan peninsula. Not very far from Cancun you can reach traditional, deep Mexico and find a very strong connection with Korea. You might remember that the first migration of Koreans to Latin America (and second to the world, after Hawaii) happened in Mexico in the year 1905. More than one thousand Koreans arrived in Yucatan to work in several *haciendas*, which are very large estates for the production of the sisal plant¹. Most of them stayed in Mexico because tragically, when their contract expired, five years later, there was no more Korea. There is evidence of their presence in Yucatan. Hence, I would recommend Koreans to go to the capital of Yucatan, Mérida, which is a very beautiful colonial city. There is even a Korea Avenue in Mérida, and a large statue of the “Greeting man.” From Mérida you can visit many places such as Mayan archaeological sites, and *haciendas* where the Koreans worked, that have been beautifully restored, some of them have been converted into luxury hotels, so you can even stay there. In a very short time, tourists can have a glimpse of the splendors from the past and can enjoy a very traditional Mexico, including of course the food from Yucatan which is one of the best of the country.

KH Recently there was the exhibition about the Aztecs, and I think Koreans are becoming a little bit more familiar with Mexican history. How would you advise Koreans in starting their adventure into Mexican history?

Amb. Figueroa From “the belly button of the moon”, which is the name the Aztecs gave to their capital, Mexico. In Mexico City you cannot escape from visiting the gorgeous National Museum of Anthropology where you can learn a lot and enjoy the aesthetics of hundreds of pieces from Mexican ancient cultures. Also, you can actually visit two or even three very important archaeological sites

1. Sisal is a natural fiber that comes from a cactus. Since there were no artificial fibers at the time, the sisal ropes were the best for the shipbuilding and large food storage bags.



Left A natural pit known as a cenote on the Yucatán Peninsula

Right The Temple of Kukulcan, a step-pyramid that dominates the center of the Chichen Itza archaeological site

in the core of Mexico City. Templo Mayor, the main temple of the Aztecs, that's where some of the best pieces exhibited in Korea came from. If you visit the place today, there is a wonderful museum. Teotihuacan is a must, less than one hour from Mexico City. It is one of the most impressive sites in Mexico with the largest pyramids in the world, the Pyramid of the Sun.

KH When we visited Cheongwadae with the Mexican minister of culture, Alejandra Frausto, she was saying that Mexico also opened the Presidential House as well. How is that going for you? We are quite concerned because we want the visitors but also preserve the buildings.

Amb. Figueroa You cannot imagine how enthusiastic my minister was when she visited Cheongwadae, because she saw exactly what happened in Mexico City four years ago. The opening of the Presidential House and the whole compound took place on the inauguration day of President López Obrador. Thousands of people flowed there and started taking pictures with their families in all places. In Mexico, it has been a fantastic success and it hasn't ended. The Presidential House in Mexico, Los Pinos, represents the history of the last 90 years, as it was first opened in 1930s. So we're talking about a defining moment in our history.



Outdoor exhibits at the National Museum of Anthropology in Mexico City

KH This year is a special year for the two countries, as it's the 60th anniversary of our diplomatic ties. The Aztec exhibition was part of the celebrations. Are there any areas to which you wish that these two countries put more efforts?

Amb. Figueroa I think there is a cooperation area with great potential, and that is the recovery of cultural and national properties from abroad. We have a common tormented history, and unfortunately with lootings of our heritage. I studied what Korea has done about repatriation and I told my minister that you have done an exemplary work in that regard. We have been calling to the conscience of



The Aztec sun stone at the National Museum of Anthropology in Mexico City

people in Europe and North America. Last year we have recovered more than 400 ancient artifacts returned voluntarily by foreign citizens, and a very small amount from museums. So recovery of heritage is an area where I think Mexico and Korea can gather and learn about the best practices from each other.

KH

The examples from Mexico is something that we would love to hear more about as well. And as you have shared with us earlier, you are a photographer. You must have taken many photographs while visiting different places. What was your theme or the focus?



Amb. Figueroa The title of my exhibition was ‘#ATribute2Korea’, because I took hundreds of pictures while I was in your beautiful country. I decided to present my best pictures in the exhibition. There is not a thematic line, because it encompasses from classic landscapes to something more unique. The exhibition was curated by an exceptionally talented professional photographer, K.T. Kim.



KH I can sense that you had a great time in Korea. And as you are closing a chapter to your time in Korea, how does it feel? What do you think that you have achieved, and hope for it in the future?

Amb. Figueroa I learned that my ignorance about Korea is still vast and that I must come back.

KH Please do so. We hope to see you again. 🇰🇷

Ambassador Figueroa recommended two books on Mexico:

- COLMEX, Nueva historia minima de mexico, 2011, Greenbee. 멕시코대학교, 2011, 멕시코의 역사, 김창민, 그린비. It's the only Mexican history book translated into Korean.
- Embassy of the Republic of Korea in Mexico. *60° Aniversario de las relaciones Corea-México - Evaluación y objetivos futuros*, 2021. 주멕시코대한민국대사관, 2021, 한국-멕시코 수교60주년 – 평가와 미래과제. The Embassies of Korea and Mexico produced a special book for the 60th anniversary of diplomatic relations.

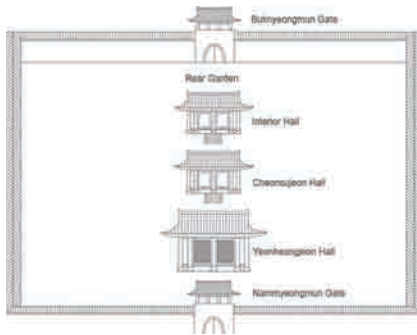




Chung Wae Dae, into the arms of the people

Text and Photos by Cultural Heritage Administration

GORYEO ERA

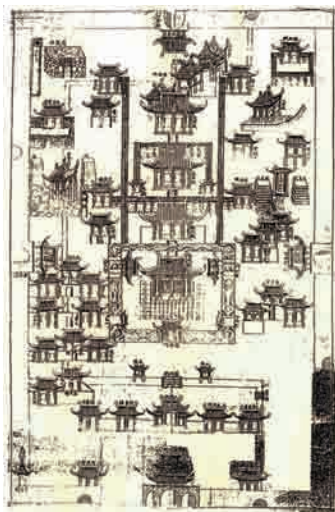


Site of a secondary palace

The first written record of the site dates back to 1104. In the ninth year of King Sukjong's reign during the Goryeo Dynasty (918-1392), royal palace halls were built at the location.

A projected layout of Namgyeong, a secondary capital of Goryeo established in what later became Seoul

JOSEON DYNASTY



A map of Gyeongbokgung Palace and its rear garden during the Joseon Dynasty

The Rear Garden of the Gyeongbokgung Palace

After Joseon's main royal palace of Gyeongbokgung was built, its rear garden was created at the current Cheong Wa Dae site in 1426, the eighth year of King Sejong's reign.

During that time, Seohyeonjeong Pavilion, Yeonmujang Court for martial arts training and Gwageojang Court for national civil service exams were added to the garden.

The grandeur of Gyeongbokgung and its rear garden was burned to the ground in 1592 during the Japanese invasion of Korea. Their ruins remained for nearly 270 years until 1865, when Prince Regent Heungseon began reconstruction in the second year of King Gojong's reign.

JAPANESE OCCUPATION



Cheong Wa Dae during the colonial period

Cheong Wa Dae Site

During Japanese colonial rule of Korea (1910-45), the rear garden of Gyeongbokgung Palace was used to hold the Joseon Exposition from 1937-39 and later served as a park before the Japanese governor-general's official residence was built at the site. The location was later renamed Gyeongmudae.



The main office building of Cheong Wa Dae

Renaming of Chungwhadae

After the Republic of Korea was officially established on Aug. 15, 1948, President Rhee Syngman and his wife moved to Gyeongmudae. The name "Cheong Wa Dae" was chosen given the structure's blue-tiled roof ("chung" means blue) after the inauguration of President Yun Bo-seon, the country's fourth head of state.



The millionth visitor to Cheong Wa Dae after the former presidential office was transformed into a public park in May 2022

Chung Wae Dae, into the arms of the people

From May 10, 2022, the main building of Chung Wae Dae and Yungbingwan, as well as Nokjiwon garden and Sangchunjae pavillion, which boast beautiful scenery in all four seasons, have all returned to the arms of the people.

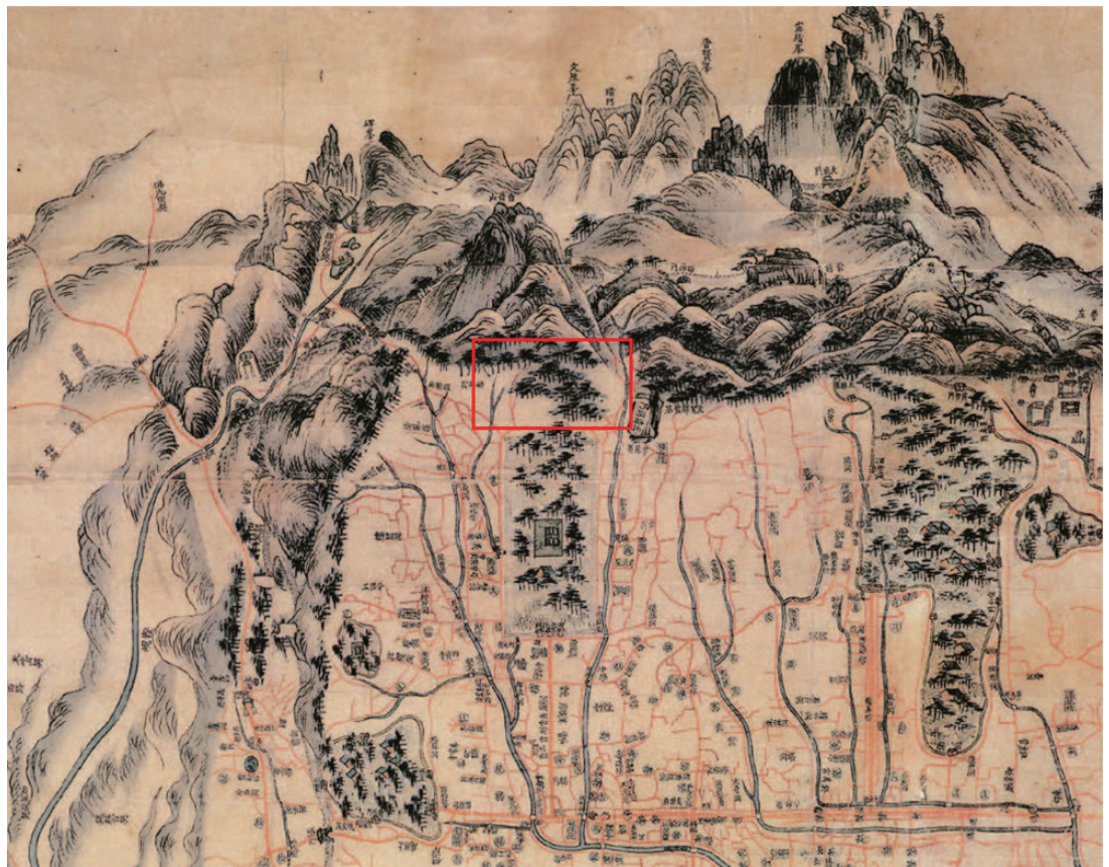
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Old Trees at Cheong Wa Dae Bear Witness to History

Text and Photos by Cultural Heritage Administration



Six old trees within the precincts of the former presidential office Cheong Wa Dae have been selected for the national list of Natural Monuments. They include a multi-stem pine, three pagoda trees, a water dogwood, and a giant pussy willow. A range of historical records, including *The National Code of the Joseon Dynasty*, a 15th-century ban on pine logging, and old maps of Seoul, confirm that the forest extending from the rear garden of Gyeongbokgung Palace to the Cheong Wa Dae compound has a history spanning approximately 300 years. A map of what is Cheong Wa Dae today (previously known as Gyeongmudae) from 1938 shows that the six selected trees have been situated along a channel of water originating on Mt. Bugaksan and running through Cheong Wa Dae to a pond called Hyangwonji in the rear garden of Gyeongbokgung. Photographs from 1910 and 1928 indicate how the multi-stem pine and other trees in its surroundings have been preserved for a long time.



A Joseon-era map of the capital from 1770. The current site of Cheong Wa Dae is marked in red. (Photo courtesy of the Kyujanggak Institute for Korean Studies)



A 1938 map of what is today Cheong Wa Dae imposed over a modern satellite image



A panoramic view of the designated multi-stem pine, pagoda trees, and water dogwood at the Nokjiwon garden in the Cheong Wa Dae compound

The six trees, to be collectively designated as a Natural Monument under the name “Old Trees of Cheong Wa Dae,” individually bear significant historical and academic value. The multi-stem pine with its wide crown and aesthetically pleasing form is recognized as the botanic symbol of Cheong Wa Dae. The three pagoda trees have grown to remarkable heights compared with the trees in their vicinity. They are the equals of the pagoda trees in Changdeokgung Palace in terms of size and physical condition. The pagoda trees are valuable as a species as they offer information on the historical vegetation found in the rear garden of Gyeongbokgung Palace.

Water dogwoods are native to Korea and were used in the past to produce horse whips. It is not easy to find these traditionally useful trees in urban settings. The designated water dogwood at Cheong Wa Dae has a beautiful shape and is in good health. Giant pussy willows were perceived to symbolize a dragon ascending toward the heavens and were therefore a favorite of royalty. The significance of the giant pussy willow at Cheong Wa Dae is accentuated by its rarity as a species. 🌳



Top Left The multi-stem pine
Top Right The water dogwood
Bottom Left The designated water dogwood and pagoda trees
Bottom Right The giant pussywillow

A Popularly Televised East Asian Hackberry Granted National Heritage Status



The East Asian hackberry in Bukbu-ri

The Cultural Heritage Administration is entering an East Asian hackberry tree in Bukbu-ri in the city of Changwon onto the national heritage list as a Natural Monument. This large hackberry has long served as the guardian deity of Dongbu Village in Bukbu-ri. It has recently drawn national attention after being featured in the popular Korean TV drama *Extraordinary Attorney Woo*. In response to the nationwide buzz, the CHA launched a project to determine its significance and offer this popular tree state-level protection. Three experts were dispatched on a field mission and the results were examined by the Cultural Heritage Committee. The national significance of this hackberry was eventually confirmed. The decision to designate the Bukbu-ri hackberry will be finalized in late September following the one-month public notification period. The CHA will make its utmost efforts to protect this national heritage element and use it to promote for sustainable development through close cooperation with other government and civil stakeholders. 🌳

Fun Events on Offer at World Heritage Sites



A promotional pamphlet for the 2022 World Heritage Festival

A colorful array of performances, exhibitions, and other joyous events are being prepared for the World Heritage Festival. This year marks the third celebration of this annual event hosted by the CHA and organized by the Korea Cultural Heritage Foundation. Various public programs will be offered from September through October at World Heritage sites in Andong and Yeongju in Gyeongsangbuk-do Province, Suwon in Gyeonggi-do Province, and in Jeju-do Province. In Andong and Yeongju they will take place from September 3–25, in Suwon they will run from October 1–22, and the Jeju events will be held October 1–16. More details on this year’s World Heritage Festival can be found on its designated webpage (<https://worldheritage.modoo.at>). 🌐

Hangul, a Scientific Invention Supporting Koreans' Literary Life

Commemoration of the Invention of Hangul

October 9 is celebrated as Hangul Day in the Republic of Korea in commemoration of the introduction of the Korean alphabet. This year marks its 576th anniversary. King Sejong, the fourth monarch of Joseon, completed this new writing system for Korean language in 1443 and promulgated it under the name of *hunmin jeongeum* (“proper sounds to instruct the people”) in 1446 after a three-year trial period. The compilation explaining the principles applied for the invention of the Korean alphabet, which is also titled *Hunmin jeongeum*, is entered both on the national heritage list and on the UNESCO Memory of the World register.

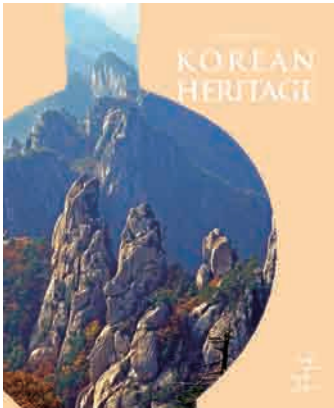
Hangul Words for International Use

Twenty-six new words of Korean origin were entered into the Oxford English Dictionary in 2021. This total is three words more than all the Korean words added to this prominent English dictionary in the past. Updates to the Oxford English Dictionary take place on a quarterly basis after a thorough research process involving close examination of all kinds of published materials (newspaper archives, academic studies, online forums, etc.). Further words of Korean origin are currently being considered for entry.





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On the Cover

Mt. Seoraksan has long been recognized for its outstanding scenery. The chain of rock peaks featured on the cover is among the most renowned scenic sites on Mt. Seoraksan. It is known as Yongajangseong, or "Fortress of Dragon Teeth." This site gained its name from the arrangement of the jagged rock spires. On the cover, the image of the Fortress of Dragon Teeth is set within the outline of a traditional Korean alcohol bottle.

KOREAN
HERITAGE



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