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FEATURE STORY

Talchum on the UNESCO Intangible Cultural Heritage List

This multifaceted Korean performance tradition is set to be shared with global audiences

Text by Oh Min-young, a freelance writer with a special interest in traditional culture and heritage
Photos by Cultural Heritage Administration, National Intangible Heritage Center, Korea Cultural Heritage Foundation, Clipartkorea

The Korean mask-dance tradition known as *talchum* was entered into the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in December of last year. This achievement was a result of longstanding dedicated efforts made by the Cultural Heritage Administration in close cooperation with mask-dance masters and other stakeholders. *Talchum* is a multifaceted form of performing art that has long been beloved by Korean people. Several local variants of *talchum* were supported under government safeguarding systems in the 1960s as the national heritage protection system started to take form. Now, this time-honored Korean tradition has finally gained organizational recognition in the international community.

Luck-calling Ritual

It is believed that what is today known as *talchum* has its roots in ancient rituals worshipping masks as a means to wish for peace and prosperity. The tradition of imbuing masks with sacredness remains within today's *talchum* practices as performers set their masks on a ritual table before the start of a performance and pray for success.

This association between masks and prayers for inviting luck and chasing away bad spirits has persisted through most of the tradition's history. For example, a form of mask dance developed about 1,100 years ago in the Silla Kingdom to commemorate Cheoyong, a legendary figure whose dance was believed to drive away evil forces spreading disease. Approximately 900 years ago, during the Goryeo Dynasty, the royal court had mask-wearing performers conduct a ritual for dispelling evil spirits on the last day of the year in a ceremony known as a *narye*.

During the Joseon Dynasty (1392–1910), the mask-dance tradition also took on the role of airing conflicts among individuals or groups within society. *Talchum* performances also began to address the fated cycle of a human life starting with sex, progressing to birth, and ending with death. This change in the subject matter of *talchum* accentuated the entertaining elements within the tradition.

From High to Popular Culture

Mask dance had long stood as a performance reserved for the upper echelons of society. From the sixth century well into the Joseon Dynasty era, mask-dance events centered around a structure imitating a mountain, known as a *sandae*, were organized on a grand scale by the royal court as a celebration to welcome diplomatic missions from abroad.

In 1634, the *sandae* tradition was halted, leaving many mask-dance performers without the stable income they had received from these royal performances. This required them to carry out performances independently. Masked dancers who once put on shows for royal audiences began to stage performances for the lower ranks of society. The preferred space for *talchum* performances were markets where large numbers of people gathered for exchanges and communication.

Top Cheoyongmu, or "Dance of Cheoyong," is performed at Changgyeonggung Palace.
Bottom Mask-dance performers put on a show for a crowd of spectators.

Mask-dance troupes secured financial support from affluent *yangban* aristocrats and successful merchants. They contributed to strengthening the sense of belonging within society by offering an opportunity to gather together in an exciting atmosphere. Their satire of privileged groups such as Buddhist monks and the aristocracy, helped *talchum* appeal to commoners. In this way, *talchum* developed into a popular form of performing art across the country from the 18th century.

Government-led Protection

The *talchum* tradition has been actively transmitted to the present despite adverse historical events such as Japanese colonial rule (1910–45) and the Korean War (1950–53). Among the local *talchum* traditions scattered across Korea, 14 variants have been registered on the national intangible heritage list. Including those placed on the local lists, the number of *talchum* variants benefitting from government protection reaches more than 20.

Members of the Hahoe Byeolsingut Talnori Safeguarding Association

The government of the Republic of Korea began its efforts to safeguard *talchum* as early as in the late 1950s. It hosted an annual event known as the National Folk Arts Competition to identify various mask-dance traditions from across the country. In the 1960s, a government-led protection system was institutionalized for *talchum* and other intangible heritage elements. The efforts of local *talchum* safeguarding associations should be noted as well. With official protection systems in place, *talchum* safeguarding associations have made considerable progress in reviving once-lost dance moves, preparing manuals, and offering transmission education. Thanks to these efforts, *talchum* maintains a great vitality in the present. As an example, a whopping 40,000 practitioners have received training by the safeguarding association for the tradition known as Goseong Ogwangdae. The safeguarding association for another *talchum* variant called Hahoe Byeolsinguk Talnori averages more than 400 performances per year.

Another aspect of *talchum* worth noting is the critical role played by university students in its transmission. In the 1970s, university *talchum* clubs mushroomed nationwide and had a great impact on the revitalization of this time-old tradition. University students would create new *talchum* dramas to express and refine their critical opinions on society. It was a rare example of a student movement leading the way in reviving an old tradition. In the 1990s, *talchum* festivals were adopted by local governments as a popular means to present and promote local folk culture.

Top A servant (Malttugi) confronts his master (Yangban) in a Goseong Ogwangdae talchum performance.

Center The widowed character known as Bune in the Hahoe Byeolsinguk Talnori tradition

Bottom A *talchum* festival organized by the Nowon District Office in Seoul

Beyond the Prejudices of the Past

In response to the social and cultural shifts taking place over time, *talchum* has undergone its own changes, including many considered to be for the better. The traditional form of *talchum* practiced from the 18th through the 19th centuries was limited by the constraints of feudalism, such as all-male casts, sexually abusive dialog, and prejudicial perceptions of social minorities. Today, women actually make up a greater proportion of performers. Gender-blind casting is also practiced, allowing female performers to portray male characters and vice-versa. Efforts are vigorously underway to come up with dialog respecting gender equality and human rights. The common character known as Leper was only presented in *talchum* plays in the past as a figure shackled by his physical limitations. These days, the persona has been reinterpreted as a proactive character who is willing to move beyond physical disadvantages to achieve his goals.

Ongoing Changes for a Better Future

As *talchum* has now become a recognized performing art for a wider range of humanity, this mask-dance tradition from Korea must make further efforts to tune in to the needs of today's global audiences. Many of the customary themes and methods do not speak to the people of the present. *Talchum* needs to intensify its endeavors to reinvent itself based on creative thinking. Fortunately, there are some positive signs that this is taking place. Recent *talchum* productions based on novel interpretations of Western and Eastern classics have been well received by audiences. There are also experiments with performing *talchum* online as a means to reach out to more people. *Talchum* will never stop its process of recreation and reinvention to appeal to its evolving audience.

A distinctive dance move from Goseong Ogwangdae known as *deotbaegi*

SPECIAL

Conservation Science Connects Heritage and Technology

The Conservation Science Division at the NRICH is striving to reconstruct the past through technology

Text by Ji-young Shin, Director of Conservation Science Division, National Research Institute of Cultural Heritage, Republic of Korea
Photos by Joon Young Shin, Cultural Heritage Administration, Republic of Korea
National Research Institute of Cultural Heritage, Republic of Korea

* The English translation of this article has been revised and finalized by the author.

Excavation of the ancient human bones from the Shiveet Khairkhan site in Mongolia

Who were they?
When did they die?
What did they eat?
Where did they live?
What illnesses did they suffer?
In what environment did they live?
What kinds of tools did they make?

Watching the film series *Night at the Museum*, I often think about how wonderful it would be if Koreans of the past could come back to life and describe to us in detail how they lived. Admittedly, it is a far-fetched fantasy. Instead, my colleagues at the Conservation Science Division and I travel back and forth between heritage sites and laboratories as we reconstruct the lifeways of the people who lived in Korea before our time. The Conservation Science Division has its roots in a small team installed at the National Research Institute of Cultural Heritage (NRICH) in 1969 when this research arm of the Cultural Heritage Administration was inaugurated. We at the Conservation Science Division are dedicated to analyze archaeological materials such as metal, pottery, stone, and glass using cutting-edge technology to uncover the production technologies, provenance, and the preservation state of cultural heritage. The diverse materials subject to analysis include metals, ceramics, stone, pigments,

Left Conservation Science Division, National Research Institute of Cultural Heritage of Korea
Right AMS Radiocarbon dating laboratory

Scientific Examination of Large Buddhist Paintings

and textiles. We also carry out analysis on human and animal remains, as well as other organic residues, contributing to reveal the genetic information, palaeodiet, and palaeoenvironment.

In addition, we contributes to the future value of cultural heritage by providing policy support such as scientific analysis of statedesignated cultural heritage and scientific information for cultural heritage designation.

We are committed to continuously exploring and embracing the state-of-the-art technologies in our work. We have introduced a diverse range of non-destructive analysis tools to examine the precision diagnosis of the conservation state and production techniques of large Buddhist scroll paintings (gwaebul) from the Joseon era and to study their coloring materials (pigments, dyes, fabrics, etc.)

Hyperspectral imaging can analyze the sketch of a painting, and has recently been used to investigate the nationally designated “Mural Painting in Josadang Shrine of Buseoksa Temple.” The same imaging technique is also applied to large-scale cultural heritage that are difficult to investigate or monitor, such as the reclining stone Buddha at Unjusa Temple in Hwasun. In 2021, Analytical Science Center under the supervision of the Conservation

Non-destructive field examination of stone cultural heritage

Science Division was opened with marking the commencement of a new era in radiocarbon dating by the establishment of state-of-the-art infrastructure and facilities for accelerator mass spectrometry (AMS). This tool facilitates carbon dating analysis of various organic materials, including bone, wood, paper, textiles, and organic residues. Also, we designed a digital database system to store scientific data, which will serve as a central component throughout the entire process of cultural heritage analysis and dating, thereby encompassing sample storage, analysis, and database management.

Conservation science is a multidisciplinary undertaking spanning various fields such as chemistry, biology, physics, materials science, and archaeology. These diverse disciplines have made great contributions to accumulating information for reconstructing the past.

Bioarchaeological analysis of human bones

Biotechnology in particular is the primary driving force behind the development of DNA and isotope research on human remains. Ancient DNA analysis of human bones allows us to unravel valuable information about past people including their genetic information, kinship relationships, disease prevalence, peopling patterns, and migration history.

Also, stable carbon and nitrogen isotope analysis of human bone collagen provides invaluable information on palaeodiet in various contexts such as subsistence, nutrition, status, and environment. Our achievements in this regard include an investigation into the Neolithic Janghang site in Busan. We have uncovered the subsistence economy in this coastal area during that time, revealing a predominant reliance on marine fish and shellfish as food sources. We have also revealed aspects of the societies of the past through our inquiries into the Imdang site in Gyeongsan. Our analysis of human bones excavated in this site showed a distinction in the protein consumption between primary occupants of the ancient tombs and the people included as human sacrifices. Stable isotopic results of human bones from a site in Honam Province during the mid-to-late Joseon period revealed shifts in palaeodietary patterns that corresponded to socioeconomic changes associated with increased agricultural productivity during that era. In our recent research, we have applied infrared spectroscopy and X-ray diffraction analysis to Baekje cremated human remains deprived of any DNA or protein residues. Our recent findings present a significant evidence of high-temperature cremation, reaching temperatures between 700 and 1,000 degrees Celsius. This valuable information sheds light on the cremation events and funeral culture in archaeological sites.

ICCROM CollAsia (Indonesia)

Left On-site Technical Training Program (OTTP) in Myanmar
Right ACPCS graduation ceremony

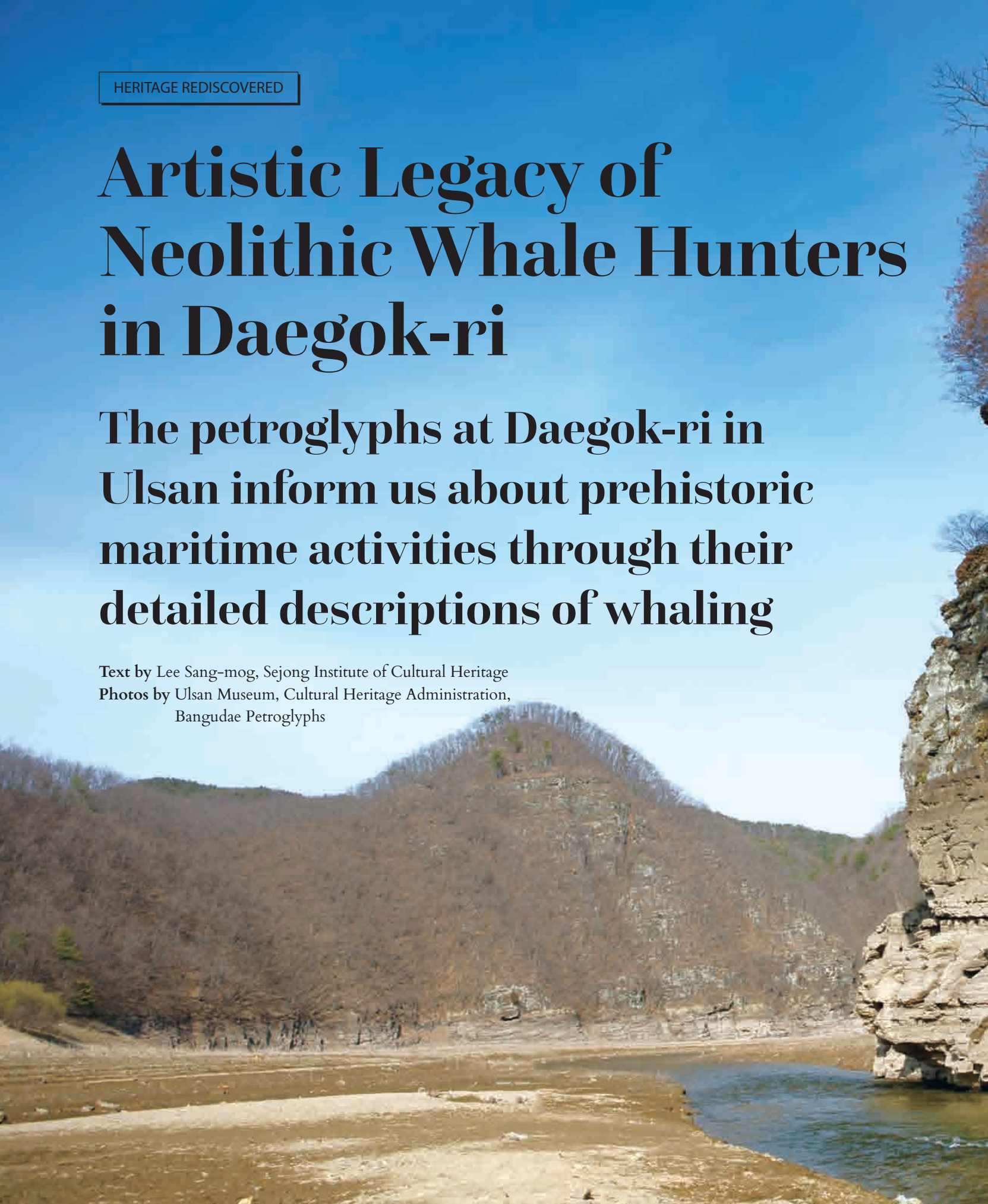
In addition to our ongoing conservation science research efforts, we are committed to fostering collaboration and cooperation with the global community, actively sharing our experiences and knowledge. We have actively engaged in international cooperation endeavors, exemplified by our collaboration with the Institute of Archaeology at the Mongolian Academy of Sciences for a joint study on ancient human bones. Furthermore, we have applied our expertise in conservation of Khmer Stone cultural heritage in Cambodia, working in partnership with the Angkor Conservation Office in Cambodia. Furthermore, we are committed to fostering the capacity building of cultural heritage conservation through regional and global initiatives, with the aim of ensuring a sustainable future.

In NRICH, we are strongly committed to organizing the Asia Cooperation Program on Conservation Science (ACPCS), and an annual international training program for Asian countries as well as On –Site Technical Training Program (OTTP). Since the program's establishment in 2005, we have effectively facilitated the participation of 113 professionals representing 19 countries. Additionally, we have actively engaged as a partner in the capacity building program CollAsia, led by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). We are dedicated to fostering collaboration and cooperation worldwide in order to address the challenges of cultural heritage preservation. Using cuttingedge technologies and our human resources, we are committed to meeting these challenges.

Artistic Legacy of Neolithic Whale Hunters in Daegok-ri

The petroglyphs at Daegok-ri in Ulsan inform us about prehistoric maritime activities through their detailed descriptions of whaling

Text by Lee Sang-mog, Sejong Institute of Cultural Heritage
Photos by Ulsan Museum, Cultural Heritage Administration, Bangudae Petroglyphs



Petroglyphs at Daegok-ri

A frontal view of the Daegok-ri petroglyphs

Characteristics of the Korean Neolithic

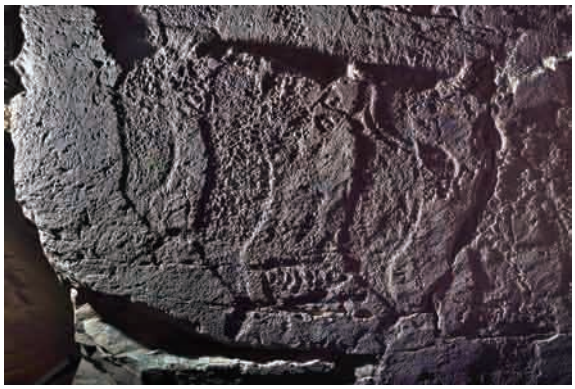
The Neolithic phase of cultural development is generally defined by the emergence of agriculture, domesticated animals, stone tools shaped by grinding, and the emergence of crafts such as pottery. The Neolithic Period in Korea defies this conventional definition, however. Korean archaeology associates the beginning of the Neolithic Period with the development of pottery, a form of material culture regarded as hard evidence of permanent settlement. The earliest examples of ceramic vessels found in Korea date back some 10,000 years and were excavated at the Gosan-ri site in Jeju Island (the southernmost reach of Korean territory). These vessels are presumed to have been used to store and/or cook food resources acquired through hunting, gathering, and fishing. Along with shards of pottery, the Gosan-ri site has produced a variety of chipped-stone tools such as end-scrapers, burins, awls, micro-blades, and arrowheads. However, no traces of polished stone tools or

agricultural activities have been found. Neolithic sites in the southern portion of Korea are concentrated in coastal areas. This suggests that Neolithic Korea was heavily dependent on marine resources, a characteristic distinct from the more farming-centered Neolithic cultures in other parts of the world, including in Europe and the Near East.

Whaling Described in Detail

Evidence of Neolithic marine activity is easily destroyed by constant exposure to the maritime environment. Furthermore, the rise in sea level after the end of the last ice age must have flooded a large portion of the prehistoric traces of fishing and hunting by Neolithic humans. In the early 20th century, the first rock art with images suggesting prehistoric whaling was found at ancient sites on the Fennoscandia Peninsula in Europe. After this first report, similar examples were identified in other corners of the globe, including areas in the Pacific Ocean, East Asia, and Australia. However, the practice of

Images carved on the Daegok-ri rock face

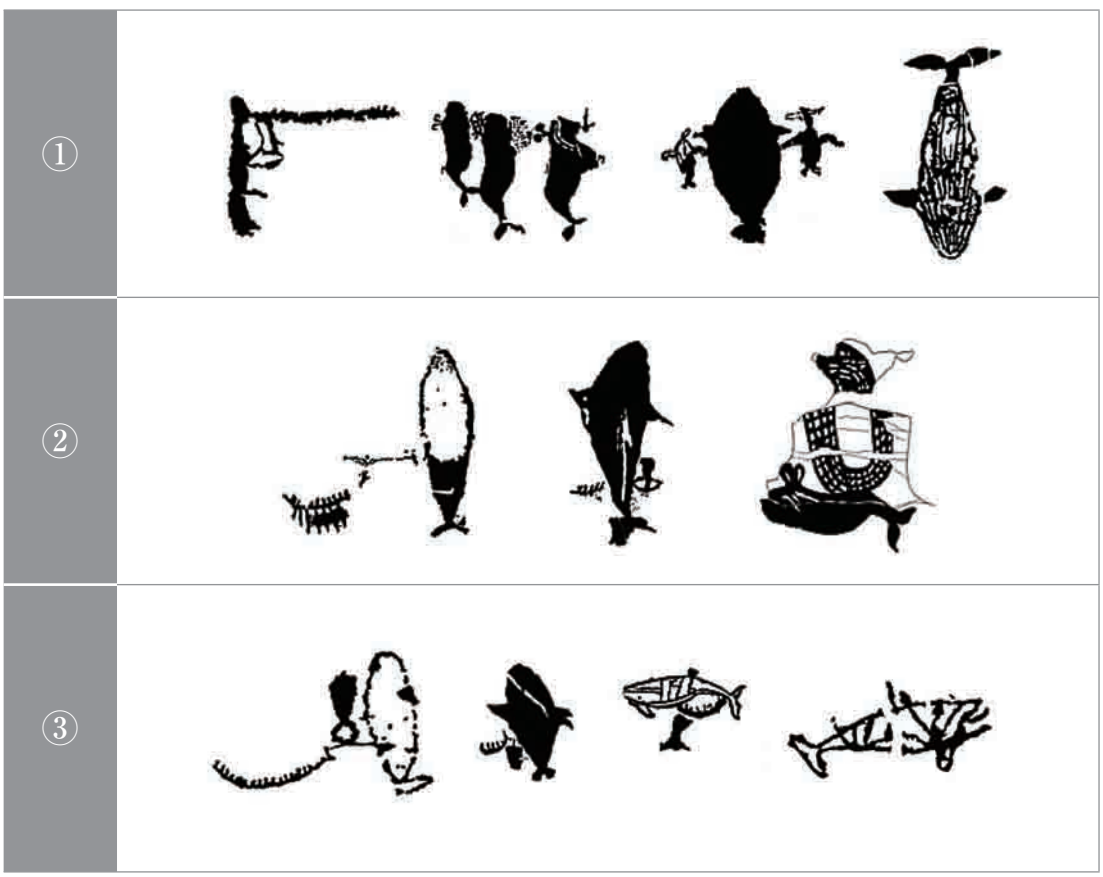


Top A carving of a North Atlantic right whale
Bottom An image of a whale struck with a harpoon

prehistoric whaling was still questioned through most of the last century. International discourse on the history of whaling was dominated by the view that whale hunting only started in what is now Spain around the 10th century CE in the Bay of Biscay. Under these circumstances, the Daegok-ri site at the southeastern corner of the Korean Peninsula played a critical role in shifting the discourse by providing archaeological evidence of whale-hunting activities dating as far back as 7,000 years ago. The petroglyphs at Daegok-ri are particularly notable for their astonishing level of detail and the precision taken in the depiction of the behavioral characteristics of whales and hunting scenes.

The Daegok-ri site first came to the attention of academics in December of 1971. It contains more than 300 images carved into a rock face in Daegokcheon Valley in the southeastern city of Ulsan. The designs engraved in the rocks include human figures, aquatic and terrestrial animals (approximately 20 species, including whales), and fishing implements. There are images such as a whale spouting water through its blowhole, a mother whale with a baby on the back, and a dead whale lying belly-upward. There are also whaling scenes that feature tools connected to fishing, such as boats, floats, harpoons, and nets. Based on the images of whales and whaling scenes at the Daegok-

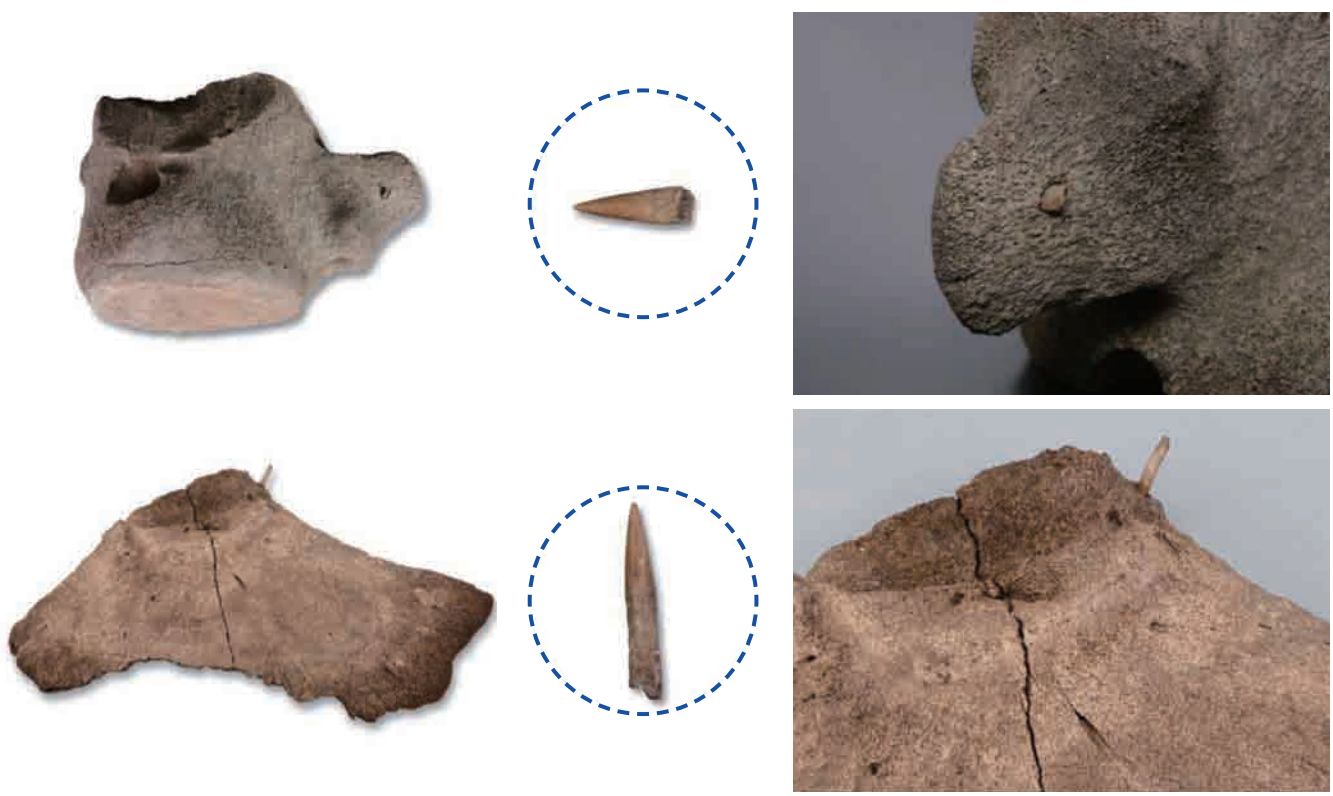
ri site, prehistoric humans are believed to have practiced whale hunting in the following three steps. First, they explored the waters for signs of whales to hunt. There are images of indicators of the presence of whales, such as of a whale rising to breathe, birds flocking around a whale, and breaching whales. A human figure blowing a trumpet-like object appears to be announcing the appearance of a whale as well. Prehistoric fishers must have then hunted the whale. This second phase is represented in images such as a human figure standing on the bow of a boat harpooning a whale, a whale with a harpoon deeply struck into its body, and fishing scenes with boats, floats, and nets. Lastly, the captured whale must have been towed to shore and butchered. There are scenes of a boat crewed by 17 people hauling a whale using ropes with floats and of a dead whale with its belly facing up as it is being carried inland and dismembered.



Images related to whale hunting found at the Daegok-ri site

Eloquent Testimony to Prehistoric Whaling

Prehistoric hunter-gatherers living in coastal areas must have carried out forms of subsistence marine activity such as fishing and collecting shellfish. Petroglyphs with images of whales are usually found in areas with abundant marine resources. The Daegok-ri site is thought to be part of the prehistoric maritime culture of the North Pacific. Questions remain regarding why the prehistoric group responsible for the creation of the Daegok-ri petroglyphs went out of their way to hunt whales rather than simply making use of other more readily available maritime resources, such as salmon. The Daegok-ri site demonstrates that the ocean was a primary basis of life for these prehistoric humans. The petroglyphs at Daegok-ri offer information on the food economy of prehistoric people, but they also present their sense of beauty and ideas about the universe. Whale hunting must have been



Whale bones with harpoon marks from the Hwangseong-dong site in Ulsan

Remains of a wooden boat from the Bibong-ri site in Changnyeong

performed as more than just a means to secure food. It must have been a socially motivated act that demonstrated and enhanced a sense of community among members of a group, as hunting huge mammals like whales is only possible in a highly organized society capable of mobilizing groups of people and of producing harpoons and other fishing implements. Dating back 7,000 years, the Daegok-ri site is hard evidence of prehistoric whaling in Korea. It has also been confirmed by archaeological materials found at other Neolithic sites such as whale bones with harpoon marks from the Hwangseong-dong site in Ulsan and remains of a wooden boat from the Bibong-ri site in Changnyeong. The Daegok-ri site, arguably the oldest archaeological evidence of whaling in the world, is an invaluable source of information on prehistoric maritime activity, evidence of which has been mostly washed away at present.

My 30 Years with the Seong Geumyeon School of Gayageum Sanjo

Jocelyn Clark | Assistant Professor (Ju Sigyeong College of Liberal Arts, East Asian Studies), Pai Chai University

Jocelyn Clark has spent the last 35 years in and out of Japan, China, and Korea studying music supported by such organizations as the National Gukak Center, the Fulbright Foundation, the Seonam Foundation, the Korea Center at Harvard University, the Korea Foundation, and Taechang Steel's Saya Institute. Jocelyn has a B.A. from Wesleyan University and a Ph. D. from Harvard University in East Asian Languages and Civilizations, including a field in Ethnomusicology. She is also an official jeonsuja under North Jeolla Province Intangible Cultural Property No. 40: Gayageum Sanjo and S. Korean National Intangible Cultural Property No. 23: Gayageum Sanjo and Byeongchang. Currently, she is a professor at Pai Chai University.

Photos by Jocelyn Clark, Ryu Ijun, Beondi, Kim Bogyung, Earl Noble, Shuvra Mondal

* This article was originally provided in English.

Jocelyn Clark performing *sanjo* in Seoul.

This year marks the 100th anniversary of the birth of Seong Geumyeon (成錦鳶, 1923-1983), the founder of the "school" (流派, 유파) of *gayageum sanjo* that I study. It is also the 30th anniversary of my arrival in South Korea to begin to learn the *gayageum*. Most Sundays, I drive 80 km south from Daejeon, where I live and teach at Pai Chai University, to Jeonju's *Hanok* Village, where I study *sanjo* with Seong Geumyeon's eldest daughter, Ji Seongja (池成子, 1945-).

Seong Geumyeon was born in Korea's southwest Jeolla region, also the birthplace of *sanjo*, *pansori*, and Jeolla-style *sinawi*. She married the acclaimed multi-instrumentalist and founder of the *Gugak* orchestra, Ji Yeonghui (池瑛熙, 1909-1980), who grew up just south of Seoul in Gyeonggi Province, an area known for its own musical style, distinct from Seong's Jeolla style. During her formative years, as she disclosed later in her life, her most influential teacher was An Kiok (安基玉, 1894-1974), a student of Kim Changjo (金昌祖, 1865-1919), the musician usually credited with having started the *sanjo* genre. When the Korean War broke out in 1950, An moved to North Korea, and, because it was taboo in the South to acknowledge those who went North, Seong did not mention An for many

Left Seong Geum'yeon, Important Intangible Cultural Asset for *Gayageum Sanjo* pictured in Japan in May 1986 at the Tokyo Korean Culture Center.

Right Seong Geum'yeon with her husband Ji Yeonghui, renowned *haegeum* player and founder of the first Korean traditional orchestra and Important Intangible Cultural Asset for *sinawi*.

years. Before the war she had worked on the *jungjungmori* rhythmic section of *sanjo* with PAK Sanggeun (朴相根, 1905–1949), a colleague of her husband's. She would eventually incorporate a version of this *jungjungmori* section into her own *sanjo* and, at times during the years she could not publicly affiliate herself with An, would name Pak as her teacher when asked. During and after the war years, Seong developed her own *sanjo* in earnest, always accompanied by her husband Ji Yeonghi, and, in 1968, she was designated one of the two first "Important Intangible Cultural Assets" for *gayageum sanjo*.

Seong's *sanjo*, one of the most popular of her day, has been described as having "sorrowful but not excessive feminine beauty," incorporating the "lightness and sophisticated metaphor" of her husband's Gyeonggi Province sound ("*gyeongtori*"). Her short s*anjo*, first created for short-format broadcast, were considered foundational and eventually incorporated into most South Korean music textbooks, thus becoming part of every *gayageum* student's repertoire. This was my personal entry into the Seong Geumyeon School back in 1992.

Seong performed in the first Korean concert at Carnegie Hall in 1972, along with her husband Ji Yeonghui, *pansori* singer Kim Sohee (金素姬, 1917–1995), and fellow class of 1968 *gayageum sanjo* "national treasure" Kim Yundeok (金允德, 1918–1978).

Up until her death in 1983, Seong continued to refine her sanjo with the help of her daughters, most prominently my teacher, Ji Seongja. To this day, Ji continues to perform her mother's 72-minute *sanjo*, and this is the *sanjo* she is transmitting to her daughter, Kim Bokyung, her granddaughters, and her students, including me.

What is *Sanjo*?

Descended from *sinawi* and *pansori* (solo story-singing), *sanjo* remains at the heart of the repertoire for Korean solo instrumental music ("solo" here includes drum accompaniment, usually on a *janggu* (hourglass-shaped drum) and sometimes on a *sori buk* (barrel drum)). *Sanjo* was developed on stringed instruments, starting with the *gayageum*, followed by *geomungo,* and then by the "wind" instruments *daegeum,* and *haegeum* (which passes for a wind instrument at times) in the late 19th century, and, in the 1950s, by the bowed zither, the *ajaeng*. All are expressive instruments capable of producing large bends and wide vibrato.

Ji Seongja, daughter of Seong Geum'yeon. Current Important Intangible Cultural Asset for *Gayageum Sanjo* for North Jeolla Province.

Sanjo has a specific "movement" structure based on a progression of rhythmic cycles, called *jangdan* (長短, lit. "long and short"), which gradually increase in density and pulse as the *sanjo* progresses. Melodic modes called *jo* express various emotional aesthetics, including *ujo* (羽調, strength), *pyeongjo* (平調, peace), and *gyemyeonjo* (界面調, sorrow), among others.

Sanjo has been designated National Important Intangible Cultural Heritage numbers 16, 23, and 45, each associated with a different instrument: *geomungo sanjo, gayageum sanjo*, and *daegeum sanjo*, respectively. It also appears in regional, provincial, and city lists of intangible heritage. In Korea, *sanjo* remains a prerequisite for all instrumental majors in high school and college. Today, many younger musicians have started composing their own "schools" of *sanjo*, based on their teachers' melodies or sometimes simply

composed from scratch, including on instruments traditionally considered ill-suited for *sanjo* due to their lack of ability to bend notes or produce the wide vibrato that gives the genre its emotional range. These innovations are affecting how the public views *sanjo* and its aesthetics in the 21st century.

From Folk Music to Art Music

When I first started studying Korean music, *sanjo* was listed as "folk music," as distinct from "court" or "aristocratic" music—translated literally, "correct" music (*jeong'ak,* 正樂). Early in my studies, I learned that Korean court musicians had coined the somewhat pejorative term *hoteun garak*, meaning "scattered melodies," to describe the improvisational "scattered"-sounding solo music coming out of the southwest provinces. Eventually, *sanjo* would be ascribed its Sino-Korean characters (散調) as it became an established genre.

Jocelyn Clark introducing the *gayageum* to Korean elementary students in Daejeon.

A few years ago, my teacher's daughter, Kim Bokyung, gave a special lecture on Korean music genres to my university class in which she referred to *sanjo* as "art music." I was surprised and interested to find out how what I had been taught was "folk music" had become "art music."

Wikipedia defines "art music" as "classical," "cultivated," "serious," "canonic" music—music considered to be of high phono-aesthetic value. The term typically implies advanced structural and theoretical considerations and is often associated with written musical traditions. In this context, the terms "serious" or "cultivated" are frequently used to distinguish a form from ordinary, everyday music.

My teacher, Ji Seongja, currently North Jeolla Province Important Human Cultural Asset No. 40 for *Gayageum Sanjo*, traces the emergence of the term "art music," which she has come to embrace, to the founding of the Cultural Asset System. As designated lineage holders in this system, today's masters are expected to transmit their compositions in perpetuity. So, while someone's *sanjo* may start off as truly improvised "scattered melodies," once it is designated a protected "school" within the system, the more patterned and distilled it becomes through organization and repetitive teaching. Taking Seong Geumyeon's own work as a case in point, we see how her daughter(s) collected all the different bits and pieces she composed over her lifetime and began to fit them together in a certain order, dropping some melodies and adding new connectors, until the *sanjo* went from 30 minutes to over 70. This is the moment in *sanjo*'s history where I came onto the scene. Ji has been teaching me her 70+minute *sanjo* for many years now, and I still have 15 minutes of it I have not yet even begun to practice.

The External Cultural Environment and The Internal Life of the Foreign Student

Up through the first half of the 21st century, ethnomusicologists globally exhibited strong interest in *sanjo*, with some writing about it in English. Then the Korean Wave washed *sanjo* up the beach and hid it in the tall cultural grass of popular music, where it would be further buried under K-pop's driftwood. Largely as a result of the international success of the country's popular genres, over the past few decades a series of social, aesthetic, and legal shifts have occurred in Korean society that have altered the chemistry and volume of the "traditional"

Jocelyn Clark performing *sanjo* in Jeonju.

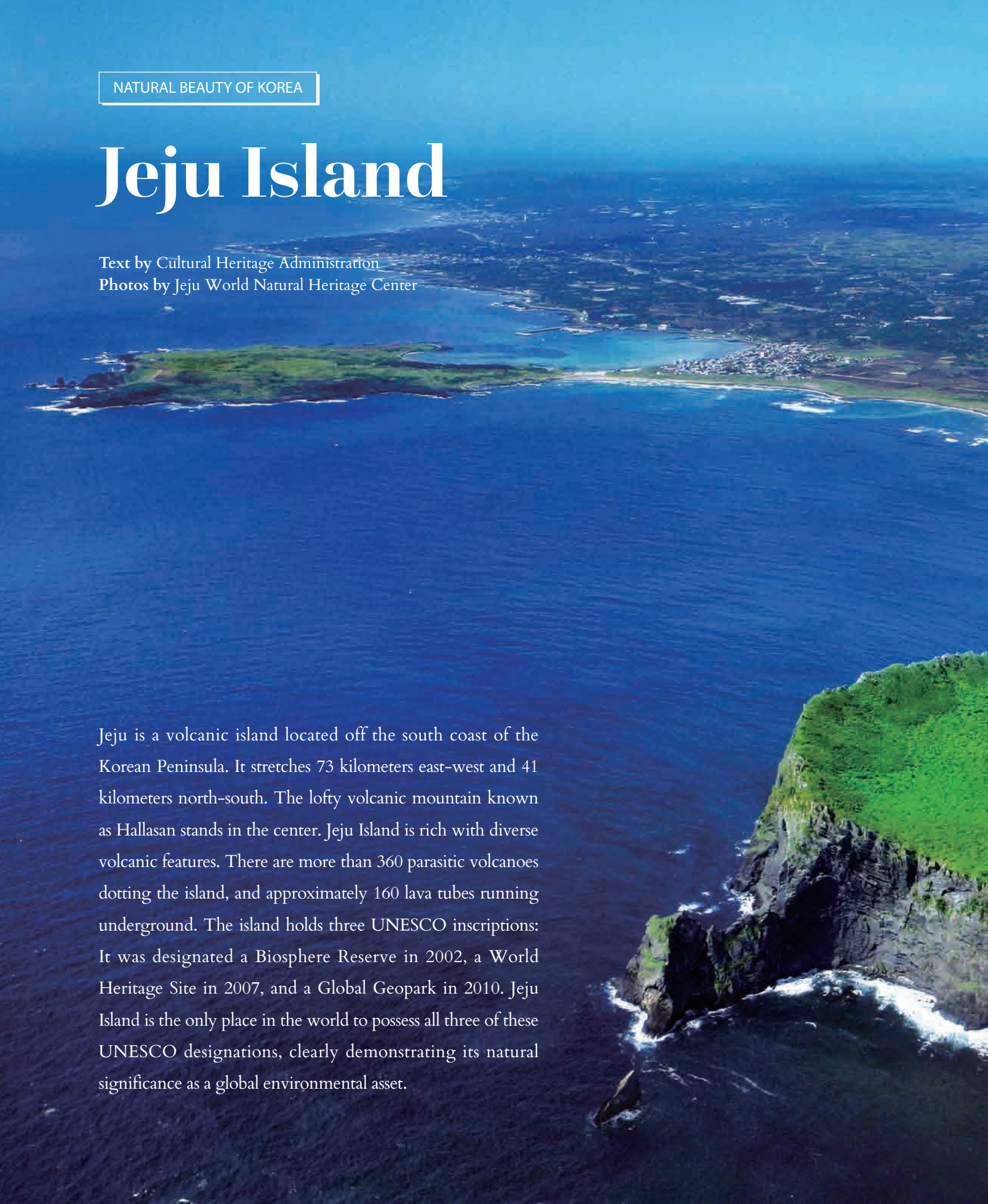
waters in which *sanjo* once swam. Musical meaning is normally derived from the ways in which pieces, genres, and performances relate to both physical landscape (*e.g.*, urban *vs.* rural) and musical landscape (*e.g.*, other pieces, genres, performances, and audiences). Here in 21st-century South Korea, both landscapes have changed and continue to change dramatically.

Amid these environmental shifts, I too have changed. After 30 years, I am finally starting to feel the weight of each note and hear the minute details of ornament and rhythm that punctuate *sanjo*'s melodic and rhythmic modes. This heightened awareness is not only affecting how I play and how I feel when I am playing, but I find myself thinking about, and writing about, *sanjo*'s history, musical elements, and meaning in a much more nuanced way. Only now am I beginning to internalize on a deep level what my teachers have been saying to me all these years.

It takes a long time to get rid of one's "Western music accent." An accent is often something we cannot recognize in ourselves. If we could, and we knew how, we might try to fix it on our own. Thankfully, in this regard, I have excellent guidance. While, in the case of *gayageum sanjo*, my Western music accent lives in the muscles of my fingers and lingers in my ear, it does so less and less prominently as time goes on. A long road remains before me, but from my current vantage I am beginning to see the way ahead more clearly.

Jeju Island

Text by Cultural Heritage Administration
Photos by Jeju World Natural Heritage Center



Jeju is a volcanic island located off the south coast of the Korean Peninsula. It stretches 73 kilometers east-west and 41 kilometers north-south. The lofty volcanic mountain known as Hallasan stands in the center. Jeju Island is rich with diverse volcanic features. There are more than 360 parasitic volcanoes dotting the island, and approximately 160 lava tubes running underground. The island holds three UNESCO inscriptions: It was designated a Biosphere Reserve in 2002, a World Heritage Site in 2007, and a Global Geopark in 2010. Jeju Island is the only place in the world to possess all three of these UNESCO designations, clearly demonstrating its natural significance as a global environmental asset.

Seongsan Illchulbong tuff cone
This parasitic volcano located at the easternmost tip of Jeju Island is part of the World Heritage Site. Seongsan Ilchulbong, also known as "Sunrise Peak," is a good place to observe volcanic geological features.

Columnar Joints along the Jungmun and Daepo Coasts
Columnar jointing can be found along 3.4 kilometers of the south coast of Jeju in the Jungmun and Daepo areas.

Yongmeori Coast
This beach, named "Head of a Dragon" after its appearance, is made of pyroclastic flow deposits from three undersea volcanic vents.

Left Suwolbong Tuff Cone
At first seemingly just another tuff cone, this volcanic formation has attracted global attention for its pyroclastic outcrops.

Right Hallasan Mountain
This mountain taking the central stage in the volcanic geology of Jeju Island is the highest volcanic mountain in South Korea at 1,947.3 meters. It has a crater lake known as Baengnokdam that is approximately 500 meters in diameter.

Top Dangcheomul Lava Tube
This lava tube boasts a gorgeous network of cave formations, including stalactites, stalagmites, and stone pillars.

Left Yongcheon Lava Tube
This lava tube is known for its diverse landforms such as a 140-meter lava roll, lava terraces, lava shelves, and lava falls.

Right Gimnyeong Lava Tube
This is an S-shaped volcanic cave running 700 meters with a cavity 12 meters high and four meters wide. This cave is approximately 90 meters away from the lower end of Manjang Lava Tube.

Top Yongcheon Lava Tube
Bottom Manjanggul Lava tube
This largest volcanic cave on Jeju Island is 7.4 kilometers long. The cave reaches as high as 23 meters and as wide as 18 meters. Its size is incredible by international standards.

Traditional Korean Paper and Its Distinctive Attributes

Hanji falls within the wider paper-making tradition of East Asia, but it also exhibits unique qualities when compared to its counterparts in the region

Text by Choi Tae-ho, Professor, Department of Wood and Paper Science at Chungbuk National University
Photos by Choi Tae-ho

Korea, China, and Japan all maintain a traditional papermaking characterized by the "dipping method," in which a papermaking mold (a wooden frame with a fine bamboo screen) is dipped into a mixture of pulp fibers and to scoop up a thin layer. Despite this shared method, there are differences between the three countries' traditions in terms of materials and techniques and ultimately in the end product. However, the traditional handmade paper manufacturing methods of these three countries have been developed to suit the raw materials used, and currently use quite different types of paper making methods.

In Korea, the bark of the paper mulberry, known for its long fibers, is the preferred source of fiber for crafting paper. Lye made from buckwheat straw or bean stalks is added when pulping it. What most clearly distinguishes the Korean traditional papermaking is the way in which the pulp slurry is immediately drained from the deckle frame rather than remaining within it, as is done in Japan and China. The traditional deckle frame used in Korea is flat, allowing the pulp mixture to drain immediately through the bamboo screen. Holding this flat wooden frame, a papermaker scoops up the slurry and pours it from the front to the back of the frame, which is called the *Apmuljil*. The slurry is then scooped up again and poured laterally

Left A *hanji* maker scoops up pulp slurry and pours it from the front to the back of the deckle frame.
Right The slurry is scooped up again and poured laterally from side to side.

Production of Chinese paper, known as *xuan* paper

from one side to the other, which is called the *Yeopmuljil*. *Muljil* means sheet forming stroke. These movements are repeated to allow the fibers to accumulate on the surface of the bamboo mesh. This technique is known as *Oebal- tteugi*. It enables the papermaker to control the fiber orientation and leaves a texture based on intersecting fibers. Traditional Korean paper is called *Hanji*. It is known for its superb strength and dimensional stability. Another technique worth noting in *Hanji*-making is the method of layering two sheets of paper in reversed directions and joining them together. This minimizes any difference in the thickness of the paper between the lower and upper ends. Through this layering method, known in Korea as "*Eumyangji* (yin and yang paper)," an even thickness is achieved across the entire surface and the paper remains relatively proof against curling.

Chinese paper, known as *Zhuzhi* and *Xuan* paper, is produced using bamboo, rice straw, and the Wingceltis bark. Limestone is added when separating the cellulose fibers from these plants. The resulting fibers are relatively short, but Chinese papermakers take

this into account in their production methods. They produce paper sheets by leaving the pulp mixture within the deckle frame until a thin layer of paper web forms on the bamboo screen. Chinese paper is relatively weak in fiber orientation, but the limestone added during pulping results in high mineral content.

The preferred plants for making Japanese paper are *Kozo*(paper mulberry), *Mitsumata*, and *Gampi*. The pulping process is aided by the addition of sodium carbonate. *Nagashizuki* (similar to '*Ssangbal-tteugi*' in Korea) for making Japanese paper or *Washi* makes paper by shaking the pulp stock back and forth (not side to side) in a papermaking mold. This allows the productivity and formation are good, but paper with high orientation of fibers according to the direction of shaking is produced. The use of sodium carbonate in the pulping process results in the fibers of Japanese paper clean and uniform compared to Korean and Chinese papers.

The making of Japanese paper, or *washi*

Decoding a Flying Horse Painting from a Silla Tomb

A painting from Cheonmachong Tomb demonstrates Silla's aspirations to form links with the Eurasian Steppe

Text by In Uk Kang, Professor in archaeology, Kyung Hee University
Photos by In Uk Kang, National Research Institute of Cultural Heritage

* The English translation of this article has been revised and finalized by the author.

I often think that every archaeological site has their own destiny, just like people. This is especially true when I think about the excavation of Chenmachong, or the flying horse tomb, It is located in the center of Gyeongju, the capital of the ancient Korean kingdom of Silla (57 BCE–935 CE). In the early 1970s, then-president Park Chung-hee ordered the excavation of the largest Silla tomb in Gyeongju as part of a project to develop the Silla capital into a tourist complex. The largest mounded tomb in Gyeongju was Tomb No. 98 (currently known as Hwangnamdaechong, or the Great Tomb of Hwangnam), measuring 80 meters east-west and 120 meters north-south at ground level and rising a full

A flap bearing the image of a flying horse from Cheonmachong Tomb

23 meters. The archaeologists in charge were hesitant to immediately dig into the tomb, however, since they lacked experience with archaeological investigations on such a scale. They decided to first experiment with a smaller nearby burial mound that was known at the time simply by the number 155. However, at 47 meters in diameter and 12 meters high, even Tomb No. 155 was no simple undertaking. The excavation was carried out over eight months in 1973 and yielded a remarkable series of artifacts, which brought the tomb to the huge public attention, immediately. Archaeologists have reached a consensus that the tomb was built in the late 5th or early 6th century AD, following extensive discussions and research.

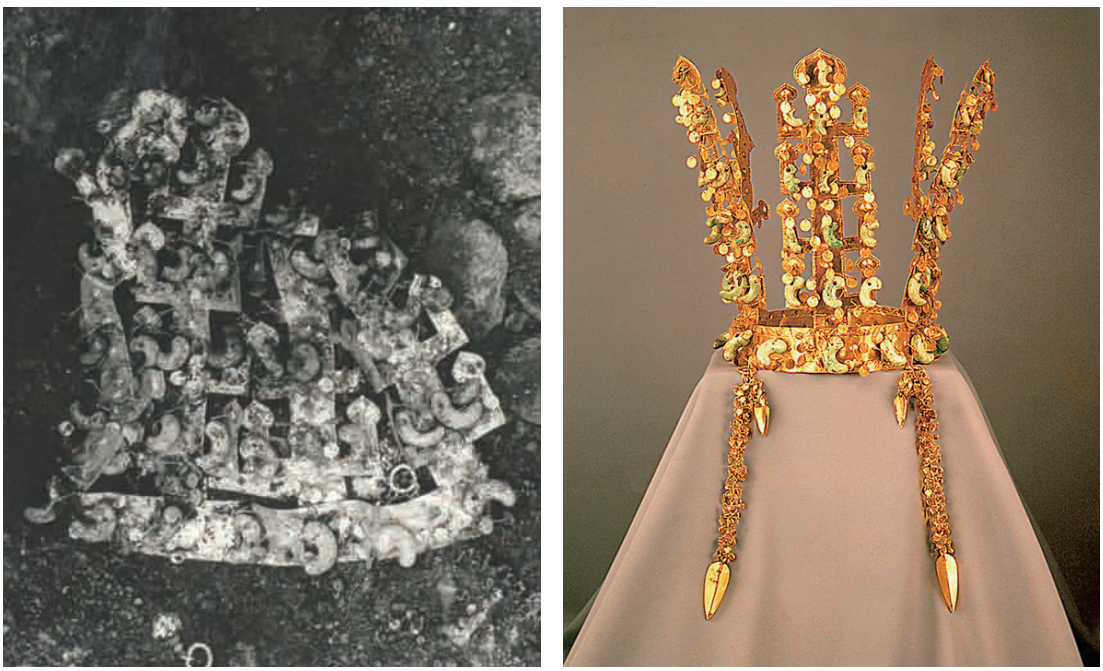
The investigation also earned the site the name Flying Horse based on an excavated saddle flap bearing a painted image of a horse that seems to be flying across the heavens. The item measures 75×56×0.6 centimeters and was made of layered birch bark. Ancient riders would hang these flaps from either side of the saddle to shield their legs from mud. Besides this practical function, the saddle flaps also displayed the status of the rider through their embellishing motifs.

This painting of a flying horse(a.k.a heavenly horse) represents Silla's aspirations to expand its rule and connect with the broader Eurasian steppe. Brought to light by chance, the flying horse painting has made critical contributions to understanding the historical relationship between Korea and the Eurasian Steppe. There is a vast amount of historical information embedded in this flying horse artifact. Research is still being conducted to decipher the layers of meaning to be found in this artifact and help us better understand Silla and ancient Korea. Here are some historical secrets that can be gleaned from this painting from the flying horse Tomb.

Birch Bark as a Canvas

The first secret concerns the material on which the flying horse is painted. It is made from birch bark, a tree that grows abundantly on the Eurasian Steppe. The indigenous peoples of Siberia have used this bark as an important material for craftworks for thousands of years. To prepare a surface the size of this painting, large birch trees of good quality must have been required. Know-how for processing the surface was also needed. However, birch trees do not grow in the southern portion of the Korean Peninsula where Silla was situated. It is known by through archaeological excavations that people of high status in Silla would wear

The flying horse flap being excavated



The gold crown excavated from Cheonmachong Tomb before (left) and after (right) conservation treatment

a gold crown over a hat made from birch bark. Birch was chosen as the background of the painting over the many other trees that would have been more readily available. This provides further evidence that the crafts and artistic traditions of the Eurasian Steppe were widely disseminated in Silla society. Silla must have maintained ongoing trade relations with people living on the steppes to guarantee access to stable supplies of birch. For them, birch trees may have represented a desire to expand further to the north.

A Creature with Horns

The second thing to note in this painting is the horn projecting from the forehead of the horse. A horse-like creature with a horn and wings is a legendary animal featured widely in the cultures of the Eurasian Steppe. This imaginary animal looking much like a unicorn is not, however, completely derived from fantasy. Decorating the forehead of a horse by making a topknot from its mane was a widespread practice among Eurasian nomads who spent their lives in a close relationship with their horses. An elite tomb from Gojoseon, the

Top A ceramic figure riding a horse with a topknot that was excavated from Geumnyeongchong Tomb

Center A reconstruction of a horn-wearing horse sacrificed approximately 2,400 years ago in a cairn burial in Berel in the Altai Mountains. (exhibited at the Kazakhstan National Museum, Astana, Kazakhstan.)

Bottom A mural in Gansu Province, China featuring an image of a flying horse

earliest known kingdom on the Korean Peninsula, has also produced a trumpet-like bronze object interpreted to have been used to decorate the forehead of a horse. This tomb located in present-day Shenyang, Liaoning Province, dates back to the fifth century BCE. Another Silla tomb in Gyeongju, known as the Gold Bell Tomb (Geumnyeongchong), has yielded a ceramic figure riding a horse with a topknot resembling a horn. There is evidence that ancient people replaced their horses' topknots with a more decorative horn embellishment when they were buried as a sacrifice. The remains of a sacrificed horse wearing decorative horns were excavated from a wooden chamber in a cairn left by the Pazyryk culture that thrived in the Altai Mountains from the seventh to third centuries BCE. Horse sacrifices were performed to provide guides to escort the tomb's occupant to heaven, so the horses were sacralized via the device of ornate horns. Initiated in the Eurasian Steppe, this iconography of divine horned horses spread into northern China, where they appear in murals featuring flying horses at a number of places across the region. The painting from the flying horse Tomb did not just serve a decorative function, but it was part of a religious ritual to imbue a high-status tomb with sacredness. Silla admired the cultural practices of the steppes and emulated them. There must have been rich material culture and abundant oral traditions featuring horses and horseback riding in Silla society.

The Pace Gait of the Horse

Another point worth observing in this painting is the manner in which the horse is running. The horse is shown running in the "pace gait," a style in which the two legs on the same side of the horse move forward together. This gait does not come naturally and requires special training from early in the life of a horse. A slow-pace gait is comfortable for the rider, and was adopted as the gait of choice for mounted archery and royal parades. Horses running in the pace gait are found widely in artifacts left by the Xiongnu people, particularly by the Tashtyk culture of Southern Siberia. This gait was also a popular motif adopted by the Xianbei and the ancient state of Buyeo. There are murals from the ancient Korean kingdom of Goguryeo that show horses in the pace gait. The gait represented in this painting must have been intended to ensure a stable and comfortable path to heaven for the tomb occupant.

Silla's Politics Behind the Horse Painting

Why did Silla adopt the mythology of the flying horse and other cultural elements from the Eurasian Steppe? The answer can be found in the political situation in the kingdom in the mid-fourth century. After a period in which three families with the surnames of Park, Seok, and Kim produced alternating rulers, the Kim clan emerged as the preeminent family within Silla in the mid-fourth century. The Kim clan and the nobles supporting them emphasized their close associations with the steppes as a means to legitimize their rule and present themselves as a group superior to others. They constructed mounded tombs in their capital in emulation of kurgans, a type of burial appearing across the steppes. They used gold crowns, glass vessels, and other ceremonial artifacts associated with nomadic peoples. The painting from the flying horse Tomb can be considered a result of the Kim family's efforts to stress their predominance.

Xiongnu gilt buckle with horse on pace gait, Souther Siberia.

The funeral practice of burying artifacts from the Eurasian Steppe existed in Silla society for

less than 200 years and began to disappear in the sixth century. However, this did not mean that the Silla royalty completely purged all associations with the Eurasian Steppe from their identity. After Silla incorporated the other two Korean kingdoms of Goguryeo and Baekje under unified rule in 676, Silla kings continued to display their links with nomadic peoples. King Munmu (r. 661–681), who completed the unification process, identified himself as a descendant of the Xiongnu on his epitaph. The disappearance of lavish burial gifts is linked more to the emergence of Buddhist funeral practices just before the period of unification and the resulting social and political changes. At the time, Silla and the other two kingdoms on the Korean Peninsula followed the Buddhist practice of interring few burial goods and invested in their military might instead. Silla, however, continued to carry out trade with peoples in Western and Central Asia after unifying the Korean Peninsula in the mid-seventh century. The symbolic significance of the flying horse as a manifestation of Silla's relationship with the steppes lived on in Unified Silla and continued to connect Korea to Eurasian nomads.

Heroes to Remember

Last, but not least, let's think about the archaeologists. The excavation team responsible for the digging of the Flying Horse Tomb had little experience with large-scale archaeological

The author excavated birch pieces from a tomb in Kyshtovka, Siberia.
This birch artifact dissolved almost immediately upon excavation.
The remains of the birch pieces, looking like snow flakes, are shown to the left side of the body in the photo.

The poster for the special exhibition commemorating the 50th anniversary of the Cheonmachong excavation

investigations. Led by Dr. Kim Jeong-gi, the team made great efforts at their task to prevent mistakes and take care of everything in great detail. Their efforts are credited with the successful preservation of the birch bark painting. It was no easy task to conserve such an artifact in an integral form given that long-buried organic materials are easily damaged when exposed to oxygen. I know well how tricky the job can be from my experience with excavating birch pieces from a tomb in Western Siberia. Just like any other museum exhibition, the names of the members of the excavation teams are not marked in any of the information panels for the flying horse painting. However, we should remember the tenacity and endeavors of these archaeologists who successfully excavated an artifact made from a tree they had never seen (as birch trees do not grow in South Korea) and ultimately brought to light the links connecting Korea with the Eurasian Steppe as far back as 1,500 years ago.

Korean archaeology has come a long way since the excavation of the Flying Horse Tomb 50 years ago. It is now in the position of disseminating its experience and techniques to other countries through official development aid (ODA) projects, including those in Central Asian states. The ties between Korea and the Eurasian Steppe that are encoded in the flying horse painting are still being exercised in the present.

Transition from the System of Materialistic Heritage to National Cultural·Natural·Intangible Heritage

- Enactment of Framework Act on National Heritage (May 16) -

Through the passage of the *Framework Act on National Heritage* in May, the CHA (Administrator Choi Eungchon, hereinafter CHA) changed and expanded the appellation of 문화재 (munhwajae, cultural property) to 국가유산 (gukgayusan, national heritage) to encompass the past, present, and future and classified them into cultural·natural·intangible heritage, laying the foundation for the transition of the materialistic heritage system-which had been used since the enactment of the *Cultural Heritage Protection Act* in 1962-into the system that is in line with the UNESCO system, the international standard.

* The term 'cultural property' was quoted from the Japanese Cultural Heritage Protection Law (1950) and has been used more universally since the enactment of UNESCO's Convention on the Protection of World Cultural and Natural Heritage (1972).

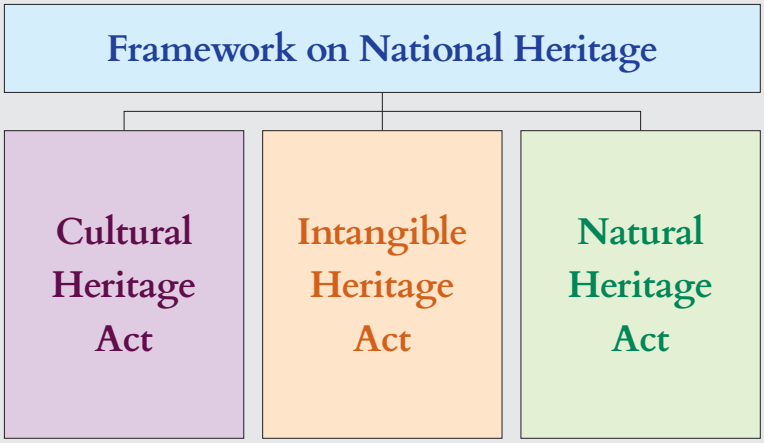
The Framework Act on National Heritage contains new national heritage protection policy directions that ▲ protect and appreciate the value of national heritage as a whole, inherit and develop it creatively to pass it on to future generations, ▲ prepare a protection system for potential future heritage and non-designated heritage, ▲ and strengthen national heritage responsiveness to rapid climate change.

Furthermore, ▲ national heritage welfare, education·promotion, and industry development foundations were created to adjust the preservation·management policies to utilization·appreciation·promotion policies, and ▲ December 9 of each year was designated as National Heritage Day.

* December 9 (1995): Day of the first UNESCO listing of Korean National Heritages such as Seokguram·Bulguksa, Jongmyo shrine, Haeinsa janggyeong panjeon

Three branches of heritage acts* (△*Cultural Heritage Act,* △*Natural Heritage Act,* △*Intangible Heritage Act*) will be reorganized under the *Framework Act on National Heritage*, the top-level national heritage protection policy framework, and the transition into the new national heritage system will be completed as of May 2024, which is in a year.

* (Cultural Heritage Act) The existing Cultural Heritage Protection Act will be amended to the Act on Protection and Utilization of Tangible Heritage to cover the tangible cultural heritage
(Natural Heritage Act) Amendment of the Act on Protection and Utilization of Natural Heritage (amended on March 21, 2023)
(Intangible Heritage Act) The existing Act On The Safeguarding And Promotion Of Intangible Cultural Heritage will be amended to the Act On The Safeguarding And Promotion Of Intangible Heritage
(additional) The term 'cultural property' will be batch updated to 'national heritage' in 8 acts, including the Act On Protection And Inspection Of Buried Cultural Heritage ㈜



Nongak, the Definitive Folk Performing Tradition of Korea

Nongak, literally meaning “farmers’ music,” has been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. It is an age-old performance tradition that maintains great vibrancy in the lives of contemporary Koreans, particularly those in the countryside. *Nongak* centers around percussion instruments including the *kkwaenggwari* (hand-held gong), *jing* (large gong), *buk* (barrel drum), and *janggu* (hourglass drum). Community bands performing farmers’ music parade, dance, and put on theatrical displays to encourage greater solidarity and prosperity in their community.

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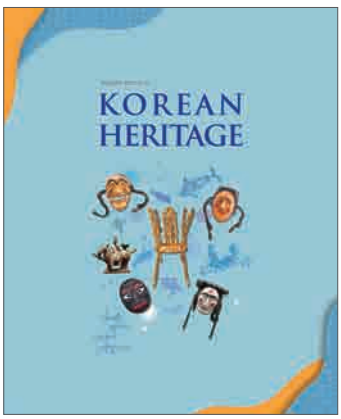

On the Cover

The cover shows images of different examples of Korean heritage, including the flying horse image and cold crown from Cheonmachong Tomb, a ceramic figure riding a horse with a topknot from Geumnyeongchong Tomb, whale carvings at the Daegok-ri archaeological site, and masks from the *talchum* performance tradition.

Cultural Heritage Administration