

KOREAN HERITAGE

Summer 2024

vol.65



KOREAN HERITAGE

Summer 2024 — vol.65



06

Departure

Beyond the Scroll:
Dance and Delight
among Joseon's
Confucian Nobility



12

Landmark

An Ideal Spot for
Scholars to
Gather:
Geoyeonjeong
Pavilion in Hamyang



18

Adventure in
Intangible Cultural
Heritage

A Pleasant Breeze
Passing from Father
to Son





Hapjukseon folding bamboo fan

24

Local Trip with
Modern Heritage

A Bridge over the
Hangang River
Embodying Seoul's
Past and Future



30

Craftsman's
Journey

From Raw Bamboo
to Finest Weave:
The Delicate Craft of
Yangtae



36

Destination

A Celebration
Steeped in the
Spiritual Heritage of
Gangneung



42

Heritage News

National Heritage:
A New Name for a
Broader Scope

Educational Packages
for Children Delivered to
Korean Schools in Europe





풍류

[풍류]

Pungnyu is a combination of *pung* (風, “wind”) and *ryu* (流), a character describing the flow of water. It represents the elegant enjoyment of nature’s beauty together with *si* (詩, “poetry”), *seo* (書, “book”), *geum* (琴, “music”), and *ju* (酒, “liquor”). This practice of engaging with art while communing with nature can be said to be a “convergence art activity” that has shaped the artistic sensibility of Koreans from the Silla Dynasty to today. Recognizing this continuity of the *pungnyu* tradition helps us appreciate the depth and breadth of Korean culture, including today’s “convergence art activities” such as K-pop and other features of popular culture, which can also be described as modern manifestations of *pungnyu*. It is hoped that the lasting influence of *pungnyu* culture, highlighted in this edition, will encourage readers to embrace nature in their daily lives and take the time to appreciate it, just as Koreans have done throughout history.



Beyond the Scroll:

Dance and Delight among Joseon's
Confucian Nobility



春曉不聽不
得白鷗
飛
花前

荳



Juyucheongang ("Boating on a clear river"), Kansong Art and Culture Foundation, Shin Yun-bok



Napryangmanheung, Kansong Art and Culture Foundation, Shin Yun-bok



Sangchunyaheung, Kansong Art and Culture Foundation, Shin Yun-bok



Cheonggeumsangryun ("admiring lotus to the sound of gayageum"), Kansong Art and Culture Foundation, Shin Yun-bok

People cannot live by work alone: leisure activities are necessary for a life that is satisfying. Singing, playing an instrument, and dancing when the mood strikes are indispensable features of enjoying ourselves. People during the Joseon era referred to such enjoyment of life's finer moments as *pungnyu*, a term that embodies the concept of flowing naturally, like a breeze blowing.

Today, there are several misconceptions about the Joseon era. One is the belief that *yangban*, the nobility class steeped in Confucian morality, lived strictly refined and decorous lives and shunned leisure activities, especially the enjoyment of *pungnyu*. However, this is not the case. The yangban of the Joseon era also enjoyed playing music and dancing, and it was not unusual for men and women to dance and otherwise celebrate being alive together. Life cannot always be lived "by the book." Let us take a closer look at the music and dance of *pungnyu* during the Joseon era.

In 1485, Nam Hyo-on, a renowned early Joseon scholar, documented his travels with friends around Gaeseong, the former Goryeo Dynasty capital. His writings describe vivid scenes of early Joseon yangban enjoying *pungnyu*. According to his account, a group of four yangban men out on a stroll launched into an impromptu performance when they encountered a gathering of local residents. Plucked string instruments -the *bipa* and *geum*- were accompanied by the *piri*, a double reed instrument, and singing. Their performance quickly drew bystanders into the revelry, and when one yangban danced with the youngest woman in the audience, it brought tears to the eyes of those watching. This record of even strangers singing and dancing together shows that music and dance were commonly enjoyed across all strata of society

Let us examine the genre painting *Haeyeongyeollodo* (海營宴老圖) from 1529, which depicts a banquet at the Hwanghae Provincial Office. In the painting, when two *gisaeng* entertainers begin to dance, the elderly gentlemen



Tangeumyaheung,
Kansong Art and Culture Foundation,
Baek Eun-bae

stand up and join in, dancing together in unison.

The yangban of the later Joseon period also enjoyed music and dance; it was not uncommon for them to dance with women. The following account is recorded in *Yeongjo sillok*, Annals of King Yeongjo, a royal historical document from the reign of the 21st king of Joseon. On September 3 of the 18th year of King Yeongjo's reign, Song Si-ham, an official from Saganwon (a government office tasked with

admonishing the king and censuring courtiers), accused Lee Hwi-jin, a county magistrate from Haman, of playing music with professional musicians of the royal court and dancing with gisaeng. Song urged the king not to appoint Lee to an important official position, with his criticism centering on the fact that Lee was a member of the yangban class and yet was playing music and dancing with gisaeng. However, the king did not consider it immoral for yangban to do such things, as enjoying *pungnyu* was a



Sejeonseo hwacheop Illustrated Album,
The Korean Studies Institute Collection,
Donated by the Geunjeon Family of the
Pungsan Kim Clan

common practice. He therefore ignored Song's complaint.

Local officials sometimes summoned musicians and gisaeng to play music and dance in this way. However, it seems that at most banquets with musicians present, dances would break out spontaneously as the mood lifted.

Pak Se-dang, a late Joseon scholar known for his integrity, was also swept

up in the excitement and danced. This occurred when, as a young man, he attended a family banquet hosted by Kim Wu-myeong, the king's father-in-law. While some criticized his actions as undignified, it was not at all rare for yangban to dance when the mood struck as music played.

Can we actually see that men and women danced together? The 18th-

century master genre painter Shin Yun-bok left behind a painting that captures people engaged in pungnyu. Entitled *Chum* (“dance”), the painting depicts mountains at the top and people below. On the left, two young male yangban are sitting on a mat. One is wearing his hat askew with the hat strings loosened, and the other is leaning slightly, both watching a man and woman dancing together on the right. The dancing man is also a young yangban. On the left side of the painting, four musicians are playing the flute, *haegeum* (a two-stringed instrument), and *janggu* (a slim-waist drum). The dancing woman cannot

be an ordinary housewife but must be gisaeng, probably working as part of a team with the four musicians. The scene is of this team of entertainers and three yangban who have ventured outdoors to play music, listen, and dance as the excitement builds. As seen in historical writings and paintings, Koreans since the Joseon era have considered pungnyu to be as important as working and have brought joy to their lives with the richness of its music and dance. Korean genre paintings illustrate this enduring aspect of Korean culture, both past and present.

Ssanggeomdaemu (“Slow Dance”), Kansong Art and Culture Foundation, Shin Yun-bok



An Ideal Spot for Scholars to Gather: Geoyeonjeong Pavilion in Hamyang



At the heart of *pungnyu* are the pavilions. The *hwarang* (“flower youth,” elite warrior group) of the Silla Kingdom (57 BCE – 935 CE) trained their bodies and minds through exploration of famous mountains, the reading of poetry, and discussions of healthy visions of the world, all based on the *pungnyu* consciousness. For the scholars of Joseon, *pungnyu* revolved around rediscovering the beauty of nature and the beauty of humanity’s integration with it. In essence, *pungnyu* was about finding the joys of life amid nature. Therefore, pavilions were designed to blend with the natural environment and served as indispensable places for scholars to experience *pungnyu*.

Andong, located to the east, and Hamyang, located to the west of the Nakdonggang River, were historically the bastions of Confucian scholars. The important role these towns played as centers of scholarship is summed up in a local saying: “To the right is Andong, to the left is Hamyang.” Consequently, Hamyang is home to numerous pavilions. According to local lore, the area has long had three valleys renowned for their scenic beauty.

Photographed by Kim Gi-young







Geoyeonjeong is located in one of these valleys in Hwarim-dong, a place that retains its splendid natural scenery. Geoyeonjeong (居然亭, “Stay-in-Nature Pavilion”) symbolizes the pungnyu culture of Joseon’s Confucian scholars. Its origins trace back to a humble thatched hut built by the mid-Joseon scholar Jeon Si-seo. After leaving his official post, Jeon moved to Hamyang and founded an academy named Seosanseowon, where he and his disciples built a thatched hut, which they called “Geoyeonjeong,” as their place for pungnyu. In 1868, however, as part of a national policy to abolish private educational institutions, Seosanseowon was demolished. In 1872, Jeon Jae-hak, a descendant of Jeon Si-seo, used timber from the demolished Seosanseowon to build a pavilion. It underwent remodeling and repairs in 1901 to become the Geoyeonjeong we know today. The pavilion’s name was inspired by a poem attributed to the eminent Chinese scholar Zhu Xi, who lived in the mountains for 40 years and penned

the verse, “Unwittingly, I have become one with the mountains and rivers.” The name “Geoyeon” is derived from part of this poem. Zhu Xi built an academy named Wuyi Jingshe (武夷精舍) near his retreat on Wuyi Mountain. More than a place for scholarly pursuits, the academy served as a sanctuary for those seeking to immerse themselves in the natural world. Scholars during the Joseon era considered Zhu Xi’s lifestyle their ideal. This desire to be a part of nature, like the water or the rocks, may have inspired Jeon Si-seo to build Geoyeonjeong. Geoyeonjeong is built on a rock rising up out of the middle of a stream. The pavilion is supported by elegantly crafted columns that vary in height to accommodate the naturally irregular foundation. Confucian scholars saw both humans and buildings as part of nature. Therefore, they designed structures to harmonize with the natural environment. By leaving the rock as it is in its ruggedness and varying the column lengths instead,



Geoyeonjeong exemplifies the characteristic of traditional Korean architecture to adapt to nature rather than making nature adapt to architecture.

The scenery around Geoyeonjeong is breathtaking. Geoyeonjeong is nestled in a picturesque setting. A *zelkova serrata* tree stands near the water's edge, and across the deep, blue stream, the quaint pavilion comes into view. This stream, once navigated by boat, is now spanned by a wooden bridge. The two-story pavilion, with its three sections from the front and two from the side, blends seamlessly with the surrounding stone, wood, and flowing water. This harmonious integration with the natural landscape is a hallmark of Korea's aesthetic beauty.

Geoyeonjeong retains traces of the scholars of yore. An inscription on the rock face across the stream reads: "Frolicking in the stream, seeking flowers and following willows." Another inscription on one of the various plaques hanging inside Geoyeonjeong reads, "Among the natural landscapes of Yeongnam [now Gyeongsang-do Province], Hwarim-dong, Simjin-dong, and Wonhak-dong are the most beautiful. Of these, Hwarim-dong is the finest, and within Hwarim-dong, Geoyeonjeong is by far the most beautiful." Buildings and structures are testaments to how nature and humanity have intertwined in the region in which they are found. The hushed grandeur of Geoyeonjeong and its serene surroundings whisper of the refined lives of scholars past. Their love for nature, learning, and leisure is palpable in every coner, more eloquent than any lecture on the formation of Confucian academic culture.





A Pleasant Breeze Passing from Father to Son



The Korean word for hand fan, *buchae*, is derived from the verb “buchida,” which means “to create wind by hand.” Throughout history, humans have found ways to help them adjust to the seasonal changes of nature. Fans have long been in the hands of Koreans, not only to create a breeze for some relief from the heat but also to help fires grow in the kitchen and blow away the husk from grain after threshing. For the Confucian scholars of the Joseon Dynasty, the fan was more than just a tool for creating wind. It was an essential and valued item carried at all times. Scholars used their fans to cover their faces or bodies as a sign of propriety or to express themselves through inscriptions or drawings on their fans. A minimal yet elegant accessory that enhanced a scholar’s refined appearance, fans were carried even in the depths of winter.

With the advent of electric fans and air conditioning, we have become accustomed to mechanically generated wind. In addition, the influx of cheap fans from China made life increasingly difficult for those here whose livelihoods depended on making traditional fans. As a result, traditional fans began to disappear. However, there

Photographed by Kim Min-hyung







are still artisans, including those designated as holders of intangible cultural heritage, who are dedicated to their production.

Fans are broadly categorized into *danseon* and *jeonseon*. *Danseon* are rigid, typically circular in shape, made with a variety of materials attached to a frame that extends from the handle.

Jeonseon are folding fans designed to be compact and easy to carry.

While these types of fans can be found throughout Asia, Korean fans are primarily known for their durability and efficiency. These exceptional qualities are attributable to the strength and flexibility of the bamboo grown in Korea, which allows for the creation of slender yet resilient fan ribs.

The type of bamboo used to make fans is known as the “golden bamboo” (*Phyllostachys aurea*), which typically thrives in the hot, humid conditions of tropical regions. In Korea, where there are distinct seasons, the furthest north this bamboo can grow is the foothills of Jirisan Mountain. The harsh growing conditions at Jirisan—cold winters and lower moisture levels—make the bamboo stronger and more resilient. Consequently, fan artisans from all over the country used to come to Gurye, Jeollanam-do, to secure this high-quality raw material.

Kim Ju-yong, a craftsman in Gurye, is carrying on his family’s three-generation tradition of growing and harvesting bamboo for traditional fan making. Transforming long, thick bamboo into thin, delicate fan ribs is difficult and dangerous due to some of the machinery and techniques used. Kim oversees the careful refinement of these sturdy fan ribs after this painstaking process and supplies them to fan artisans nationwide. While inheriting this legacy from his father, he has also forged his own path beyond that legacy. Now, every step, from growing the bamboo to crafting the entire fan, is done by his skilled hands. As a result, he has become the only traditional fan master in the nation who also manages and oversees the entire fan-making process. In this, he realized his father’s dream.

His workshop is full of piles of cut bamboo that have been boiled in lye and sun-dried for a month to a yellow color. The family business traces back to Kim Ju-yong’s grandfather when fan craftsmen used to travel to Jirisan to buy bamboo and stay for a couple of months

to carve it into fan ribs. Master Kim's grandfather provided these artisans with a workspace and also learned their craft while they were there. Later, as the demand for fans grew, Kim Ju-yong's father began producing fan ribs at the request of artisans who found it difficult to travel the long distance each year. He produced and sent about 500,000 fan ribs across the country every year. However, when cheap Chinese bamboo was allowed to flood the market, demand for local bamboo plummeted, and Kim's father fell ill from the stress around the time Kim graduated from university. "My father spent his whole life making fans. He worked with bamboo and a knife so much that his hands and back were bent. I learned how to make fans from my father

from a young age. When I went to high school far away, every time I came home on weekends, I was welcomed by the sound of my father splitting bamboo, audible even from the bus stop near our house. I'd walk home listening to that sound. I still think a lot about those days." Was it because of these childhood memories that he decided to take over the family business once he graduated from engineering college? This decision not only preserved his "home," where his father crafted fans until he could no longer, but also ensured the survival of Korea's traditional fan making by maintaining the only facility equipped for the entire process. Kim jokes that it was all youthful bravado, but his thumb, the tip of which he lost to a mechanical

blade, tells me otherwise: it was his dreams and passion for our traditional fans that led him down the path of master craftsmanship. Throughout the many years he has spent working on fans, Master Kim has researched and experimented with a variety of traditional production methods and forms of danseon fans. More recently, he has utilized his engineering background to try new mechanical devices and worked on mastering the production of *hapjukseon* (合竹扇, "attached-bamboo fan")—a folding fan considered the quintessence of traditional Korean fans—which involves attaching thin bamboo sheaths onto the backs of the bamboo ribs to make both sides of the fan smooth. This was his father's lifelong project. He also continues





experimenting with traditional techniques such as lacquering and mother-of-pearl inlay to express modern aesthetic sensibilities in innovative ways.

“The fan isn’t just for decoration. Don’t be afraid to use it. Come back when the paper wears out, and I’ll repair it for life,” he promises customers who buy his hapjukseon, hoping that people will enjoy the elegance of fans in their everyday lives, just as the scholars of Joseon did. Contributing to bringing back that aspect of the rich culture of

yesteryear is his ultimate goal as a craftsman.

Every winter, he goes out to the bamboo grove. When the work tires him out, he lies down and looks up at the towering bamboo reaching for the sky. Watching the leaves rustle in the breeze, he feels as if the wind and the bamboo are sharing stories of the world as they play together, and he smiles. Master Kim uses the pen name “Jukho” (竹好, “bamboo” and “to like”), and his company is named Jukhobaram or “Jukho Breeze.” He gave this name to

his iteration of the family business (now in its third generation) in the hope that the breeze created by the fans, crafted from bamboo that has passed through his own hands, will dispel people’s worries and bring them happiness. May Master Kim and others like him, who steadfastly stand in the gap to uphold such important traditions, find themselves imbued with good energy and able to focus on their work with fewer worries.

A Bridge over the Hangang River Embodying Seoul's Past and Future



Photographed by Kim Han-gyeol





The Hangang River is the most prominent natural feature of the city of Seoul and one that has shaped the city's distinctive landscape. Given the presence of expressways along both riverbanks, navigating the capital frequently involves following the river's course. Within Seoul alone, the Hangang is spanned by 28 bridges. If we include those in Gyeonggi-do, the total reaches 32. Most accommodate cars and pedestrians, and some are used by trains. The blend of sunset hues and the silhouette of distant spans over the river seen while crossing any of these 32 bridges is a vista that is uniquely Seoul. By night, the bridges

are vibrant with lights and a steady stream of headlights, enhancing the city's dynamic nightscape. Eleven Hangang Parks along the riverbanks serve as cultural hubs where diverse communities gather and interact.

Jamsugyo Bridge—Showcasing Seoul's Unique Character

Seoul, the capital of the Republic of Korea, is a metropolis that has developed around the Hangang, a great river that is, on average, more than one kilometer wide. In fact, the name "Hangang" itself means "great river." During the Joseon Dynasty, the capital, Hanyang, was confined to a small part of what is

now northern Seoul, north of the Hangang. The capital's boundaries have expanded over the years since the days of the Korean Empire, which briefly followed the Joseon Dynasty. In 1936, during the Japanese colonial period, Yeongdeungpo, an area south of the Hangang, was incorporated into Seoul. After liberation, Seoul expanded further and rapidly underwent the reconstruction needed due to the devastation of the Korean War. The dubbing of post-war reconstruction as the "Miracle on the Han," echoing Germany's "Miracle on the Rhine," highlighted the Hangang's symbolic significance to Seoul. Beginning



with the incorporation of the areas now known as Songpa, Gangnam, and Seocho Districts in 1963, the region south of the Hangang, or “Gangnam,” has continued to develop, and numerous bridges have been built to connect the northern and southern parts of Seoul, divided by the Hangang.

Jamsugyo, the ninth bridge built over the river, must be the most distinctive and representative of the cultural development around the Hangang. Jamsugyo connects Seobinggo-dong in Yongsan-gu with Banpo-dong in Seocho-gu. The bridge was built to accommodate the new Express Bus Terminal in

Seocho-gu, with the construction starting in 1975 and ending in 1976. The four-lane bridge spans 1,225 meters in length and 18 meters in width. Unlike its sister bridges built 6 to 20 meters above the water level, Jamsugyo was constructed just 2.7 meters above. True to its name, which means “submerging bridge,” it is partially submerged when the river rises. Pedestrian and bicycle traffic is prohibited when the water level reaches 5.5 meters, and vehicle traffic is stopped at 6.2 meters.

The Submerging Bridge

Why build a bridge that can be affected by the water level? Jamsugyo

was constructed with military functionality in mind and was therefore also known as *Anbogyo*, or “security bridge.” It is located near Yongsan Base, formerly occupied by U.S. forces, and is positioned where the river is relatively narrow, allowing military vehicles to cross quickly in emergencies. The bridge was built low to facilitate rapid repairs if damaged. Banpo Bridge runs above Jamsugyo, and the double-deck design was intended to shield the latter from shelling or bombing and to keep it hidden from aerial photography. Thanks to this design, pedestrians can enjoy the unique experience of walking and

appreciating the scenery around the Hangang on rainy days without getting wet.

In 2026, Jamsugyo will celebrate its 50th anniversary. Over the years, the appearance of the bridge has changed significantly. Initially accessible only by vehicles, pedestrians gained access by constructing a walkable underpass in 1978. To cope with the increased traffic from population growth in the Gangnam area, the upper-level Banpo Bridge was built in 1982. When river cruises began operating in 1986, Jamsugyo's low height posed a problem. Initially, a lifting mechanism was employed to rectify matters, but later, the bridge was modified with an arched center section to facilitate these

river cruises passing through. Thus, the construction and evolution of Jamsugyo reflect the dynamic history of Seoul.

Hangang Renaissance

In 2008, the Seoul Metropolitan Government initiated the "Hangang Renaissance" project, a major urban renewal effort focused on the riverfront area. Jamsugyo was designated as a "bridge worth walking," and a "moonlight rainbow fountain" was installed on both sides of Banpo Bridge. This fountain draws water from the river with 38 underwater pumps, spraying it across a 1,140-meter bridge section in a choreographed display of music and illuminated color. The Moonlight Rainbow Fountain has

been recognized by the Guinness World Records as "the longest bridge foundation" in the world. Along with this new bit of fame, the conversion of two of its four lanes into pedestrian and bicycle paths has turned Jamsugyo into a bustling tourist attraction. Now, people do more than simply walk and jog there, often stopping to take photos of the fountain or passing motorcycles and chatting with friends and loved ones in Banpo Hangang Park. The city has also promoted the use of the bridge through events such as the Jamsugyo Walking Festival and through the creation of "Some Sevit," or the Sebit Islets, nearby (constructed from 2009 to 2014), accompanied by Yevit, Gavit, Solvit, and Chavit. These artificial islands, featuring galleries,





restaurants, and cafes, make the place even more appealing. Sevit, illuminated at night and paired with the fountain, is now an iconic landmark in Banpo Hangang Park.

The Future of Jamsugyo

On the night of April 29, 2023, Jamsugyo was illuminated by blue lights. The sound of traditional percussion music filled the air, followed by K-pop songs. Jung Ho-yeon, a model and actress known for her part in the drama *Squid Game*, walked the bridge, which had been transformed into a runway. She was followed by about fifty other models who walked against the backdrop of Jamsugyo's spectacular night view. This was part of the Louis Vuitton Pre-Fall 2023 Fashion Show, an event held in collaboration with the Seoul Metropolitan Government and the Korea Tourism Organization to celebrate the

Visit Korea Year of 2023–2024. The event sought to encapsulate the contemporary Korean Wave and the essence of Seoul, with Jamsugyo, which epitomizes the city's unique characteristics and culture, selected as the venue. Visitors may find Jamsugyo even more vibrant and alive as a result.

In 2024, the "Hangang Renaissance" project will be succeeded by the next phase of the area's development – the "Great Hangang" project. Jamsugyo is ideal for walking because of its shorter length and convenient location. Consequently, the Seoul Metropolitan Government has announced that the bridge will be used exclusively as a pedestrian bridge beginning in April. In the years leading up to its 50th birthday, Jamsugyo has undergone a variety of transformations for a variety of reasons and is now the first Hangang bridge dedicated to foot traffic. It

has also become a place for leisure, get-togethers, and enjoyment. The area around Banpo Hangang Park is bustling with people in every season except winter. As spring arrives, people flock to Jamsugyo, resembling the blossoming flowers and fresh leaves on the rejuvenated branches. The vibrant music and the colorful fountain create a festive atmosphere, making every day feel like a celebration at Jamsugyo and Banpo Hangang Park. The bridges spanning the Hangang are not merely architectural marvels. The abundance of songs dedicated to them is a testament to the myriad of moments and emotions people have encountered in their midst. What transformations and memories lie in store for Jamsugyo? Only time will reveal the narratives that will illuminate the future.

From Raw Bamboo to Finest Weave: The Delicate Craft of Yangtae





The Confucian scholars of Joseon valued beauty that was simple but not threadbare, elegant but not extravagant. They eschewed excessive adornment but remained attuned to styles and trends. One subtle technique for personal expression was through the understated decoration of less conspicuous parts of their hats, or *gat*. Of these techniques, the changing width of the brim—or *yangtae*—was especially noteworthy, as the *gat*'s unique elegance mostly resides in the brim's style and craftsmanship. The term “gat” broadly refers to traditional Korean men's headwear. However, it typically denotes the type of hat worn predominantly by Confucian scholars, known as *heungnip* (black hat). If you have ever watched a historical drama set in the Joseon era, you will have seen this black hat, recognizable by its long cylindrical crown and wide encircling brim. The primary materials used to make the *gat* are bamboo and horsehair, with the former used for the brim (*yangtae*) and the latter for the crown (*chongmoja*).

Gat crafting, referred to as *gannil*, involves three distinct processes, each performed by specialized artisans: forming the crown, weaving the brim, and assembling and finishing the hat with silk attachments and a lacquer finish. Jeju Island has long had plenty of bamboo and horses, providing a wealth of raw *gat*-making materials. This abundance made *gat* crafting a valuable occupation for Jeju women. The presence of many village workshops known as *yangtaecheong*, and the fact that *yangtae* supplied by Jeju merchants to mainland workshops were specifically referred to as “Jeryang” – or “*yangtae* from Jeju” – are testaments to the island's significance in the production of these hat brims. Jang Sun-ja, a *yangtae* artisan, was born and raised in Doryeon-dong, Jeju City. The area of Jocheon-eup, where Doryeon-dong is located, was a central hub for *yangtae* production and had a number of *yangtaecheong* workshops. Jang Sun-ja's mother, Go Jeong-saeng, was the most skilled artisan in the area. “*Yangtae* was



in great demand at the five-day markets. My mother took only custom orders,” she recalls. Thanks to her exceptional skill, which meant that she never struggled to generate sales, Go was able to focus exclusively on crafting. In 1964, gat crafting became the first traditional Korean craft to be designated a National Intangible Cultural Heritage. The recognition of Go Jeong-saeng as a holder of this title in 1980 appears to have been part of the nation’s efforts to preserve this fading cultural heritage, which was at risk of disappearing as modernization took

hold. Sometime after her mother, Go Jeong-saeng, was designated a National Intangible Cultural Heritage, Jang Sun-ja, at 43, tried her hand at the intricate task of *geolmok* (preparing bamboo for making yangtae). While she was familiar with weaving yangtae from helping her mother since childhood, she was inexperienced with the crucial initial task of extracting the threads. “Shall I scrape the bamboo to make the threads?” she asked, to which her mother responded, “Can you really do that? Thank you!” It was at that moment



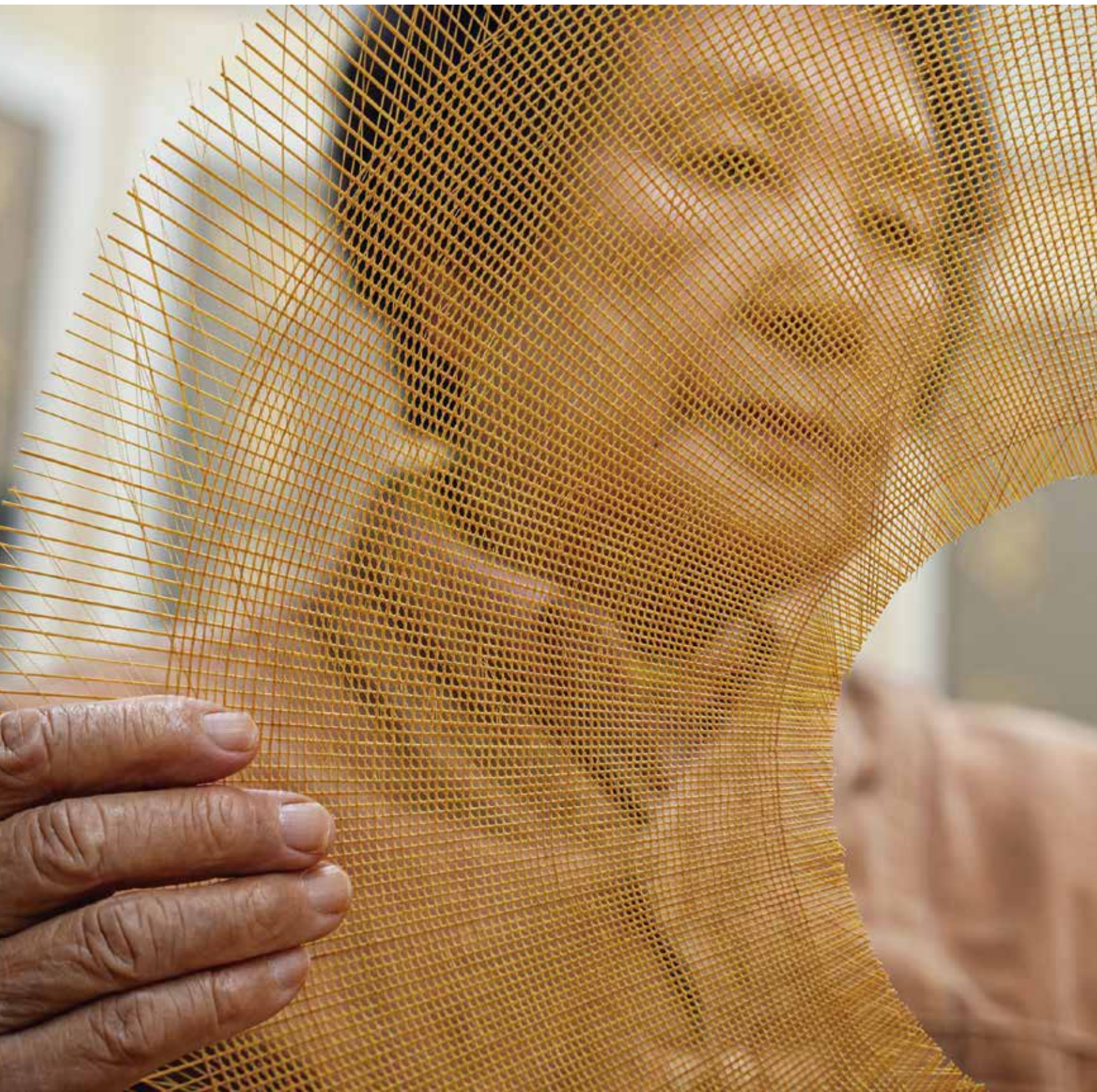
that she felt a deep desire to help her aging mother and continue the craft at which her mother was a master. Yangtae is made by weaving *daeori*, or bamboo threads. The process of making *daeori* begins with *geolmok*—scraping off the soft inner fibers from properly split bamboo sections with a knife, leaving only the outer surface. Once *geolmok* is completed in this fashion, the scraped bamboo section, known as *geulgeundae*, is as thin as paper. Subsequently, the *geulgeundae* must be steamed in a large pot for five hours, allowed to dry completely, and then soaked in water for at least twenty hours. It is then boiled with wood ash in a pot lined with wood.

Once these steps are completed, the threads can be extracted. Using only the sensitivity of their fingertips, artisans make precise incisions every millimeter to ensure the bamboo splits properly. They then scrape along these cuts to pull out the threads. This requires a consistent, determined effort to produce good-quality threads. From one piece of scraped bamboo, between 50 to 70 threads can be extracted, each thinner than a human hair.

Daeori is made in eight different thicknesses because the weaving of *yangtae* requires threads of different thicknesses for each phase of the process. Once a *daeori*-woven frame, called *ssalna*, is placed onto a round board, the weaving begins with three strands of *daeori*. It is not simply about circling around; finer threads are used inside, with progressively thicker threads used toward the outside. This meticulous weaving requires constant attention to maintain the overall balance, making it a demanding task that requires great skill.

The final step in the weaving process involves inserting the *bitdae*, a reinforcing thread. This *bitdae* is added diagonally to make the *yangtae*—already a tightly woven grid—even denser and stronger. Due to the fineness of the grid, a suitably thin bamboo needle, called *meoreok*, is used to facilitate the challenging insertion of the thin thread. Once this particular reinforcement process is complete, a thin layer of glue is







applied to finish the yangtae.

The completed yangtae must now undergo a process known as *ipja*, which involves connecting the crown and finishing it off to create a complete gat. Since crafting the brim and crown, as well as the *ipja* process, use different materials and techniques, each is handled by specialized artisans. “Yangtae is the most challenging,” Jang Sun-ja says, “because you have to make the materials yourself.” The irony that even a seemingly perfect work of art is inherently imperfect makes the work of a yangtaejang (craftsperson of brims for traditional hats) feel philosophical and beautifully profound. Master Jang Sun-ja was designated a master of National Intangible Cultural Heritage in 2000, eight years after the death of her mother, Master Go Jeong-saeng. Now, more than twenty years later, she has reached the age her mother was at her passing. Master Jang’s younger daughter, Yang Geum-mi, is following in her footsteps, just as Master Jang did with her own mother, continuing the journey of those yangtae artisans before her. The deep connection to yangtae, originating from Jang’s grandmother, Kang Gun-il, has spanned over 100 years and four generations.

The Gat Exhibition Hall, built in 2009, is a testament to Master Jang Sun-ja’s dedication to continuing her revered mother’s legacy. It also represents the effort to preserve the history of Korean hats. At the entrance to the exhibition hall, visitors are welcomed by a photograph of her mother, Master Go Jeong-saeng, weaving yangtae.



A Celebration Steeped in the Spiritual Heritage of Gangneung



Daegwallyeong Ridge

In any discourse about the Gangneung Danoje Festival, Daegwallyeong is invariably mentioned first. Through the vicissitudes of the ages, this mountain ridge has stood as a stalwart guardian over the hearts of the people in the Yeongdong (East of the Mountains) region of Gangwon-do. Our forebears believed that Gangneung and its inhabitants were protected by gods within the sacred and mighty Daegwallyeong, for whose communion they engaged in a joyful celebration to express their gratitude.



Millennium

The Gangneung Danoje Festival is often heralded as the “Millennium Festival.” According to the History of Goryeo, in 935, during the reign of Taejo, a general who aided the king in vanquishing enemy forces performed a ritual at Daegwallyeong prior to achieving a pivotal victory. This episode, the earliest documented instance of the Gangneung Danoje establishes its reputation as a millenary festival.



Divine Guardians

As previously noted, the Gangneung Danoje Festival serves as a jubilant celebration venerating Gangneung's tutelary deities. At the heart of this reverence is the State Preceptor God (*Guksa Seonghwangsin*) and the State Preceptor Goddess (*Guksa Yeoseonghwangsin*), both historical figures revered by the people of Gangneung. The State Preceptor, Beomil, is renowned for his significant contributions to the spread of *Seon* (Zen) Buddhism,

Korea's most prevalent Buddhist sect. Legend holds that he was born to a maiden from Haksan village in Gangneung, who conceived him after drinking water from the Seokcheon spring—an event commemorated by the still-existing Haksan village and Seokcheon well in Gangneung. The story of the State Preceptor Goddess, known as Lady Jeong, involves her tragic estrangement from her father after being captured by a tiger sent by State Preceptor Beomil.

The reasons these two divine guardians



of Gangneung are revered lie in stark contrast with each other: one is celebrated for his outstanding achievements, while the other is remembered for her tragic fate. This symbolizes the spirit of the Gangneung Danoje in that it demonstrates the community's warm-hearted empathy for an ordinary person who suffered misfortune as well as their respect for a great figure they can rely on. This blend of respect and empathy renders the Gangneung Danoje a truly unique festival.

Sacred Liquor

The Gangneung Danoje Festival begins with the preparation of *sinju*, or “sacred liquor,” made for the deities that protect

the community. *Sinju* is crafted from rice, known as *sinjumi*, which was donated by the residents of Gangneung as an expression of their wishes. In 2023, approximately 6,000 households contributed *sinjumi*, amounting to a total of 20 tons. Contributors receive vouchers that can be exchanged for a bottle of the special brew during the festival. After brewing, a portion of the *sinju* is offered to the deities during rituals, while the remainder is shared with tourists throughout the festival. None of the *sinju* is available for purchase. It is regarded as a creation of both the tutelary deities and the devoted citizens of Gangneung – a priceless drink imbued with spirituality and warmth.



Yeongsin-Haengcha and Sintongdaegil Parades

The State Preceptor God and Goddess reside in separate locations throughout the year. However, as the Gangneung Danoje Festival approaches and the brewing of sinju begins, the spirit tablet symbolizing the State Preceptor God is moved to the abode of the State Preceptor Goddess. Upon onset of the festival, the tablets representing the State Preceptor couple are transferred in a vibrant “deity-welcoming parade” called Yeongsin Haengcha to an altar set up for the Danoje. Numerous residents join this procession, carrying Dano lanterns to honor and welcome the divine spirits.

The Yeongsin Haengcha is immediately followed by the Sintongdaegil parade, which features dynamic street performances depicting each village’s legends or specialties. Villagers contribute creative ideas, make props, and participate in these performances. Recognized as the essence of Korean street performance, the Sintongdaegil parade, together with the Yeongsin Haengcha, attracts over 50,000 spectators annually. The arrival of these parades at the festival venue is celebrated with welcoming songs, and the festival is officially commenced with the enshrinement of the State Preceptor God and Goddess at the Danoje altar.



Attractions of the Gangneung Danoje Festival

The Gangneung Danoje Festival unfolds over eight days with an array of more than seventy programs, including a variety of rituals dedicated to the deities, high-caliber performances by both domestic and international artists, local artist extravaganzas, traditional Korean folk games, and a cultural village where visitors can immerse themselves in the seasonal customs of Dano. Among the festival's highlights are the Gwanno (government slaves) Mask Drama, Dano gut rituals, and

the vibrant *nanjang* open-air market. The Gwanno Mask Drama is a signature theatrical performance, with a cast that includes *yangban gwangdae* ("noble clown"), *somaegaksi* ("young lady"), two *jangjamari* ("sack wearers"), and two *sisittaktagi* ("meddlers"). The plot revolves around the romantic entanglements, misunderstandings, and eventual reconciliation between Yangban Gwangdae and Somaegaksi. Performed entirely through body language, this drama transcends language and age barriers, making it universally enjoyable.



Another highlight of the Gangneung Danoje is the Dano gut rituals, which are shamanic ceremonies designed to welcome and honor the spirits. The festival features over twenty different types of gut rituals – each accompanied by sincere wishes and prayers – including those for household ancestors and their descendants as well as for comforting the deceased and warding off illnesses. Visitors often bring their worries and troubles for prayer and resolution when these Dano gut rituals are performed at the festival altar.

The unique nanjang open-air market is a popular attraction during the Gangneung Danoje. It ranks among the largest of its kind at any festival in Korea, attracting visitors and residents alike, day and night, with its wide variety of goods and food. In the past, married daughters who could rarely visit their parental homes would reunite with their mothers at the Dano nanjang. Though times have changed, the people of Gangneung still look forward to seeing familiar faces at this festive market.

Gangneung Danoje Festival –A UNESCO Intangible Cultural Heritage, and the Dano Genes

Although Dano is celebrated across many regions in Korea, in 2005, it was the Gangneung Danoje festival, and not the Dano tradition itself, that was designated a UNESCO Intangible Cultural Heritage, making it the first festival to be so recognized.

This honor serves as an acknowledgement

of the festival’s unique identity as a ritualistic celebration of the community’s communion with its guardian deities. In addition, the dedication and passion of the people of Gangneung, who cherish and love the Gangneung Danoje, must have played a critical role in receiving this distinction.

In Gangneung, terms like “Dano outfit” and “Dano holiday” are still commonly used.

Companies often provide bonuses for Dano and grant time off so employees can enjoy the festivities. It is also quite customary for schools to organize field trips or excursions to the Dano market.

The Gangneung Danoje festival attracts over 600,000 visitors every year. Though the festival presents many joyful moments, it can also be too crowded and chaotic.

Nevertheless, for the people of Gangneung, the phrase “because it’s Dano” explains everything. They embrace and enjoy every situation simply because of this fact. Dano has naturally been a part of the lives of Gangneung residents since their childhood, and today, we say that Gangneung people have “Dano genes.” This intrinsic connection to Dano serves as the driving force behind the Gangneung Danoje.

The theme for the Gangneung Danoje Festival in 2024, the Year of the Dragon, is “Soar, Dano,” and was chosen in the hope that both the people and the Gangneung Danoje Festival will soar like the dragon. Why not let the vibrant spirit and lively atmosphere of the Gangneung Danoje Festival captivate you? You are most welcome to join in.



National Heritage:

A New Name for a Broader Scope

The Cultural Heritage Administration has been reborn as the Korea Heritage Service. In the past, the governance of cultural heritage was guided by the Cultural Heritage Protection Act of 1962, which specifically emphasized “cultural properties.” However, a significant evolution has taken place. The administrative framework has shifted towards the K-Heritage System following the enactment of the Framework Act on National Heritage, effective from May 17, 2024. This transformation not only overcomes the constraints of the old terminology but also brings it in line with global standards.

The K-Heritage System involves redefining and reclassifying, as seen in the change from “cultural properties” to “national heritage.” The

previous term, “cultural properties,” could be seen as focusing on objects or commodities, which made it awkward to apply the term to natural or intangible cultural heritage. With the global standardization of UNESCO’s classification system, it became essential to adopt these international standards to promote our heritage globally as well as reflect the diverse changes over the years. In accordance with the UNESCO heritage classification system, national heritage has been categorized and organized into three types: cultural, natural, and intangible cultural heritage. Statutes have been amended or newly legislated accordingly. The Korea Heritage Service has also been reorganized to establish a comprehensive system aimed at enhancing systematic and

effective protection and management of national heritage.

We have developed forward-looking policy objectives with the primary goal of maintaining and enhancing the value of our national heritage. We are guided by fundamental principles such as public participation, sustainability, and regional development. While conservation will continue to be a focus area, we will also put more effort into initiatives that involve the public in appreciating and advancing our national heritage. To ensure that every citizen can enjoy the national heritage of the country, the Korea Heritage Service will enhance its efforts to facilitate their access by disadvantaged groups and improve education and awareness. Furthermore, we will promote the development of content related to

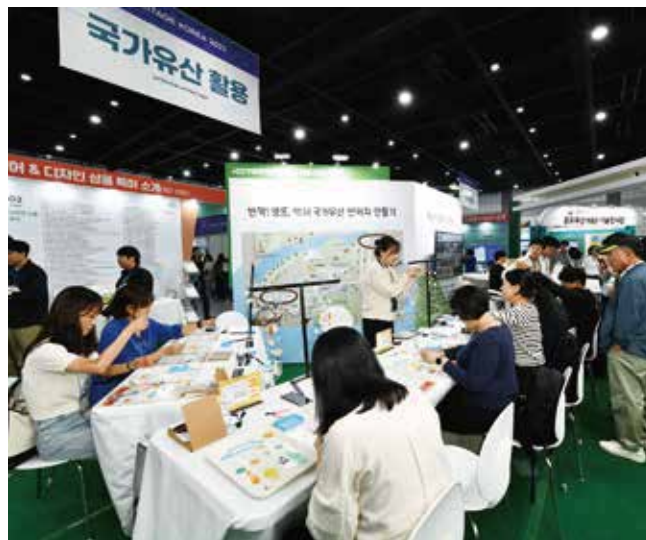
national heritage and lay the foundation on which industries that create and capitalize on new values can grow.

Additionally, we have expanded our protection system from covering only designated or registered heritage to including undesignated heritage and heritage with future value. In response to the global climate crisis, we will investigate the impacts of climate change on national heritage, diagnose the challenges, and develop strategies to mitigate these effects.

The Framework Act on National Heritage stipulates that December 9 of each year is to be designated National Heritage Day. Also, it provides the basis for establishing a vision for the future of national heritage aimed at achieving future-oriented policy objectives. The Korea Heritage Service has defined this vision as “National Heritage: Our Shared Legacy for the Future” and has established “adding new value, preserving social value, and sharing the value of diversity” as its strategic objectives. There are six strategies for achieving these objectives.

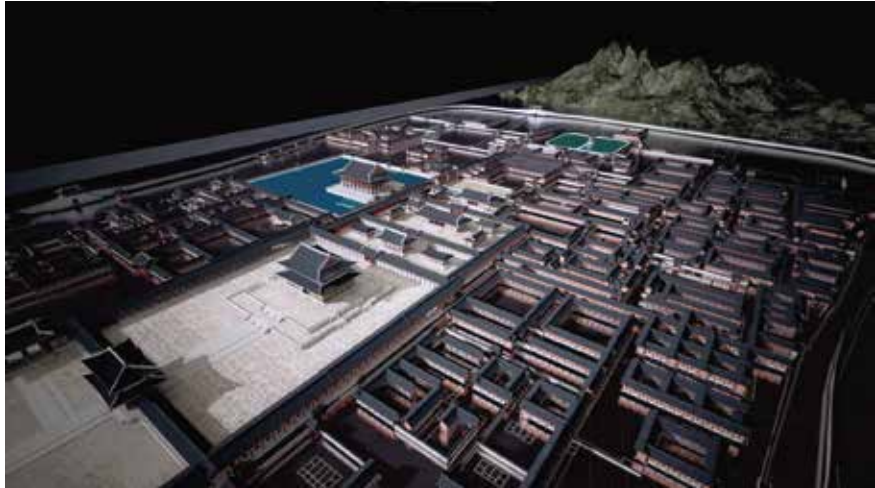
1. Promote New Growth Engines for National and Regional Development

We will enact laws to support startups and business growth, leveraging national heritage as a new driver of economic growth. Efforts will include standardizing traditional materials for integration with modern technologies. Additionally, we will encourage action to allow visitors of national heritage sites to enjoy discounts at various cultural and lodging facilities, as well as restaurants. There are also plans to utilize these heritage spaces for state functions, national holidays, and an array of other activities.



2. Use Technology to Improve Access to and Conservation of Heritage

We aim to build a platform that enables the extensive digital data of national heritage to be leveraged in policy-making, education, and industry. An open data policy will be promoted to facilitate this integration. Our digital services will be designed to provide access to all citizens, including seniors, children, and those with disabilities, ensuring inclusivity in service delivery. Additionally, we will use AI to analyze the impact of construction activities around national heritage sites.



3. Create a Harmonious System to Protect Both Heritage and Life

We plan to develop comprehensive management strategies for areas surrounding national heritage sites, ensuring that the integrity and value of these locations are preserved in harmony with community needs. To mitigate impacts on the public during development, we will survey regions likely to contain buried cultural heritage and provide financial support for heritage assessments in densely populated areas undergoing construction. Furthermore, we will identify and catalogue heritage sites not yet designated or registered, establishing a systematic management database to safeguard these assets.





4. Move Beyond Crisis to Sustainable Value

We are committed to digitalizing data on climate change-induced damage to national heritage and archiving original records digitally. Our proactive strategy for climate change adaptation includes establishing tailored management systems that enhance the conservation environment for cultural heritage and secure biodiversity and genetic resources for natural heritage. Additionally, to address aging within the intangible cultural heritage sector, we are planning to relax the rigid succession requirements. We also plan to establish specialized training institutions to develop the next generation of craftsmen in heritage restoration.



5. Bring National Heritage to All

To promote access to national heritage among the public, we are intensifying our support for socially vulnerable groups and leveraging 3D, graphic, and visual effects technologies for a diverse range of experience opportunities. We aim to expand educational initiatives on national heritage in both schools and community settings. Additionally, we will enhance funding options, including engaging the public in crowdfunding and expanding corporate patronage of the arts, known as *mécénat* activities.

6. Share K-National Heritage with the World

We will introduce and implement World Heritage Impact Assessments to safeguard the value of Korea's heritage on a global scale. Furthermore, we will establish overseas bases to facilitate the repatriation of our national heritage and advance collaborative policies targeting heritage that shares historical and cultural values with other nations. Our international development cooperation via official development assistance (ODA) will expand to regions such as Africa and Latin America, and we will pursue the inclusion of our heritage names and concepts in dictionaries around the world to ensure they are recognized and used internationally.

The transformation of our heritage management into a national heritage system that meets global standards, along with corresponding institutional enhancements, will be pivotal in effectively protecting and advancing our national heritage. The Korea Heritage Service is committed to building upon the vision for the future of these national assets to develop and implement diverse policies, ensuring that the benefits and values of our heritage are shared with the public, both now and in the future. We are also committed to refining an integrated management system for national heritage, positioning Korea as a global leader and international model of effective heritage management.



Educational Packages for Children Delivered to Korean Schools in Europe



The National Palace Museum of Korea, an affiliated organization of the Korea Heritage Service and located in the Gyeongbokgung Palace area near the Gwanghwamun Gate—a prominent national landmark in Seoul—is a specialized museum dedicated to the royal families of the Joseon Dynasty and the Korean Empire. It organizes and hosts a variety of exhibitions centered on themes such as palaces, court paintings, rituals, and courtly life. The museum also offers a range of educational programs designed to engage both children and adults, emphasizing the significance of royal cultural heritage.

For nearly two decades, the National Palace Museum of Korea has been at

the forefront of educational initiatives, mainly through its programs linked with the Korean School Network maintained by the Overseas Koreans Foundation. As we look to the future, we are committed to furthering the dissemination of traditional Korean history and culture among children of the Korean diaspora.

Beginning in 2024, the museum plans to systematically enhance the accessibility and enjoyment of its royal cultural content. A joint initiative with the European Association of Korean Schools will create and distribute educational packages tailored to various age groups. The museum plans to expand these offerings to the Americas, Asia, and Africa in the

future.

The National Palace Museum of Korea is dedicated to developing support measures that enable overseas students of Korean heritage to thrive as prominent contributors in their resident countries while maintaining their Korean identity. By integrating these goals into its educational programs, the National Palace Museum of Korea seeks to instill a deep sense of pride in traditional Korean culture. These efforts are designed to align the personal development of these students with the broader progress of the Republic of Korea itself.

Date of Publication

June, 2024

Published by

Korea Heritage Service, Republic of Korea

Publication Management

Park Hyungbin, Director of International Cooperation Division

Content Coordination

Park Gayeon, Kang Jeongyun, Lee Seungeun

Design · Editing

A.P.C

Translated by

Park Joon-Young

Edited by

David Crofton

Reviewed by

Robert J. Fouser, Cho Hye-young

Printed by

Screengraphic

Korea Heritage Service

189 Cheongsu-ro, Seo-gu,
Daejeon, Republic of Korea

Tel 82-42-481-4865

Fax 82-42-481-4871

Contact sarahlee87@korea.kr

Website www.koreanheritage.kr

Korea Heritage Service, 2024

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

Copyright © Korea Heritage Service



Korea Heritage Service

www.koreanheritage.kr

ISSN 2005-0151

Government Publications Registration

Number 11-1550000-000639-08