



Korea
Sparkling

KOREAN

CULTURAL INSIGHTS



KOREA
TOURISM
ORGANIZATION
www.tour2korea.com

"An Hour of free Time Before Departure"

Duty Free Korea makes your trip more enjoyable.



From luxury goods to souvenirs, duty free shopping has everything -
Visit Duty Free Korea!

Duty free shopping is now made even more convenient through Duty Free Korea online!
Shop for everything from luxury goods to clothing, cigarettes, liquor, and specialty products.

Proceeds from Duty Free Korea are invested into the development of Korea's tourism industry.

Duty Free Korea direct management stores

• Incheon International Airport 032-743-2100 • Gimhae Airport 051-743-1111 • Gimhae Airport 051-743-1111 • Incheon Port 1 032-777-0074 • Incheon Port 2 032-777-0074 • Incheon Port 3 032-777-0074 • Incheon Port 4 032-777-0074 • Incheon Port 5 032-777-0074 • Incheon Port 6 032-777-0074 • Incheon Port 7 032-777-0074 • Incheon Port 8 032-777-0074 • Incheon Port 9 032-777-0074 • Incheon Port 10 032-777-0074

■ KTO Duty Free Card : Tel 032-743-2100 / Fax 032-743-2100 ■ Duty Free Korea Customer Satisfaction Center : Tel 032-743-2000

KOREAN CULTURAL INSIGHTS

Korea is a beautiful mountainous peninsula stretching south from Northeast Asia. During their 5,000-year history, the Koreans have created an outstanding culture, and their uniqueness resonates throughout the land.



● Cover Picture

A genre painting, "Dancing Child", also known as Treasure No. 527, is at the possession of the National Museum of Korea.

C O N T E N T S



KOREA, KOREANS AND KOREAN CULTURE

Cultural Lore and Artistic Flair	4
History of Korea	8

HISTORICAL VESTIGES

Relics in the Goguryeo Region	12
Relics in the Baekje Region	16
Relics in the Silla Region	20



TRADITIONAL ARTS

Music	26
Dance	30
Folk Games	34



THE KOREAN AESTHETIC

Painting	40
Crafts	44
Artistic Sensibility	48
Ceramics	52



WORLD CULTURAL HERITAGES OF KOREA

Jongmyo Shrine	58
Changdeokgung, the Palace of Illustrious Virtue	60
Bulguksa, the Temple of the Buddha Land, and Seokguram Grotto	62
Depositories of Tripitaka Koreana at Haeinsa Temple	64
Hwaseong, the Brilliant Fortress	66
Gyeongju Historic Area	68
Dolmen Sites in Gochang, Hwasun and Ganghwa	70



KOREAN HERITAGES IN UNESCO'S MEMORY OF THE WORLD

Hunminjeongeum, Proper Sounds to Instruct the People	72
Joseonwangjosillok, Annals of the Joseon Dynasty	73
Baegunhwasang Chorokbuljo Jikjisimcheyojeol (Vol. II), Anthology of the Teachings of Zen Buddhist Priests	74
Seungeoongwon Ilgi, the Diaries of the Royal Secretariat	75



TRADITIONAL LIFESTYLE

Residences	78
Gardens	80
Dress	82
Essential Recipes	84
Kimchi	86
The Art of Tea	88



TRADITIONAL THOUGHT

Korean Shamanism	90
Korean Buddhism	94
Templestay	102
Korean Confucianism	104



INGENIOUS INVENTIONS

Science and Technology of Olden Days	108
Hangeul, the Korean Alphabet	109
The Art of Movable Metal Type	110
Geobukseon, the Turtle-shaped Warship	111

HIGHLIGHT

National Museum of Korea	112
National Palace Museum of Korea	117
The DMZ, a Land of Life	118



FESTIVALS

Major Festivals of the Lunar Calendar	122
Gangneung Danoje Festival	124

KTO Offices	126
-------------	-----

● Acknowledgement

The KTO would like to thank the following organizations for their contributions to the publication of this material.
The Committee of Icheon Ceramics www.ceramic.or.kr, 031-635-7976 **Community for Buddhist Temple Stay** 02-732-9925, www.templestaykorea.com **Dolbegae** www.dolbegae.co.kr, 031-955-5050 **Foundation for the Preservation of Cultural Properties** www.fpcp.or.kr **Kim Hye Soon** (an assistant *Maedeupjang*, Important Intangible Cultural Property No. 22 — *Maedeup* decorative knot making) **Lee Young Hee Hanbok** www.leeyounghee.co.kr **National Museum of Korea** www.museum.go.kr, 02-2077-9000 **National Palace Museum of Korea** www.gogung.go.kr, 02-3701-7500



CULTURAL LORE AND ARTISTIC FLAIR



A human face sculpted
into a roof tile from the 7th
century Silla Kingdom

The Korean Peninsula stretches south from the center of the northeastern coast of Asia. The country has a land area of approximately 220,000 km² and a coastline dotted with some 3,400 islands.

Korea is currently the only nation on the globe remaining ideologically divided. The 70 million people in South and North Korea dream of reunification. During the historic summit meeting held between the leaders of South and North Korea in 2000, significant steps have been taken toward cooperation and a lasting peace.

The word “Korea” refers to both North and South Korea, but here in the South, it usually means the Republic of Korea, which has a population of 47 million, of which 10 million live in the capital, Seoul. The city of Seoul boasts a 600-year history, and in 1988 it became recognized throughout the world as the host of the 24th Summer Olympics. Korea again became the focus of worldwide attention when it co-hosted the 2002 FIFA World Cup soccer tournament with Japan. The world was impressed with the brilliant achievement of the Korean World Cup team, which reached 4th place in the finals, and the millions of Korean fans who cheered them on passionately.

The national flower of Korea is the *mugunghwa* (the Rose of Sharon). Its beautiful blossoms remain in bloom for a long time and is often used to describe the



Taegeukgi, the national flag of Korea, features a blue and red yin-yang symbol in the center on a white background with a black trigram in each corner.



dauntless spirit of the Koreans, who have overcome many hardships.

The national flag of Korea is called the Taegeukgi or “Yin-Yang Flag.” With a blue and red yin-yang symbol on a white background and black trigrams in each corner, the Taegeukgi embodies the philosophy of the Korean people. The white background is a symbol of peace and also stands for the purity and homogeneity of the Korean people as well as the white clothing traditionally worn by commoners. The blue and red yin-yang symbol at the center of the flag stands for the eternal duality from which all life derives its existence. The trigrams in each corner represent heaven, earth, fire, and water, and their philosophical derivatives.

Korea has a beautiful natural environment. From the olden days, Koreans referred to this landscape as *geumsu gangsan* (a golden tapestry of rivers and mountains). The wonder of this terrain presents in each season a different prospect of picturesque scenery. Korea enjoys all four seasons with a longer winter, shorter summer and even shorter spring and autumn. The rainy season takes place in July in Seoul and the central regions and in August further north. In Seoul, for example, 60% of the annual rainfall occurs between June and August with 30% in July alone. This climate has had a direct influence on the lifestyle of Koreans in such aspects as the location of settlements and economic activities. Although there is



Seasonal sketches of spring, summer, autumn and winter in Korea

some regional variation, the production of food, clothing and housing in Korea has been designed to defeat the cold of winter and the heat of summer.

The traditional dress of the Korean people is the *hanbok*. The winter *hanbok* is stuffed with cotton and the trousers are tied with bands at the ankles to better insulate the body while the summer *hanbok* is made of starched hemp cloth or ramie to maximize the diffusion of body heat.

Korean food has also developed in response to the climate. In regions where the winter is long, special preservation techniques for vitamin-rich vegetable recipes have evolved. Kimchi is the most common example of fermented Korean food and the fact that kimchi becomes saltier as one moves from the cold north to the warmer south is also closely related to the climate.

The influence of the climate is also seen in Korea's distinctive architecture. Traditional Korean houses are equipped with *ondol* (underfloor hypocaust heating) for the winter, and the roofs are low, the rooms small, and the walls thick. Windows and external doors are few and small and often made in two layers. This style of domestic architecture clearly developed from the focus on conserving heat during the long winter. Traditional Korean houses have an open wooden-floor hall where the family spends much of their time in the summer. While the living room is usually located at the center of the main building, the room for receiving guests is in a separate building. The kitchen is also separate and has various functions in addition to cooking. Traditional Korean houses can be classified by their roofing material: thatch, tile, wood or stone. The main material used to frame houses is



Gilt bronze banner
staff with dragon head

wood, but earth and stone are also important.

Although Korea developed an agrarian culture early in its history, the mountainous terrain gave a relatively small margin of arable land. The main crop has been rice, which requires a level field for flooding but on gently sloped land, and at the foot of mountains, dry fields have also been created. For ages, the staples of everyday meals have been the rice grown in paddies and the barley, grains, and vegetables produced in dry fields. Today, along with the traditional crops, Korean farmers raise a variety of products including livestock, flowers, fruit and, near the sea, aquaculture products.

In recent times, Korea's economy has been considerably restructured. Since the 1960s, Korea has changed from an agriculture-dominated economy to one based on rapid industrialization. The country has gone through a revolutionary change, boosting the electronics, shipbuilding, communications and automobile industries, which has made it a model for national development worldwide. In the information technology and communications industries in particular, Korea today stands at the global forefront.

Over their long history, Koreans have created an outstanding culture and their unique cultural properties can be found throughout the peninsula. Koreans value learning and have earned a reputation for diligence and dedication. It was perhaps due to these traits that they were able to foster a vibrant culture that thoroughly adapted to their natural surroundings.

HISTORY OF KOREA

Human life on the Korean Peninsula can be traced back to the Paleolithic era about 600,000 years ago. The earliest state developed when a league of several tribes came together to form the Gojoseon (Old Joseon) Kingdom around the 10th century BC. Gojoseon fell to an invasion by Emperor Wudi of the Han Dynasty of China in 108 BC, after which emerged various walled tribal states. As their political power strengthened, these tribal states developed into Goguryeo, Baekje and Silla — the Three Kingdoms.

In the mid-7th century, Silla defeated Baekje and Goguryeo to unite the territories of the former Three Kingdoms and lay the foundation for a unified nation. To the north in Manchuria, refugees from Goguryeo established the state of Balhae, which sustained the cultural tradition of Goguryeo over the next 200 years.

Afterward came the Later Three Kingdoms period in which Silla struggled with Later Baekje and Later Goguryeo, and in the process, the Goryeo Dynasty (AD 918–1392) was established to reunite the nation and overcome the injustices of Silla society.



The mural in the Tomb of the Dancers of the Goguryeo Kingdom vividly depicts valiant spirits in a hunting scene



However, in the late Goryeo period, warlords such as Yi Seong-gye came to the fore in collusion with a powerful new gentry, and together they were eventually able to topple the Goryeo regime and seize sovereignty for themselves, founding the Joseon Dynasty (1392–1910).

Joseon established a new framework for the country utilizing the Confucian ideals of virtue and various reforms aimed at providing a secure livelihood for the people and economic and military strength. However, with the changing political situations in neighboring countries, Joseon suffered invasions from China and Japan from the latter half of the 16th century.



The main room of Independence Hall located in Cheonan, Chungcheongnam-do

In 1910, Japan, which borrowed much of its culture from Korea since ancient times, ended the Joseon Dynasty by political subterfuge and violence. Koreans were forced to accept Japanese colonial rule. During this harsh regime, a provisional government of Korea was established overseas while within the country, Koreans

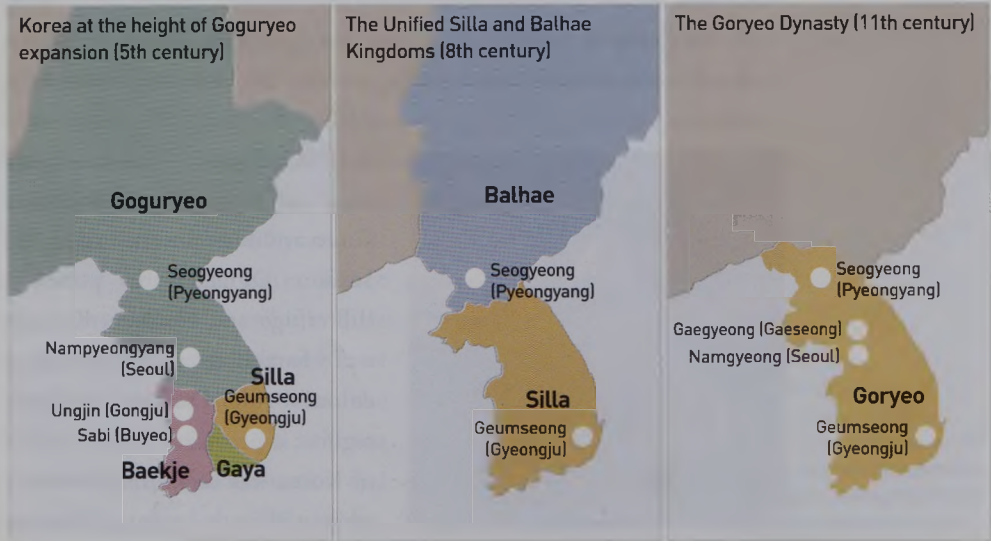
from all walks of life took part in nationalistic movements. Finally, with the surrender of Japan to the Allied Forces on August 15, 1945, Korea was liberated from 35 years of colonial rule. In the takeover, however, the Allies divided the peninsula at the 38th parallel under Soviet and American trusteeships. Thus, in the interests of the superpowers, the Republic of Korea was established in the south and the Democratic People's Republic of Korea in the north in 1948.

The ideological confrontation between the North and the South eventually triggered the Korean War, which broke out on June 25, 1950. The North Korean army attacked the South, plunging the entire country into a fratricidal war. The war continued for three years, ending on July 27, 1953. The wartime front line became the truce line that remains to this day.



Map of the Joseon Dynasty

Maps of the Three Kingdoms, Balhae and Unified Silla, and Goryeo



WORLD CHRONOLOGICAL TABLE

	KOREA	CHINA	JAPAN	THE WEST
B.C.	Gojoseon (Ancient Joseon)	Bronze Age	Jomon Period	Early Mesopotamia Egyptian Kingdoms
2000		Shang Dynasty (1766 - 1122) Zhou Dynasty (1122 - 256)		
1000	Bronze Age	Spring and Autumn Era (770 - 476)		Founding of Rome (735)
500	Iron Age Buyeo	Warring States Era (475 - 221) Qin Dynasty (221 - 206) Former Han Dynasty (206 B.C. - 9 A.D.)	Bronze Age Yayoi Period	Socrates (469 - 399) Alexander the Great (356 - 323) First Punic War (264 - 241) Second Punic War (219 - 201)
200	Confederated Kingdoms of Samhan (Three Han States)			
100	Three Kingdoms: Silla (57 BC - 935 AD) Goguryeo (37 BC - 668 AD) Baekje (18 BC - 660 AD)			
A.D.	Gaya (42 - 562)	Later Han Dynasty (26 - 221)		Birth of Christ
200		Three Kingdoms (220 - 280)	Iron Age	
300		Jin Dynasty (265 - 280)	Tumulus Period	Christianity adopted as the state religion of Roman Empire (392) Roman Empire divided (395)
400		Northern & Southern Dynasties (420 - 581)		Anglo-Saxons established in Britain (449)
500		Sui Dynasty (581 - 618)	Asuka Period (552 - 645)	Mohammed (570 - 632)
600	Unified Silla Kingdom (676 - 935) Balhae Kingdom (698 - 926)	Tang Dynasty (618 - 906)	Nara Period (645 - 794)	Hegira (622) and beginning of Islamic era
700			Heian Period (794 - 1185)	
800				Charlemagne crowned first Holy Roman Emperor (800)
900	Goryeo Dynasty (918 - 1392)	Five Dynasties (906 - 960) Song Dynasty (960 - 1279)		
1000				First Crusade (1096 - 1099)
1100			Kamakura Period (1185 - 1392)	
1200		Yuan Dynasty (1279 - 1368)		Magna Carta (1215) Marco Polo (1254 - 1324)
1300	Joseon Dynasty (1392 - 1910)	Ming Dynasty (1368 - 1644)	Muromachi (Ashikaga) Period (1392 - 1568)	The Hundred Years' War (1338 - 1453)
1400				Gutenberg's Press (1492) Columbus discovers America (1492)
1500			Momoyama Period (1568 - 1615)	The Thirty Years' War (1618 - 1648)
1600		Qing Dynasty (1644 - 1911)	Tokugawa Period (1615 - 1867)	
1700				American Independence (1776) French Revolution (1789 - 1793)
1800	Daehan Empire proclaimed (1897)		Meiji Period (1868 - 1912)	American Civil War (1861 - 1865)
1900	Annexation by Japan (1910) Establishment of the ROK (1948) Korean War (1950 - 1953)	Establishment of the ROC (1912) Establishment of the PRC (1949)	Taisho Period (1912 - 1926) Showa Period (1926 - 1988) Heisei Period (1989 -)	World War I (1914 - 1918) World War II (1939 - 1945)



RELICS IN THE GOGURYEO REGION

Gwanggaetodaewangbi Monolith

Goguryeo was founded by King Jumong near Zolmon, China (Huanren), in 37 BC. King Yuri, the 2nd king of Goguryeo, moved the capital to Gungnaeseong Fortress, and during the reign of King Gwanggaeto, its 19th king, Goguryeo became the most powerful state in Northeast Asia, its territory encompassing the central and northern part of the Korean Peninsula and the northeast region of China. However, Goguryeo exhausted its resources after 70 years of war against the Sui Dynasty of China by the 7th century and collapsed under the onslaught of the allied forces of the Tang and Silla nations in 668 AD.

The great nation of Goguryeo used parts of the cultures of China and the nomadic groups of the northern plains to create its own unique and highly advanced culture. Goguryeo would later pass its legacy to Baekje, Silla, Gaya and Japan.

The tumuli murals of Goguryeo are regarded as a landmark of Korean culture and a world cultural heritage that are treasured for their beautiful colors and compositions.

In Huben (presently Huanren), Goguryeo's first capital, Onyeo Mountain Fortress still stands in its grandeur. Located in present-day Jian City, Goguryeo's second capital, are Gungnaeseong Fortress, a square stone castle, its rear fortress Hwando Fortress,





1
Janggunneung Tomb

2
Inside Janggunneung
Tomb

which is the site of over 12,000 tumuli, and the tomb of King Gwanggaeto.

Goguryeo tumuli such as Cheonchuchong, Taewangneung, and Janggunchong, which were built in the 4th or 5th centuries as stone-chamber pyramid-style tombs with several tiers, are all royal mausoleums of such grandeur that they are known as the “pyramids of Northeast Asia.” A particularly striking example is Janggunchong, believed to be the tomb of King Jangsu. It retains its original 7-tier pyramid structure, and is a prime example of the technology of Goguryeo’s stone architecture.

Mural tumuli first appeared in stone-chamber soil-top tombs. The best-known are Muyongchong Tomb, Gakjeochong Tomb, Ohoe Tomb No. 4 and No. 5, and Jangcheon Tomb No. 1, depicting portraits and scenes from daily life. The colors and techniques not only indicate the richness of Goguryeo’s culture but also give insight into the people’s beliefs about the afterlife.

In 2004, 13 mausoleums for royalty, 10 tombs for nobility, and 17 mural tombs were designated as World Cultural Heritages.

Near Taewangneung Tomb stands the monolith of King Gwanggaeto. This 6.39-meter high rectangular monolith is inscribed with 1,775 characters that describe the founding of Goguryeo, King Gwanggaeto’s achievements, and directions for guarding the tomb. The monolith is the object of worldwide academic attention because it provides significant

information on the history of Goguryeo and on early international relations in East Asia.

Near Pyongyang, which Goguryeo chose as its new capital when it advanced southward to the Korean Peninsula, are numerous fortress sites, temple sites, royal mausoleums, and mural mounds. On the outskirts of Pyongyang are the sites of Daeseongsanseong Fortress and Anhakgung Palace. The walls of Janganseong, which surrounded the new capital, is the site of Pyeongyangseong Fortress today.

Daeseong Fortress was built along the ridgeline of Mt. Daeseongsan, considered the guardian mountain of the Pyongyang area. The site of the royal Anhakgung Palace lies below Somunbong Peak facing the Daedonggang River.

Pyeongyangseong Fortress, a combination of both a plain fortress and mountain fortress, is considered the essence of Goguryeo fortress architecture. While all previous fortress cities separated open areas and mountain areas, Pyeongyangseong Fortress is a mixed structure comprised of *Oeseong* (outer fortress), *Jungseong* (middle fortress), *Naeseong* (inner fortress), and *Bukseong* (northern fortress). With an outer perimeter extending 24 kilometers, it is one of the largest fortresses in East Asia. Its



Gwanggaetodaewangbi
Monolith



Replica of a mural
found in a royal tomb

North gate, called Chilseongmun, exemplifies the unique *ongseong* (ravelin) of Goguryeo architecture.

Goguryeo was the first among the Three Kingdoms to adopt Buddhism. During the reign of King Sosurim, Chomunsa Temple had already been built, and during the reign of King Gwanggaeto, nine Buddhist temples were constructed in Pyeongyang. Goguryeo Buddhist temples typically had one pagoda and three main temple buildings, an architectural format that would later influence temple construction in both Silla and Japan.

Numerous tumuli are found throughout the Pyeongyang area, most of them stone-chambers topped by soil mounds. Among them, the tumuli of King Dongmyeong, which is adorned with paintings of decorative lotus flower shapes, is the most well known. The sun-shaped gilt ornament found in the Jinpari No. 4 mound represents the best of Goguryeo craftsmanship. The Gangseodaemyo tumuli, a later mound, is the site of a painting of *sasindo* (the four guardian gods), which is considered the best of its kind. In 2004, 63 mounds in North Korea were designated as World Cultural Heritages.

A number of relics from the Goguryeo period were also found in the Hangang River basin and other parts of the southern Korean Peninsula in about 50 sites. In Chungju, the Jungwon Goguryeobi Monument, a much smaller version of the monolith of King Gwanggaeto, identifies Goguryeo as a “brother nation” of Silla.

Gunnaeseong Fortress
Site





RELICS IN THE BAEKJE REGION

Merging about 50 tribal states, the Baekje Kingdom emerged as the ruling power of the Hangang River basin in 18 BC. By King Goi's time (234 – 286 AD), the administrative system that solidified its regime was fully established. However, the ever-growing power of the Goguryeo Kingdom in the north pushed down on Baekje, which was forced to move its capital to Ungjin (now Gongju) in the 1st year of King Munju (475 AD) and shortly after to move it again to Sabi (now Buyeo) in the 16th year of King Seong (538 AD).

Although Baekje's fortunes returned after recapturing territory from Goguryeo, its newfound national strength soon dwindled again because of constant warfare and overly ambitious construction projects. In the 20th year of King Uija (660 AD), Baekje fell to the united forces of Silla and Tang China. To this day, remnants of early Baekje survive in the Hangang River basin around Seoul while the pond of Gunnamji Palace Site, Nakhwaam Cliff, and numerous historical remains that testify to Baekje's age of glory lie scattered around Gongju, Buyeo and Iksan.

In the Songpa-gu District of Seoul is a fortified earthen wall called *Mongchontoseong* (Earthen Fortification), which was built in the early Baekje period. It has a perimeter of 2.7 kilometers and is about 6–7 meters tall. It is irregular in form since it incorporates the hilly terrain and uses it to its advantage.



1
The five-story pagoda
at Jeongnimsa
Temple Site

2
The original temple
layout was revealed
after the excavation of
Mireuksa Temple Site
in Iksan.

Gungnamji Pond on
the site of Baekje's
detached palace,
which was built in 634
by King Mu

Centering on this earthen wall are other fortifications, such as the Acha Mountain Fortress and earthen wall in Pungnap-dong to the north, the earthen wall in Samseong-dong to the west and the Iseong Mountain Fortress to the east. The adjacent Bangi-dong and Seokchon-dong areas preserve Baekje tumuli.

The move of the capital from Ungjin to Sabi led to the flowering of Baekje culture. Numerous historical remains survive in the Gongju and Buyeo areas. Most Baekje tombs were made of stone or earth, and during the Ungjin era, stone-piled tombs gave way to rectangular stone chamber tombs and Chinese-style brick chamber tombs were also constructed. The brick chamber tomb of King Muryeong (r. 501–523) was excavated and a number of cultural treasures representing the quintessence of Baekje culture was found. A famous site in the Buyeo area is the cluster of tombs at



Neungsan-ri, where six Baekje tombs are now preserved. Neungsan-ri Tomb No. 1 has axe walls and a ceiling made of smoothly cut gneiss with images of animals representing the cardinal directions painted on the stone walls.

The standard temple layout of Baekje has been revealed from excavations at ruined temple sites. Baekje temple sites excavated to date are Gunsurisa, Dongnamnisa, Geumgangsae and Jeongnimsa in the Buyeo area and Mireuksa in the Iksan area. As representative examples of Baekje architecture, stone pagodas should not be omitted, such as the five-story pagoda at Jeongnimsa Temple Site in Buyeo, the pagoda in Iksan's Mireuksa Temple Site, and the five-story pagoda at Wanggung-ri, which are true models of the Baekje pagoda.

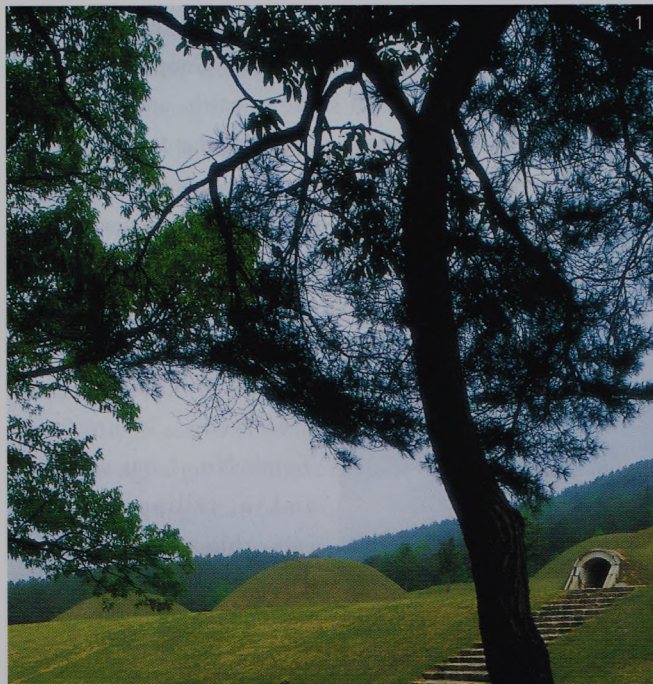
Refined examples of Baekje Buddhist sculpture include gilt bronze, stone, and "figure-stone" (agalmatolite) statues. A gilt bronze standing bodhisattva excavated at Buyeo shows the "millennial smile of Baekje." Other outstanding stone images are a relief of the Buddhist Triad on the rock face of a cliff at Taean-eup and a rock-cut relief of the Buddhist Triad on a cliff in Unsan-myeon, both in the Seosan area.

1

Neungsan-ri Tumuli in the Buyeo area, six tombs of the Baekje Kingdom

2

According to a legend, 3,000 royal maidens from the Baekje Kingdom hurled themselves from the Nakhwaam Cliff into the Baengmagang River to avoid capture from the allied Silla-Tang invaders.





A rock-cut Buddhist Triad on a cliff of Mt. Gayasan in Seosan, Chungcheongnam-do, shows the typical characteristics of Buddhist statues made in 7th century Baekje



Buyeo National Museum

The Buyeo National Museum houses precious Baekje relics found in Buyeo and its vicinity. It is a cultural and historical mirror of the Baekje Kingdom. Of the 15,000 items in its collections, 1,000 are on display in its four halls and outdoor annex.

Open: 09:00 – 17:00 (weekdays)
09:00 – 18:00 (weekends)

Admission: 1,000 won-regular admission, 500 won-children over 7years old, free-under 7years old and seniors. Group rates also available.

Closed: Jan. 1, Mondays

Inquiries: 041-833-8562,
<http://buyeo.museum.go.kr>

Transportation: Bus from Seoul to Buyeo, 2 hr. 40 min.; Bus from Daejeon to Buyeo, 1 hr. 20 min.; 15 min. walk from the terminal



RELICS IN THE SILLA REGION

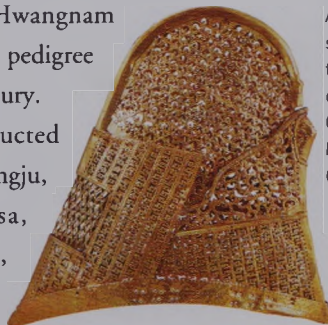
Cheomseongdae Astronomical Observatory



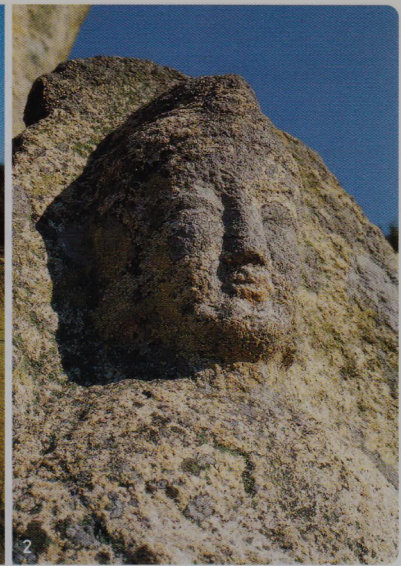
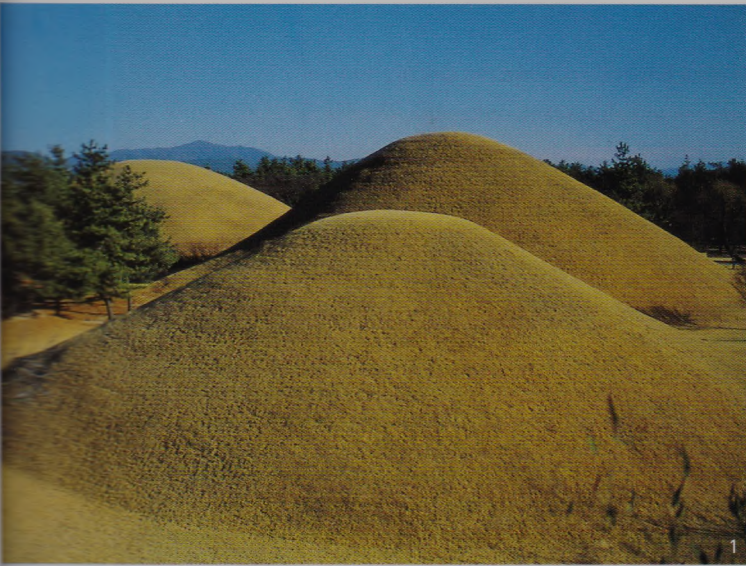
Silla was founded in 57 BC and lasted 992 years, until the 9th year of King Gyeongsun (AD 935). In the mid-7th century, Silla conquered Baekje and Goguryeo to establish the first unified nation-state in Korean history and made great cultural strides.

Silla tombs took the form of stone-chamber tombs with a soil mound. The capital of the Silla Kingdom, Gyeongju, still has numerous stone-earth tumuli, especially those who were members of the royal family. They include Oreung, Five Tombs and the tombs of King Muyeol (r. 654 – 661) and King Gyeongae (r. 924 – 927). Of the extant Silla tombs, excavation projects have been completed in the Tomb of the Golden Crown (Geumgwanchong), the Tomb of the Golden Bell (Geumnyeongchong), the Tomb of the Deceased's Shoes (Singnichong), the Tomb of the Auspicious Phoenix (Seobongchong), the Tomb of the Bronze Jar (Houchong), the Tomb of the Heavenly Horse (Cheonmachong) and the Great Tomb of Hwangnam (Hwangnam Daechong). These tombs of royal pedigree are estimated to date from around the 5th century.

Silla was devoted to Buddhism and constructed many temples that can be seen all over Gyeongju, such as in Heungnyunsa, Hwangnyongsa, Yeongheungsa, Bunhwangsa, Yeongmyosa, Sacheonwangsa, Hwangboksa, Mangdeoksa,



A gold inner crown support from the Silla Kingdom excavated at Cheonmachong royal burial site in Gyeongju, Gyeongsangbuk-do



1
Daereungwon Tumuli
Park

2
Rock-cut Buddha on
Mt. Namsan, Gyeongju

The Bronze Bell of
King Seondeok the
Great



Bongdeoksa and Changnimsa. On Gampo Estuary on the east coast is Gameunsa Temple Site. This temple had twin pagodas in the courtyard, which is an unusual temple layout, with the east and west cloistered passageways longer than the north and south ones and a central passageway designed to connect the east and west ones to the hall of the main Buddha. Silla attached great importance to the pagoda and in the early period, wood was mostly used for Buddhist pagodas. The nine-story wooden pagoda of Hwangnyongsa Temple is said to have been built in the time of Queen Seondeok (r. 632 – 647) by some 200 craftsmen under the supervision of a man from Baekje named Abiji. Unfortunately, it was burned down during the Mongol invasions in the 13th century during the Goryeo period. Silla's wooden pagodas were later replaced with stone structures. Among Silla stone pagodas, the stone brick pagoda at Bunhwangsa Temple Site has distinctive features. The andesite stones are dressed to look like bricks, but the structure is modeled after a wooden pagoda.

Two stone pagoda masterpieces are Seokgatap and Dabotap Pagodas at Bulguksa Temple, which were both constructed in the same year. The three-story stone pagoda supported by four lions at Hwaeomsa Temple, also built around that time, and the 13-story pagoda at Jeonghyesa Temple Site display styles unseen elsewhere.

After the unification of the Three Kingdoms, masterpieces such as the statue of Amitabha Buddha and Bodhisattva Maitreya at Gamsansa Temple

contain Chinese and Indian influences but still embody the distinct style of the Silla period. This masonry craftsmanship, witnessed in the Buddhas engraved on the four sides of a boulder at Gulbalsa Temple Site, reached perfection in the seated Buddha of Seokguram Grotto.

Unified Silla also left outstanding properties in such forms as stone lanterns and stone basins. Famous examples include the twin lion stone lanterns standing at Jungheung Mountain Fortress and stone basins at Beopjusa Temple and Bomun-dong in Gyeongju.

Chilburam, a rock-cut relief of seven Buddhas at Mt. Namsan, Gyeongju, is composed of a larger boulder with a Buddhist triad carved in relief (below) and a smaller boulder with a bodhisattva on all four sides

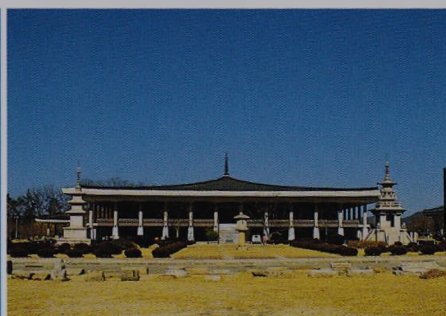


A three-story stone pagoda supported by four lions at Hwaeomsa Temple on Mt. Jirisan



Gyeongju has recently been designated as a national park. While other national parks center on landscape, Gyeongju National Park focuses on the brilliant cultural properties of Silla. Its 138.1 km² contain the mountains Tohamsan, Namsan, Seondosan, Danseoksan and Songhwasan. It also contains unique attractions such as *Sinseonam* or Taoist Immortal's Rock and rock-cut reliefs on fascinating rock formations.

Three-story stone pagodas at Gameunsa Temple Site



Gyeongju National Museum

The Gyeongju National Museum houses diverse Silla relics such as products excavated from ancient tomb mounds still found all over Gyeongju City, royal and upper-class arts and crafts and the everyday utensils of commoners.

Open: Tue. and Fri., 09:00–18:00

Sat.–Sun., 09:00–21:00, Sun., 09:00–19:00

Admission: General Admission [19–64]:

1,000won/prsn. 700won/prsn. (Groups of 20 or more)

Young Adults (7–18): 500won/prsn.

300won/prsn (groups of 20 or more)

*Free admission on the fourth Saturday of every month.

Closed: Jan. 1, Mondays

Inquiries: 054-740-7518

<http://gyeongju.museum.go.kr>

Transportation: City Bus No.11, 600 or 603 from Gyeongju Express Bus Terminal and Gyeongju Railroad Station



Traditional Arts



DANCE



MUSIC





FOLK GAMES



MUSIC



Sanjo Ajaeng or seven-stringed zither

The traditional music of Korea is based on the voice. That voice is always a distinctive Korean voice, a voice that arises from the character of the Korean people, related to Korea's climate and natural environment and also to religion and ideology.

Traditional Korean music can be broadly divided into *jeongak* or court music, which has an intellectual emphasis, and *minsogak* or folk music, which is full of emotional expression. The former is closely related to the culture of the royal family and the upper-class literati and the latter belongs to the common people.

The most notable characteristic of Korean music is its leisurely tempo. Most court music moves at a slow pace, sometimes so slow that a single beat can take up to three seconds. As a result, the mood of this music is static, meditative and reposeful. The reason for this stately tempo is related to the Korean people's concept of the importance of the breath. Whereas Western music, based on the heartbeat, can be as lively, energetic and dynamic as the pounding of the heart, Korean court music, founded on the rhythm of breathing, takes on the attributes of a long breath: tranquil, stable and contemplative.

The tone of Korean music is generally soft and solemn, especially in court music. Because of this soft tone, even when a note or measure clashes with another, it does not come off as unpleasant. The tones result from the fact that most instruments are made of non-metallic materials. String

Sugonghu or harp with crescent-shaped pillar





Jeongak Performance

instruments use silk thread rather than wire and almost all of the wind instruments are made of bamboo.

Korean wind instruments include the cylindrical oboe (*piri*), metal-bell shawm (*taepyeongso*), transverse flute (*daegeum*), end-blown flute (*danso*), mouth organ (*saenghwang*) and ocarina (*hun*). String instruments include the 12-stringed zither (*gayageum*), six-stringed zither (*geomungo*), seven-stringed bowed zither (*ajaeng*) and two-stringed fiddle (*haegeum*). Percussion instruments include the hand-held gong (*kkwaenggwari*), hanging gong (*jing*), barrel drum (*buk*), hourglass drum (*janggu*), clapper (*bak*), bell chimes (*pyeonjong*), stone chimes (*pyeongyeong*), tiger-shaped scraper (*eo*) and wooden box (*chuk*).

Korean music is rich in improvisation. This spontaneity is more evident in the passionate folk music than it is in the emotionally restrained court music. The instrumental solo music (*sanjo*) is a good example, as is the unique vocal art *pansori*. Another characteristic of Korean music is that it

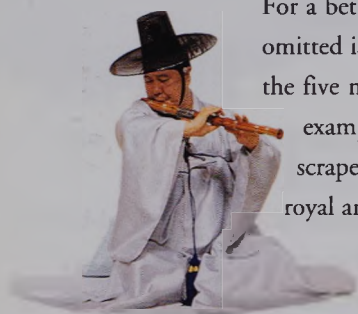
A *jeongak* concert is held at the National Center for Korean Traditional Performing Arts. Traditional Korean music is broadly divided into *jeongak* or court and upper-class music and *minsogak* or folk music. The tone of *jeongak* is generally soft and solemn because most of the instruments are made of non-metallic materials.



tends to be performed without a break between movements. The most appropriate example of this is *pansori*. In the *Song of Chunhyang*, the singer performs alone for over eight hours without a break, taking on the roles of all the characters in turn. This is rarely seen anywhere else in the world.

Another characteristic of Korean music lies in its progression of tempos. Whereas Western music often exploits the contrast between slow and fast movements, Korean music begins with the slowest section and gradually accelerates as the performance continues. This process of acceleration reflects the shamanistic basis of Korean culture, reaching a state of perfect self-abandonment.

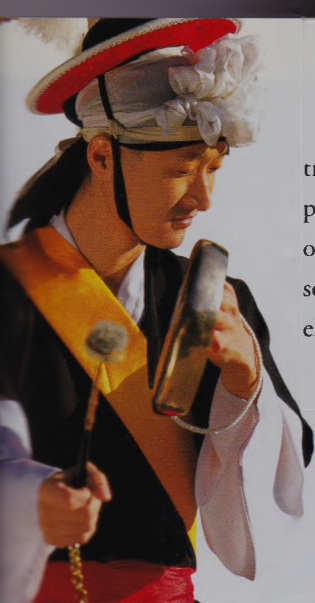
For a better understanding of Korean music, one point that should not be omitted is that in music that is used for rituals, the cosmologic principle of the five natural elements and yin and yang play a prominent role. A good example is the use of the *chuk* (wooden box) and the *eo* (tiger-shaped scraper) in the piece entitled “Botaepyeong” that is played during the royal ancestral services at Jongmyo Shrine. The *chuk* is played only at the beginning of the piece. Always placed at the eastern side of the



Won Jang-hyun performs on the *daegeum* or transverse bamboo flute [above]

Pansori, the art of dramatic solo songs accompanied by a drum, emerged in the 18th century. (below)





traditional orchestra, it is painted blue, symbolizing the east. The *eo* is played only at the end of the piece. It is placed at the western side of the orchestra, is painted white, and symbolizes the west. If one listens to the sound of the music without being aware of these symbols of the five natural elements and yin and yang, its true nature cannot be grasped.

The tradition of Korean music is maintained today by *samullori* percussion quartets and by such institutions as the National Traditional Music Orchestra and the National Center for Korean Traditional Performing Arts.



Chuk (wooden box, left) and *eo* (tiger-shaped scraper, above right), traditional instruments in the ensemble for the orchestral piece entitled "Botaepyeong," which is played for the royal ancestral services at Jongmyo Shrine. The *chuk* is played only at the beginning of the piece and the *eo* only at the end.



Kim Duk-soo's *samullori* neotraditional rhythmic percussion quartet perform variants on the percussion ensemble



DANCE



Since the age of the tribal states, Koreans have offered songs and dances to heaven and the spirits in communal ceremonies connected to agriculture. According to Goguryeo murals and the *History of the Three Kingdoms* (*Samguk Sagi*, 1146), the dancers of the Goguryeo Kingdom wore colorful costumes and danced to music. In the early 7th century, a man from the Baekje Kingdom named Mimaji performed masked dances at various temples in Japan. The masks are on display at Todaiji Temple in Nara, Japan. The Unified Silla Kingdom inherited the dance traditions of the Three Kingdoms. Cross-cultural exchanges with Tang China spun off diverse dances. Choreographed dances began to appear in court pieces such as *Muaemu*, *Cheoyongmu* and *Sangyeommu*. In the Goryeo Dynasty, dances were brought over from Song China and performed at various national ceremonies, including banquets in honor of distinguished guests, the Buddhist Festival of Eight Vows (*Palgwanhoe*) and the Lantern Festival (*Yeondeunghoe*). As a result, a distinction began to be made between native dances, known as *hyangak jeongjae*, and those imported from China, *dangak jeongjae*.

The Flower-crown Dance is the most commonly performed court dance



Traditional Korean dance can be broadly divided into court dance and folk dance. Court dance includes *jeongjaemu*, dances performed at banquets, and *ilmu*, line dances performed in Confucian rituals. *Jeongjaemu* is subdivided into native *hyangak jeongjae* and Tang-derived *dangak*



The contemporary dance *The Sound of a Millennium*, rechoreographed from a traditional piece

jeongjae. These two can be distinguished by the manner in which the dancers enter and exit, the calls that mark the beginning and end of a dance, the presence or absence of a spoken greeting and the content of the lyrics. In the Goryeo Dynasty, these distinctions were rigidly maintained. *Ilmu* can be further categorized into civil dance, *munmu*, and military dance, *mumu*.

Folk dances can be divided into religious dances led by monks and secular dances performed by the people. Religious dances include the shaman's ritual dance performed at a *gut*. Buddhist dances are performed at temples in major memorial services. Secular dances include both solo and group dances. In practice, group dances and entertainment dances are so closely related that it is difficult to make a distinction between them.

Ilmu is performed in lines to the accompaniment of Confucian ritual music (*aak*). Introduced from Song China in the 11th year (1116) of King Yejong's reign of the Goryeo Dynasty, it was a six-line dance performed by 36 dancers that later evolved into diverse line dances.

In the Goryeo Dynasty, *baekhui gamu* or court entertainment of 100 varieties, including dance and acrobatic performances, were performed mainly at national ceremonies in the court, such as the Buddhist Festival of Eight Vows or *Palgwanhoe*, the Lantern Festival or *Yeondeunghoe*, and the New Year's Eve festival or *Narye*. These dances were further diversified in the Joseon Dynasty. The dances inherited from the Goryeo Dynasty were incorporated into the new Joseon court. China-derived

Cheoyongmu, the Dance of Cheoyong, is a Silla-derived court piece based on the story of the legendary hero





Ilmu, the line dance performed in Confucian rituals, can be further categorized into civil dance, *munmu*, and military dance, *mumu*

Salpuri, an improvised solo dance derived from the shamanistic tradition of spiritual cleansing (below)

dances, line dances and court acrobatic entertainments were all refined. To accompany native court dances, *Botaepyeong* and *Jeongdaeop* court music pieces were newly composed. They were chosen for the royal ancestral service at Jongmyo Shrine in the 10th year (1464) of King Sejo's reign, and they continue to this day.

Baekhui gamu included *sandae japgeuk*, or stage variety shows by clowns, and *goak japhui* or drumming variety shows. Performed at welcoming banquets for foreign emissaries, they included tumbling (*geundu*), boys dancing on men's shoulders (*mudong*), climbing a bamboo pole (*jukgwangdae*), tightrope walking (*jultagi*), lion dance (*sajamu*), crane dance (*hangmu*) and puppet plays (*kkokdugaksi noreum*). Various dances connected to shamanism survive throughout the country as do folk dances infused with folk games, such as *ganggang sullae* or female roundelay and *notdari balkki* or walking across a human bridge.

In the 1930s and 1940s, this transmitted tradition of dance influenced the original choreography of the internationally renowned Korean dancer Choe Seung-hui, and is reflected in contemporary productions.



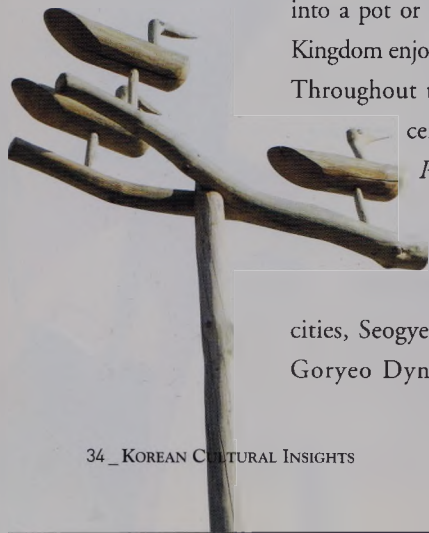
Notdari balkki is a folk game from the Andong area that involves walking across a human bridge



FOLK GAMES



Sotdae, a spirit pole or prayer pole standing at a village entrance, often have perched wooden ducks, which are believed to ward off evil spirits by pecking at them



From prehistoric times, the Korean people have developed intriguing cultural forms based on rites offered to the spirits of heaven, earth and the seas. Many folk games associated with those rites have been passed down over the generations.

In the time of tribal states, there were agricultural rites such as *Yeonggo* or drumming performance to invoke the spirits, *Dongmaeng* or the harvest ceremony, and *Mucheon* or the dance to the heavens. These were based on prayers and giving thanks to the heavens and the spirits, and were lively and joyful.

These rites further progressed in the Three Kingdoms period. As part of New Year celebrations wishing for a vintage year, the Goguryeo Kingdom had a custom of forming two groups to engage in a stone fight. We can see from the murals in ancient tombs that they enjoyed *ssireum* or traditional Korean wrestling. The people of the Baekje Kingdom developed folk games such as pitching arrows into a pot or *tuho*, and a stick-tossing game or *jeopo*, while people of the Silla Kingdom enjoyed folk entertainment at the Lunar New Year and harvest festivals.

Throughout the 500-year Goryeo Dynasty, the most magnificent national ceremony was the state-run Buddhist Festival of Eight Vows or *Palgwanhoe*. It continued even when the court moved to Ganghwa Island in exile during the Mongol invasions, and was abolished only under the anti-Buddhist policy of the Joseon Dynasty. While the Festival of Eight Vows was held only in two cities, Seogyeong (now Pyeongyang) and Gaegyeong (now Gaeseong), the Goryeo Dynasty had another national event, the Lantern Festival or



Gangreongtalchum Mask Dance designated Important Intangible Cultural Property No. 34

Yeondeunghoe.

In the Goryeo period, many folk games were played on *Dano*, a spring festival celebrated around the 5th day of the 5th lunar month. People enjoyed stone fights or *seokjeon*, swing riding or *geune tagi*, and a ball game or *gyeokgu*. Seasonal folk games were also practiced year round, including the summer's *Baekjung Nori*, the servant festival on the 15th day of the 7th lunar month.

When the newly founded Joseon Dynasty suppressed Buddhism in favor of Confucianism, traditional folk culture went through a radical change. The folk customs associated with Buddhism went into decline while those founded on Confucianism evolved, and among these were a representative type of folk performance, the masked-dance drama.

The masked-dance drama was a type of play that could be performed by one person or several people wearing masks covering the face or the entire head to

1

Bukcheong Saja Noreum, the lion masked-dance drama of the Bukcheong area, developed during the Three Kingdoms period

2

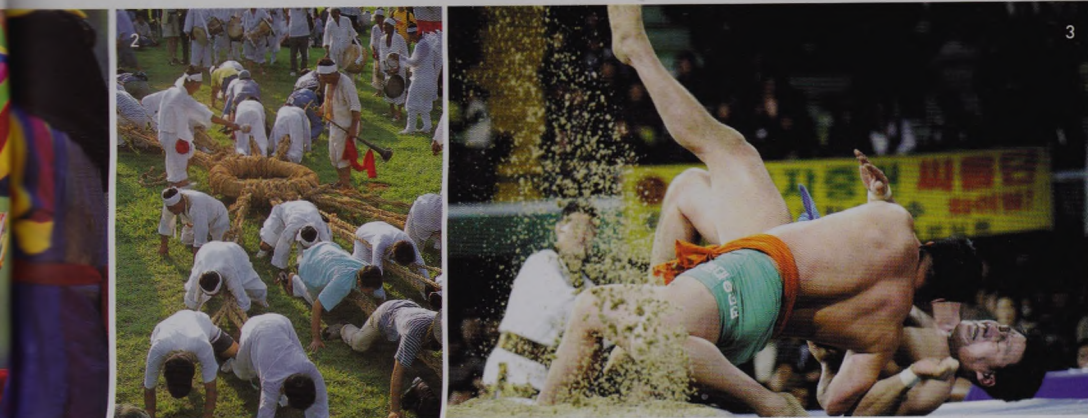
Hahoe Byeolsingut Nori, the masked-dance drama of the Hahoe area





represent characters, animals or supernatural beings. Korea's masked-dance dramas began in the Three Kingdoms period. Spreading through the Goryeo Dynasty's staged court variety shows as *sandae japgeuk*, they dispersed nationwide into folk dramas during the Joseon Dynasty. By the mid-17th century, they were settled into local varieties performed by itinerant troupes.

The regional varieties that remain are *Yangju Byeolsandae Nori* and *Songpa Byeolsandae Nori* in the central provinces; *Bongsan Talchum*, *Gangnyeong Talchum*, and *Eunyul Talchum* in the northwestern region; and *Tongyeong Ogwangdae*, *Goseong Ogwangdae*, *Gasan Ogwangdae*, *Suyeong Yaryu*, and *Dongnae Yaryu* in the southeastern region. But *Hahoe Byeolsingut Nori* and *Bukcheong Saja Noreum* developed



1
Yangju Byeolsandae Nori, the masked-dance drama of the Yangju area, Gyeonggi-do, came from sandae jageuk

2
Gejuldarigi or a tug-of-war game from the Goryeo period, was played at the Baekjung Nori or the servant festival in the Miryang area

3
Ssireum or traditional wrestling has been practiced since ancient times.

from different roots.

These masked-dance dramas were performed on different occasions in different regions, often on seasonal holidays such as the first full moon, Buddha's Birthday, the spring festival Dano, and the harvest festival Chuseok. They were also performed at events praying for the nation's good fortune or for rain.

With the passage of time, these masked-dance dramas also came to be staged in different places. In the Goryeo Dynasty and early Joseon Dynasty, they were usually on a makeshift stage in marketplaces and later performed in farming fields or at the foot of a mountain.

Most masked-dance dramas consist of a great deal of vigorous dancing accompanied by music. Other dramatic portions are singing and the recitative text using comedic witchcraft and gestures. The content was often lewd and aimed to expose and satirize corrupt aristocrats. It evoked laughter and sighs through the antics of apostate monks, fallen aristocrats, female shamans, professional entertainers, servants and other dramatis personae. Popular characters of the masked repertoire were monks, aristocrats and commoners, all giving insight into the lives of the people.

The expressions and the regional variation on the masks are a feast for the eyes. The masks are usually made of wood, paper and gourd. Of the old wooden masks, the Hahoe and Byeongsan masks of the Andong area handed down from the Goryeo period have been collectively designated a national treasure. The costumes express the identity of each character, whether it is an aristocrat, monk or commoner. These masked-dance dramas have survived to this day along with traditional folk games. Young Koreans are putting great effort into contemporary works inspired by traditional masked productions, catching the attention of today's theatergoers.



The Korean Aesthetic

CRAFTS



PAINTING



Gaeul (Autumn), a six-panel embroidered screen by Kim Hye Soon

ARTISTIC SENSIBILITY

CERAMICS



PAINTING

Painting of a heavenly horse on a birch saddle flap discovered in 1973 at Cheonmachong (the Tomb of the Heavenly Horse), Gyeongju

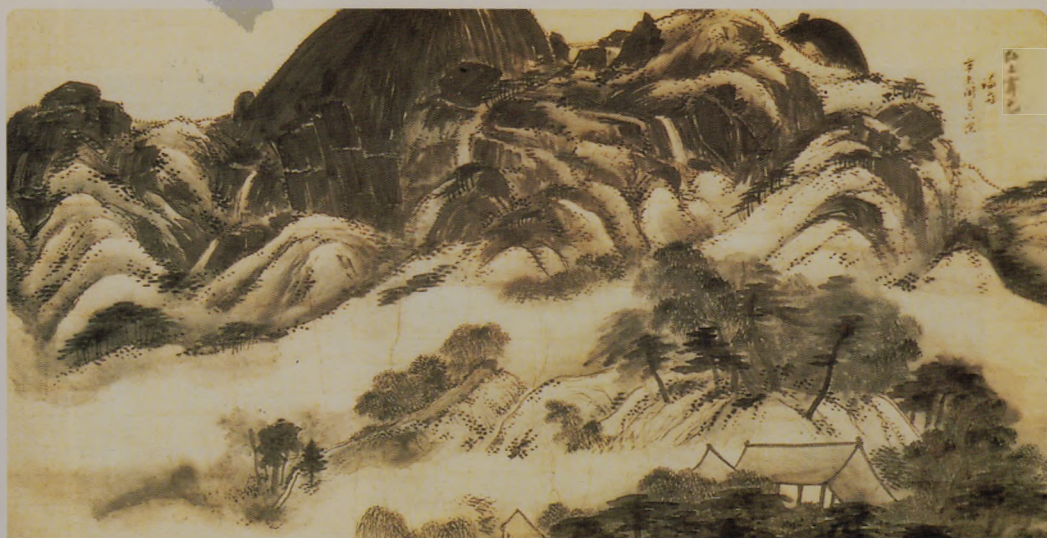
The earliest paintings found in Korea are the petroglyphs of prehistoric times. Later on, with the establishment of the Han commandery of Lolang (108 BC – AD 313) and the arrival of Buddhism, Chinese painting techniques became mainstream. Yet from the murals of ancient tombs all the way to the paintings of the Joseon Dynasty (1392 – 1910), indigenous Korean styles developed. The aesthetic blending of elegant and rustic elements in dashing or gentle brushwork has created an artistic style unique to Korea.

The idiosyncrasy of Koreans is their inclination toward a thoroughgoing naturalism in which subjects such as realistic landscapes,



flowers and birds are rendered in ink and colored pigments on mulberry paper or silk. The emphasis on naturalism may have arisen from their devotion to nature, that is, from the optimistic view of entrusting oneself entirely to nature's whims. This is no doubt related to the topography of Korea in addition to historical and cultural factors.

Murals at the Goguryeo tombs are fine examples displaying the transition of ancient painting during the Three Kingdoms period



Clearing After Rain on Mt. Inwangsan by Jeong Seon

(4th – 7th century). In the early 6th century, the theme shifts to the four directional animals, each symbolizing the god of one cardinal point of the compass. A while later, in the background of the murals appear wisps of clouds, honeysuckle vignette or realistic trees enlivened with bold strokes and vivid colors.

A Threshing (from genre painting album) by Kim Hong-do

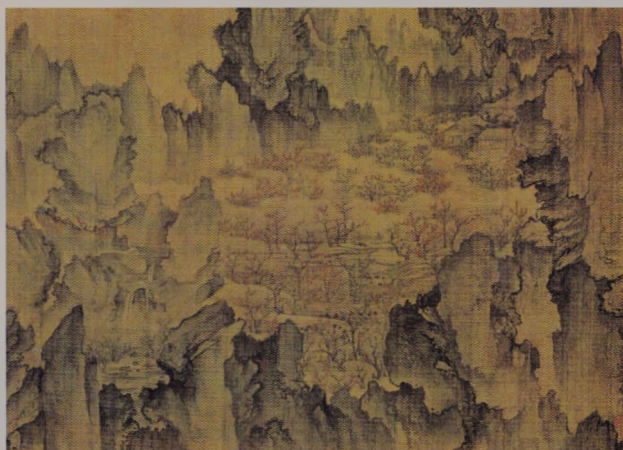


Representative paintings from the Baekje Kingdom are the miniature painting on the queen's ceramic pillow excavated from the tomb of King Muryeong and the murals at Neungsan-ri

Tumuli. As for the Silla Kingdom, there is the painting of a heavenly horse on a birch saddle flap discovered at the Tomb of the Heavenly Horse or Cheonmachong. Paintings from the Goryeo Dynasty (918 – 1392) survive on the murals in the tombs in Gaeseong and its vicinity.

In the Joseon Dynasty, Korean painting gains great sophistication. For example, *Dream Journey to the Peach Blossom Land* (1477), known as An Gyeon's masterpiece, shows outstanding artistry in subject, brushwork and composition.

In the 18th century, new indigenous techniques were further advanced in Korean painting such as in calligraphy and seal engraving. Leading artists of the



Dream Journey to the Peach Blossom Land (1477),
a masterpiece by An Gyeon of the Joseon Dynasty

time include Jeong Seon, whose finest works are *Geumgang Mountains Album* and *Clearing after Rain on Mt. Inwangsan*. His style was emulated by Kim Hong-do, Sin Yun-bok, Gang Se-hwang, Yi In-mun, Choe Buk and Byeon Sang-byeok. Each of these artists accomplished a style of his own and left a lasting impression in the history of Korean art.

In the late Joseon Dynasty, Kim Jeong-hui, Kim Su-cheol, Hong Se-seop and Min Yeong-ik left numerous masterpieces bearing their own idiosyncratic stamps. In addition to the works of these professional painters, many folk paintings and works by literati and amateur painters have also survived.

In Korean folk paintings can be seen the hopes and prayers of the populace for good fortune and a long life. They manifest the urge to ward off evil spirits while adorning their surroundings. They display ingenuity, simplicity, honesty, directness and a certain amount of kitsch. Repetition of the same themes, practicality and relevance to lifestyle are also among their traits.



Hong Se-seop's *Swimming Ducks*



Orchid by Kim Jeong-hui, master calligrapher of the Joseon Dynasty

National Museum of Korea

Of the approximately 100,000 items in its collection, the National Museum of Korea (NMK) displays about 11,000 traditional works of art in 46 halls. To meet the most advanced standards of preservation and exhibition, the NMK constructed world-class facilities on a 76-acre compound in Yongsan Family Park, where it reopened on Oct. 28, 2005. [see p. 112]

Open: Tue., Thu., Fri. : 09:00-18:00
Wed., Sat. : 09:00-21:00
Sun., Holidays : 09:00-19:00

Admission Information:

Refer to page 115 Visitor Information

Closed: Mondays and Jan. 1

Inquiries: 02-2077-9000

Transportation: Exit 2, Ichon Station,
Seoul Subway Lines 1, 4

www.museum.go.kr





CRAFTS

Decorated with silver-inlaid patterns, this early Goryeo period bronze incense burner at Tongdosa Temple is designated Treasure No. 334.

Koreans have developed unique traditional handicrafts. Most of these handicrafts are made to be used in everyday life or for special purposes such as ceremonies. Since priority is given to practical use, they are not excessively artsy crafts. Most of the traditional handicrafts involve the use of metal, wood, fabric, lacquerware and earthenware, though some use glass, leather and paper.

Handicrafts in Korea date back to prehistoric times. The ancient black pottery and red pottery share similarities with the pottery of China's Yellow River culture but the relics of the Bronze Age are distinctive, more elaborate and sophisticated. In tombs dating back to the Silla or Gaya Kingdoms

many kinds of pottery patterned after objects such as cups or pots in the form of mounted warriors, turtles, chariots, ducks, horses and houses are found.

Gold crowns and other filigree relics have been found in tombs from the Three Kingdoms period. As symbols of wealth and power, these gold and silver artifacts testify to the level of civilization that the era had attained. The gilt bronze incense burner excavated recently in Buyeo, Chungcheongnam-do Province, shows the high degree of metalwork from the Three



A 5th century Silla pottery vessel with a mounted armored warrior



Together with the exquisite gold crowns, this pair of gold earrings represents the genius in filigree art of the Silla people

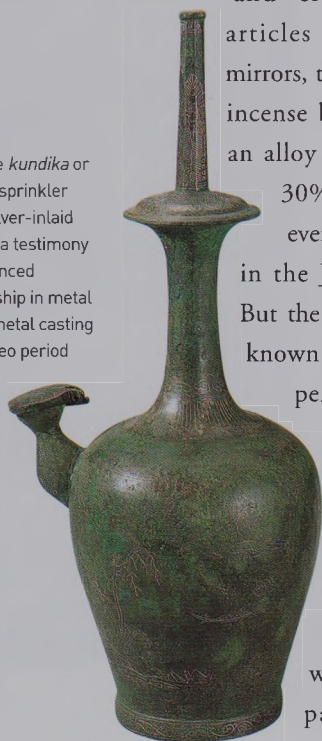


Gilt bronze Sarira Reliquary, dating back to the Unified Silla period, excavated from the five-story pagoda at Songnimsa Temple in Chilgok-gun, Gyeongsangbuk-do

Kingdoms period.

The Goryeo period advanced arts and crafts in such articles as bronze mirrors, temple bells and incense burners. Brass, an alloy of copper and 30% zinc, became even more popular in the Joseon period. But the handicraft best known in the Goryeo period is celadon ware. Celadon can be plain, inlaid, finished with a copper glaze, decorated with white slip, or painted with

This bronze *kundika* or holy water sprinkler with fine silver-inlaid patterns is a testimony to the advanced craftsmanship in metal work and metal casting of the Goryeo period



gold, iron, red oxide or earth tones.

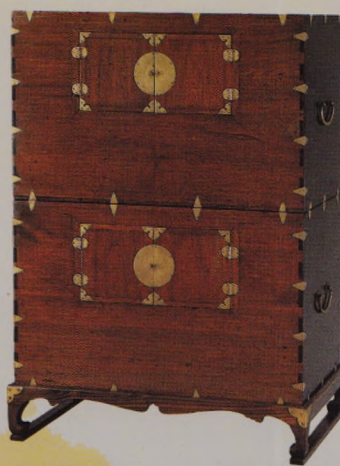
The same classification can be applied to *buncheong* stoneware and white porcelain. In the Joseon period, white porcelain decorated with blue paintings was popular.

Joseon period woodcraft, except for that using mother-of-pearl, was centered on the beauty of simplicity to suit practical usage. The technique was designed to take advantage of the grain and shape of the wood. This expressed the naturalistic temperament of the Korean people.

Various kinds of furniture were made in the Joseon period, including wardrobes, chests of drawers, tables, stationery chests, desks, traytables and cupboards. For the reception room, the



Gilt bronze Incense Burner of the Baekje Kingdom (18 BC — AD 600)




Oxhorn-plated four-level clothing chest

materials and decorations were chosen to create an atmosphere of elegance and simplicity. Furniture for the inner room evoked a brighter mood with decorations of mother-of-pearl or oxhorn inlaying. Kitchen furniture was made for practical daily use.

Today, some 70 traditional handicrafts are designated as Important Intangible Cultural Properties, and about 40 nationally designated master artisans and hundreds of their apprentices put their utmost efforts into preserving and restoring the master craftsmanship.



Two-unit stacked clothing chest



Damyang Bamboo Museum

A showcase of numerous antiques made of bamboo from Korea and overseas. Visitors can see how bamboo is grown and worked.

Open : 09:00 - 18:00

Admission : 1,000 won

Inquiries : 061-380-3479

Transportation : A 10-min. walk from
Damyang Bus Terminal



ARTISTIC SENSIBILITY

Traditional Korean architecture has been shaped by folk beliefs, geomancy, Buddhism and Confucianism.

Mountains cover 70% of the peninsula, which has influenced housing and lifestyle. The traditional building layouts and

housing materials are founded on topographical and geomantic principles that harmonize with the environment and minimize the use of natural resources. In old villages, most houses face south and are nestled at the foot of a hill because it is believed to be the abode of a



Byeongsan Confucian School in Andong, Gyeongsangbuk-do, was built in 1613 to preserve the illustrious memory of the great Confucian scholar Yu Seong-ryong.

tutelary god safeguarding the village. A stream runs along the village and paddies and dry fields surround it. A common topographical concept for a building site is the application of the four cardinal guardian deities, the blue dragon of the east, the

white tiger of the west, the black tortoise of the north and the red phoenix of the south. These topographical considerations have undoubtedly influenced the mental disposition of Koreans. Temple architecture and layout were influenced by China during



This one-room tea ceremony house with the name Iljiam on a nameplate over the door is an annex of Daeheungsa Temple in Haenam, Jeollanam-do

the beginnings of Buddhism in settling in Korea but they gradually revealed a distinctly Korean character. The typical layout of temples of the early period, like Bulguksa Temple, was a symmetrical one of compounds with buildings, pagodas, cloistered passageways and square courtyards. Freed from Chinese-style symmetrical layouts and strict rules, temples in the later period were inclined to harmonize with their surroundings. Buseoksa, Haeinsa and Hwaeomsa Temples are showcases of the later-period temple layout.

Confucian ideas also penetrated traditional architecture. The Confucian view of nature and man as a unity, one of the important Confucian tenets, made buildings a

part of nature. The neo-Confucianism that bloomed from the mid-Joseon Dynasty realized this view of nature and man as one in Confucian schools and pavilions, as Confucian scholars preferred reading and deepening their studies in places where clear streams run through valleys and mountains soar high. Byeongsan Confucian School in the Andong-si City area is exquisitely in tune with its surroundings. Facing a tributary of the Nakdonggang River with a hill as a backdrop, the courtyard appears to be embracing the entire landscape, allowing one to see his surroundings without any obstructions. The quintessence of its surroundings was naturally filtered into the architecture of a

Lecture hall at Byeongsan
Confucian School

building as well as into the minds
of its residents and students.

Architecture in Korea is inseparable
from the influence of folk beliefs,
Buddhism, Confucianism and
geomantic principles.

Geungnakjeon, the Hall of Paradise at Bongjeongs
Temple, is Korea's oldest wooden building.



CERAMICS

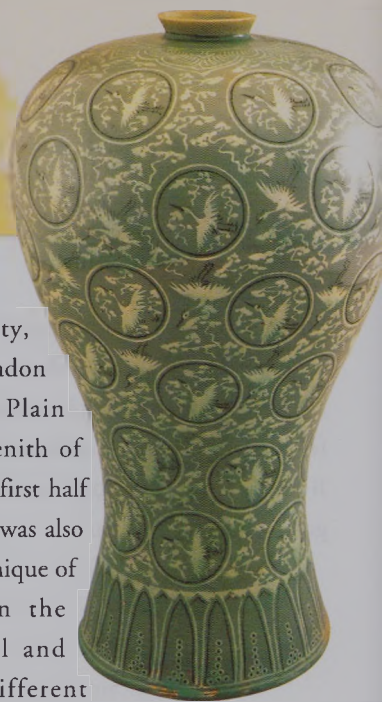
A comb-patterned Neolithic earthenware pot with rounded bottom excavated in Amsa-dong, Seoul

Koreans began to use earthenware fired at low heat in the Neolithic Age. During the Three Kingdoms period, in Silla and Gaya in particular, they fired pottery at high temperatures with a deoxidizing flame, producing a bluish-gray pottery. This pottery was made in various shapes with the bottom being rounded or resting on a high stem. The surface was embossed with geometrical patterns and the outline was bold and direct.

Unified Silla's pottery took on a more stable shape to befit its use for practical purposes rather than as grave goods: the tall stem became shorter, the rounded bottom flat and the long neck shorter.

In the Goryeo Dynasty, elegant jade-green celadon became mainstream. Plain celadon reached its zenith of refinement around the first half of the 12th century. It was also when the inlaying technique of incising patterns on the surface of the vessel and filling them with different colored materials was invented. This inlaid celadon had its heyday in the mid-12th century.

If Goryeo celadon is novel, the ceramics of the Joseon period evoke the sentiment of the common people. Instead of displaying technical skill, Joseon ceramics are infused with an aesthetic of subtlety and naturalness. *Buncheong* stoneware



A celadon vase inlaid with clouds and cranes



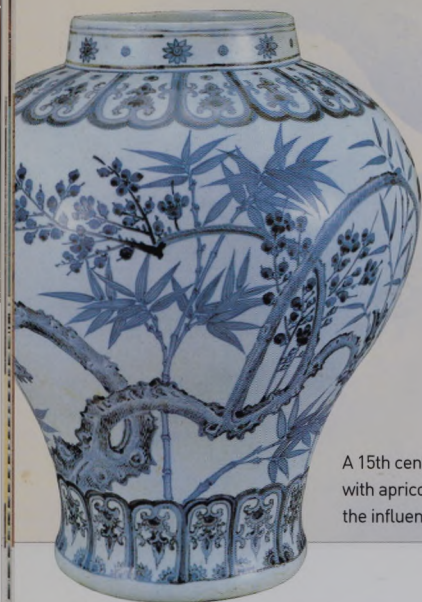
A 15th century *buncheong* jar incised with fish and leaves in graffito

and white porcelain represent this period, along with celadon, black ware, porcelain painted with red oxide, and porcelain with an iron-black glaze. In the early Joseon period, *buncheong* stoneware and white porcelain came to the fore and *buncheong* became more popular in the 15th century but white porcelain gradually took over from the latter half of the 16th century.

Artisans at the Celadon Research Center in Gangjin-gun, Jeollanam-do



Buncheong arose in the process of transition from celadon to white porcelain. A vessel made of clay and iron was covered with white clay, which might then be painted with designs in copper glaze, inlaid, or otherwise ornamented, or finished with a rough bluish-gray glaze derived from celadon glaze before firing. During the Japanese invasions of Korea in the 16th century, a great number of high quality *buncheong* pottery and outstanding ceramists were taken to Japan, where they nurtured the growth of Japanese porcelain. When the *buncheong* tradition began to decline, white porcelain arose. The mid-Joseon period (late 17th to early 18th century) witnessed the advent of blue and



A 15th century blue and white porcelain jar with apricot and bamboo patterns shows the influence of Ming China

white porcelain, in which designs were painted on simple white porcelain in cobalt. Blue and white porcelain varied greatly in the early 18th to late 19th century but the tradition of Joseon porcelain went into decline again from the late 19th century with Japan's growing hegemony on the peninsula.

Today, Korea is reviving the art of ceramics by holding annual ceramics festivals. Great effort is taken to reproduce traditional ceramics at the Celadon Research Center in Gangjin, Jeollanam-do Province, the heartland of celadon production in the Goryeo period, and at the Haegang Kiln in the Haegang Ceramics Museum in Icheon, Gyeonggi-do Province. Reproductions of white porcelain

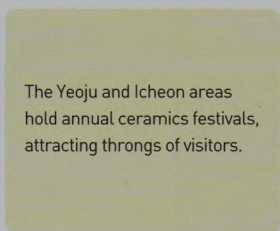
are centered in the Icheon and Yeosu areas and of *buncheong* in the Mungyeong area. Traditional Korean ceramics can easily be found in the antique stores of Seoul's Insadong or Jangn-pyeong.



A porcelain teacup



The Haegang Ceramics Museum in Icheon, Gyeonggi-do (above), and the Celadon Research Center in Gangjin, Jeollanam-do (below), work to maintain the tradition of ceramics.



The Yeosu and Icheon areas hold annual ceramics festivals, attracting throngs of visitors.



Icheon Ceramics Festival

Icheon is Korea's largest ceramics center with about 300 kilns. Icheon is a region rich in fine clay and firewood and developed a ceramics industry early on. Building on the tradition, ceramists exert themselves to create the world's highest quality pieces. The annual ceramics festival displays a variety of the best ceramics.

Period: May - June

Inquiries: The Committee of Icheon Ceramics Festival;

Tel. 031-644-2280~4; www.ceramic.or.kr

Events: Pottery making, folk music performances, national classical music concert, traditional open air drama

Transportation: Seoul Express Bus Terminal to Icheon, 1 hr., 30 min.





World Cultural Heritages of Korea

JONGMYO SHRINE

CHANGDEOKGUNG PALACE

BULGUksA TEMPLE AND SEOKGURAM GROTTO

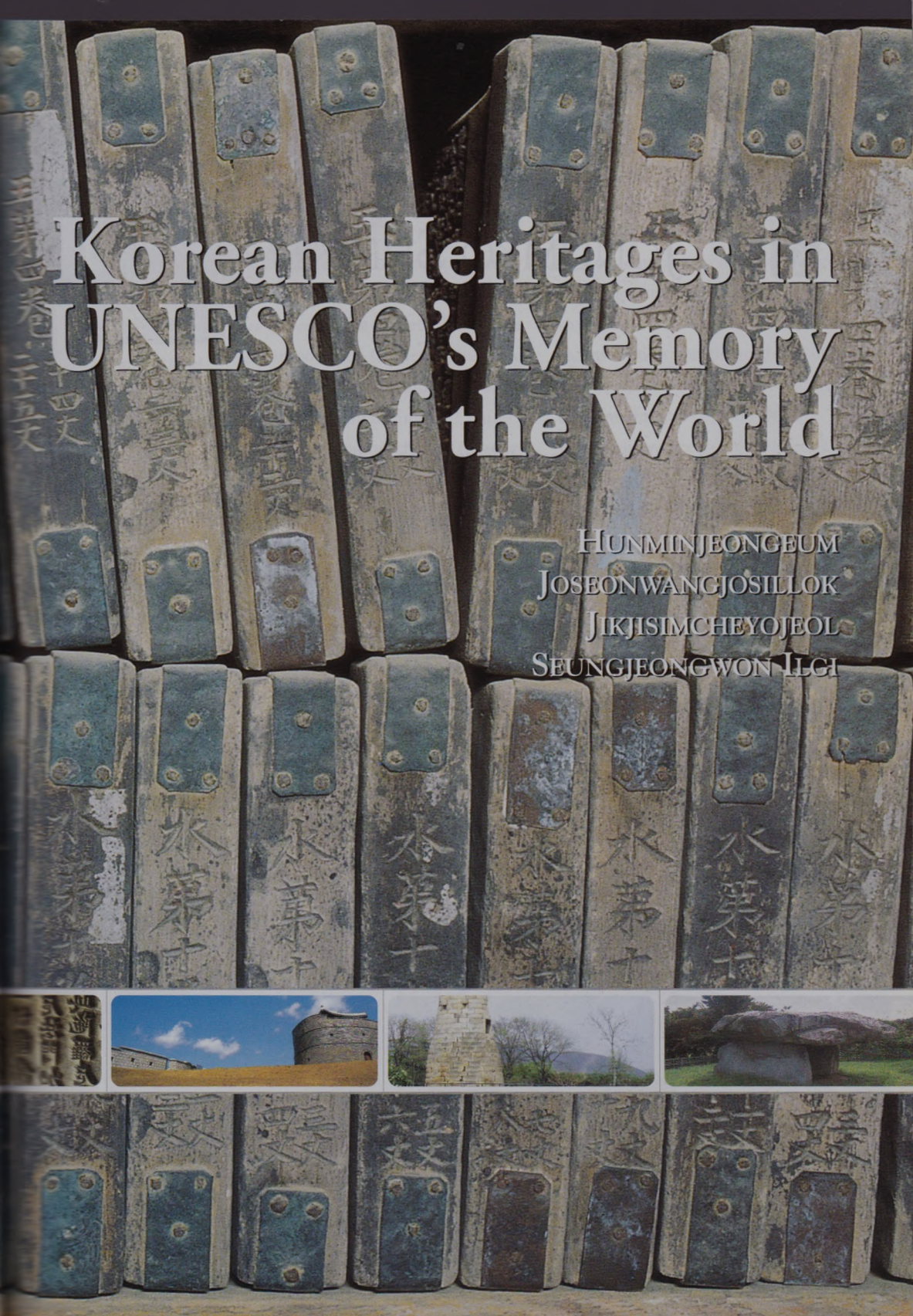
TRIPITAKA KOREANA

HWASEONG FORTRESS

GYEONGJU HISTORIC AREA

DOLMEN SITES





Korean Heritages in UNESCO's Memory of the World

HUNMINJEONGEUM
JOSEONWANGJOSILLOK
JIKJISIMCHEYOJEOL
SEUNGJEONGWON ILGI





JONGMYO SHRINE



Terrace-section officials

Jongmyo Shrine is dedicated to the spirits of Korea's royal ancestors. The royal family of the Joseon Dynasty paid homage to their forefathers in the time-honored Confucian tradition. This shrine of beautiful architectural simplicity is appreciated as an invaluable cultural inheritance and was registered on UNESCO's World Cultural Heritage List in 1995.

Jongmyo Shrine is made up of Jeongjeon (the main hall), Yeongnyeongjeon (the Hall of

Eternal Peace), and auxiliary facilities. Jeongjeon, with its attached cloister, is said to have been the longest building in Asia. It enshrines the memorial tablets of greatly honored kings and their queens, today containing 19 memorial tablets of kings and 30 tablets of their queens in 19 spirit chambers. Yeongnyeongjeon is an annex enshrining in 16 chambers the 15 tablets of the dynasty's kings of lesser importance and 17 tablets of their queens and consorts.

Jongmyojerye or the Royal Ancestral Memorial Ceremony was one of the most important government events during the Joseon period. It was conducted five times annually. Additional rites were also performed on special state occasions to notify the ancestral spirits of the events. The king himself became an officiant who paid his respects with deep bows and liquor before each chamber

Jongmyojerye follows strict rules and rituals. Officiants must wash their hands each time they step forward to the spirit chambers.





The memorial tablet of a king enshrined in a spirit chamber

Spirit chambers in the main hall, Jeongjeon, and the stone terrace, Woldae. From the early Joseon period, the number of buildings and their scale were expanded to enshrine the accumulating spirit tablets.

according to strict procedures in an austere manner.

Each procedure is accompanied by ritual music, *Botaepyeong* and *Jeongdaeop*. The orchestral ensemble is composed of Chinese-influenced native string, percussion and wind instruments including bell chimes (*pyeonjong*), stone chimes (*pyeongyeong*), the cylindrical Chinese oboe (*dangpiri*), the bowed zither (*ajaeng*), and the transverse flute (*daegeum*), which still capture the authentic sound of the old court music that has been played since the early Joseon period. The head of the dynasty's Jeonju Yi Clan still officiates at the annual rite on the first Sunday of May.

Jongmyo was built in 1394, when

the Joseon Dynasty moved the capital from Gaeseong to Hanyang (present-day Seoul), but was burned to the ground during the Japanese invasion of Korea in 1592. The reconstruction was planned in 1604 and completed in 1608, the 1st year of Gwanghaegun (r. 1608–1623).

Jongmyojerye is certainly a historical rarity with 500-year formalities for ancestral worship set in 1462. It continues the traditional procedures for the offering of sacrificial libations of food and drink using the original ritual utensils, with royal descendents and participants costumed by rank as well as ritual dance and music ensembles.





CHANGDEOKGUNG, THE PALACE OF ILLUSTRIOUS VIRTUE

Changdeokgung was built in the 5th year of the reign of King Taejong of the Joseon Dynasty (1405) as a detached palace of Gyeongbokgung, the original main palace of the dynasty. Located to the east of Gyeongbokgung, it has also been called Donggwol, the east palace. Gyeongbokgung and Changdeokgung were burned down during the Japanese invasion of Korea in 1592. Changdeokgung was

reconstructed in 1609 and served as the royal seat for 300 years until the reconstruction of Gyeongbokgung at the end of the Joseon Dynasty.

Changdeokgung is divided into administrative quarters, residential quarters and the rear garden. The administrative quarters encompass Donhwamun, the front gate, which is the oldest extant palace structure; Injeongjeon, the throne hall; and Seonjeongjeon, the administrative hall. The residential quarters include Huijeongdang and Dae-jojeon, the king and queen's bedchambers, the royal kitchen, the infirmary and other annexes. The rear garden has exquisite pavilions, the court archives, a library and lotus ponds.

Changdeokgung is in tune with its natural surroundings. Taking into account the hills and lush woods that surround it, the palace's magnificent halls, pavilions, and rear garden are laid out in a rather liberal way, which

The elaborate interior of the throne hall. Behind the throne is a folding Sun-Moon-Five Mountains Screen. The sun and moon placed together symbolize the harmony of the positive yang and negative yin forces of nature and the five mountains symbolize the tutelary deities safeguarding the sovereignty and welfare of the state.





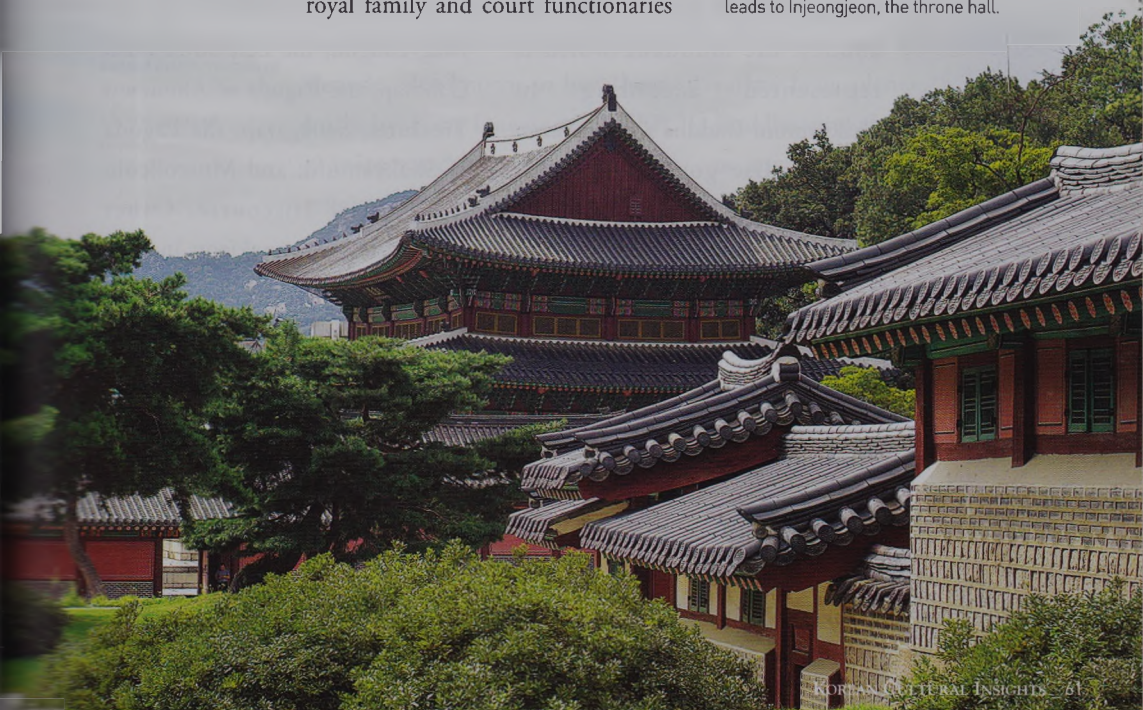
Buyongjeong, the Lotus Pavilion, rests beside a lotus pond in the rear garden of Changdeokgung Palace.

makes it a landmark of palace architecture and garden landscaping. The rear garden is adorned with trees, some of which are now 300 years old. It represents the height of Korean landscape architecture. The royal family and court functionaries

enjoyed both reposeful moments and garden entertainment here.

Due to the unique configuration of its palatial buildings and rear garden, the epitome of Oriental architecture yet distinct from the Chinese Zijincheng Palace, Forbidden Palace, or the Japanese imperial palace, Changdeokgung was registered on UNESCO's World Cultural Heritage List in December 1997.

Changdeokgung Palace is well in tune with its natural surroundings. The flagstone causeway leads to Injeongjeon, the throne hall.





BULGUksA, THE TEMPLE OF THE BUDDHA LAND, AND SEOKGURAM GROTTO

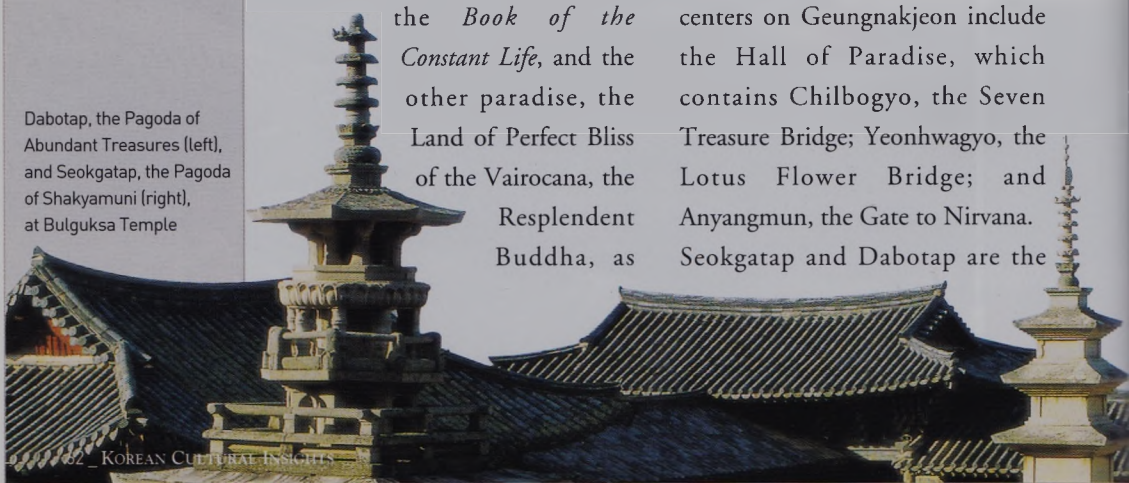
Bulguksa, the Temple of the Buddha Land, sits mid-slope on Mt. Tohamsan. Its construction was completed under the supervision of Prime Minister Kim Dae-seong in the 10th year of King Gyeongdeok of the Silla Kingdom (751).

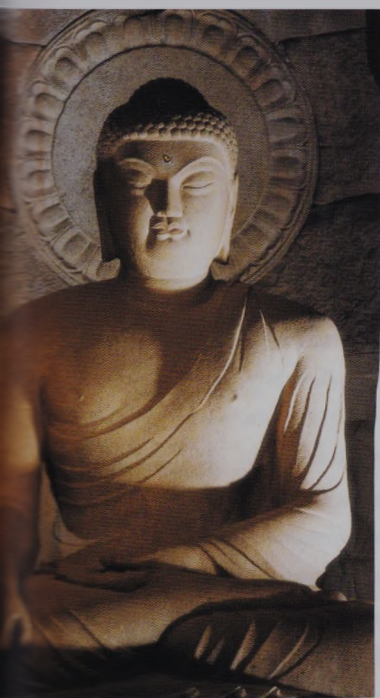
The temple manifests both the terrestrial and the two celestial abodes: the mundane world is represented according to Shakyamuni Buddha's *Lotus Sutra*; the paradise governed by the Amitabha Buddha as described in the *Book of the Constant Life*, and the other paradise, the Land of Perfect Bliss of the Vairocana, the Resplendent Buddha, as

described in the *Avatamska Sutra*.

The cloistered compound is divided into two large courts. One centers on Daeungjeon, the Hall of Shakyamuni, and contains Cheongungyo, the Blue Cloud Bridge; Baegungyo, the White Cloud Bridge; Jahamun, the Gate of Purple Mist; Beomyeongnu, the Pavilion of Mount Meru; Jwagyeongnu, the Left Sutra Hall; Dabotap, the Pagoda of Abundant Treasures; Seokgatap, the Pagoda of Shakyamuni; and Muscoljeon, the Hall of Discourse. Other centers on Geungnakjeon include the Hall of Paradise, which contains Chilbogyo, the Seven Treasure Bridge; Yeonhwagyo, the Lotus Flower Bridge; and Anyangmun, the Gate to Nirvana. Seokgatap and Dabotap are the

Dabotap, the Pagoda of Abundant Treasures (left), and Seokgatap, the Pagoda of Shakyamuni (right), at Bulguksa Temple





Shakyamuni Tathagata seated in the rotunda of Seokguram, wearing a serene smile of benevolence

most eye catching of these architectural masterpieces. Dedicated to the Shakyamuni Buddha and the Prabhutaratna (the Buddha of Abundant Treasures), these two pagodas show the Buddhas residing in the temple, exemplifying the Silla people's desire to embody Buddhist ideals in the mundane world.

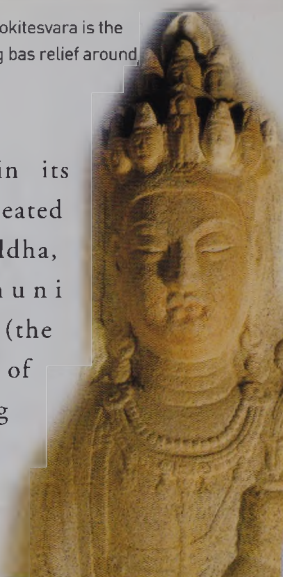
On the eastern slope of the peak of Mt. Tohamsan is Seokguram

Buddhist Grotto and Bulguksa Temple, also known to have been built by Kim Dae-seong. This granite sanctuary sums up the religious enthusiasm, architectural technology and immaculate workmanship of the Silla people, making it a rare landmark of world religious art.

Seokguram consists of an antechamber that holds bas reliefs of eight guardian deities and two Vajrapanis, a short corridor carved with four horrific heavenly kings, and the main rotunda, which

The 11-faced Avalokitesvara is the most eye-catching bas relief around the main Buddha

enshrines in its center the seated main Buddha, Shakyamuni Tathagata (the Incarnation of Truth). Along the lower part of the circular wall are bas



reliefs of an 11-faced Avalokitesvara, 10 disciples, Manjusri, Sakraddevanam Indra, Mahabrahmandah and Samantabhadra. At about eye-level are 10 niches, each enshrining a bodhisattva.

The main Buddha under the vault of the rotunda wears a smile of serene benevolence. It is as if the Buddha were about to preach to us at any moment to bring out the good within all of us. For its sheer culmination of Buddhist beliefs, aesthetics and advanced engineering, Seokguram was registered on UNESCO's World Cultural Heritage List together with Bulguksa Temple in December 1995.



DEPOSITORIES OF *TRIPITAKA KOREANA* AT HAEINSA TEMPLE

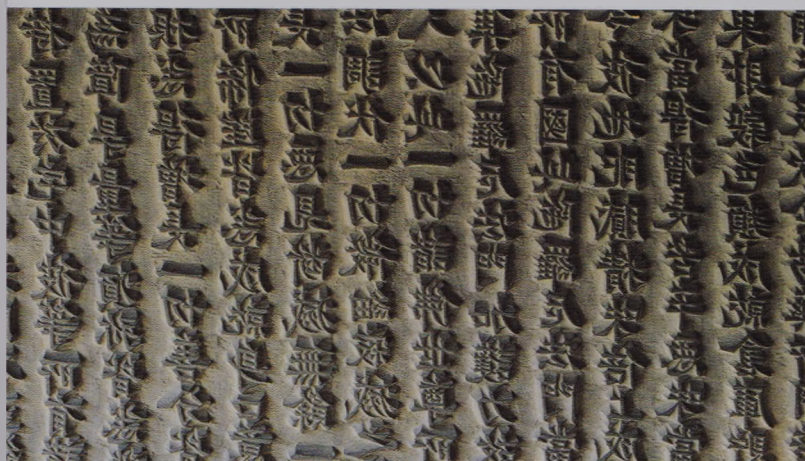


The depositories of Haeinsa Temple preserve *Palman Daejanggyeongpan*, Great Collection of Scriptures in Eighty Thousand Blocks or the *Tripitaka Koreana*.

Haeinsa, the Temple of a Vast Sea of Meditation, is nestled part way up Mt. Gayasan in Hapcheon-gun, Gyeongsangnam-do Province. It was built by Suneung and Ijeong in the 3rd year of King Aejang of the Silla Kingdom (802). The Goryeo Dynasty's founder, King Taejo, designated it as a state temple. Today, it has 75 subordinate temples and 14 hermitages scattered nearby.

When the nation was imperiled by

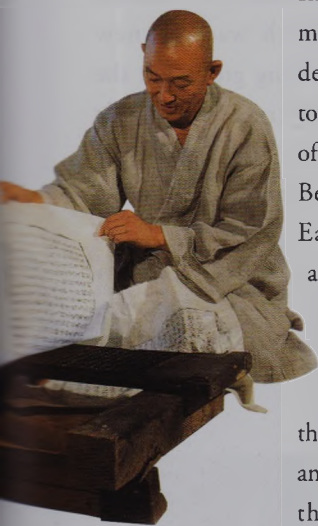
the Mongolian invasion at the end of the Goryeo Dynasty, King Gojong, who had taken refuge on Ganghwa Island in 1230, initiated the laborious carving of the *Tripitaka Koreana* hoping to repel the barbarians by the divine providence of Buddha. The project took 16 years, from 1236 to 1251. The *Tripitaka Koreana* woodblocks are testimony to the pious devotion of the king and people. They were first housed in Seonwonsa Temple



Close-up of a printing woodblock



Depositories of Tripitaka Koreana at Haeinsa Temple — to the south is Sudarajang, the Hall of Sutras, and to the north is Beopbojeon, the Hall of Dharma. These two large halls preserve the woodblocks.



A monk prints Buddhist scriptures with woodblocks

on Ganghwado Island, moved to Jicheonsa Temple in the 7th year (1398) of King Taejo of the Joseon Dynasty, and moved again the following year to Haeinsa Temple, making it a religious cradle for national peace and prosperity from that time on.

In the temple compound are two main depositories and two small depositories. The main depository to the south is Sudarajang, the Hall of Sutras, and the one to the north is Beopbojeon, the Hall of Dharma. Each measures 15 *kan* (1 *kan* is about 6 feet) across the front and 2 *kan* on the side. They were designed to optimize the preservation of woodblocks with the proper ventilation, temperature, and humidity by making the most of the environment and scientific architecture. Thus the woodblocks have been kept in impeccable condition, which enabled the

depositories to earn a place on UNESCO's World Cultural Heritage List in December 1995.

Tripitaka is a Sanskrit word made up of *tri*, "three," and *pitaka*, "baskets," referring to the *gyeong*, *yul*, and *non*, which respectively are discourses with the Buddha, the Buddhist laws of ascetic life, and commentaries on the sutras by eminent monks and scholars. Known in Korean as *Palman Daejanggyeong* (*Great Collection of Scriptures in Eighty Thousand Woodblocks*), *Tripitaka Koreana* consists of 81,258 woodblocks. Amazingly, there is no trace of errata or omissions of any woodblocks. To guard against insects, decay, frame distortion, cracks, and humidity, the woodblocks were treated for years by a special process. In terms of accuracy, font, carving skill, and volume, the *Tripitaka Koreana* is recognized as the most valuable extant Buddhist canon carved in Chinese characters. It served as a model for the Japanese, who designed the *Taisho Shinshu Daizokyo* after the Korean edition. The Chinese also imported copies of the Korean edition.



HWASEONG, THE BRILLIANT FORTRESS

Hwaseong Fortress in Suwon City, Gyeonggi-do Province, represents the most advanced features of fortification in Korea. The construction was planned by the 22nd king of the Joseon Dynasty, Jeongjo, when he moved his father's tomb from the Yangju area to Mt. Paldalsan in Suwon in 1789. The fortress construction started along Mt. Paldalsan in January 1794 and was completed in June 1796 under the supervision of Chae Jae-gong, a former

minister and the magistrate of Yeongjunghubu County.

The fortress sprawls on both flat and hilly terrain, something seldom seen in neighboring China and Japan. It is designed to serve political and commercial as well as military functions. Under the influence of *Silhak* or Practical Learning, which was the new philosophy gaining ground at the time, the fortress was built scientifically utilizing newly invented construction equipment.

The beacon tower was used to send smoke signals to other beacon stations.





1

Hwahongmun, the northern floodgate



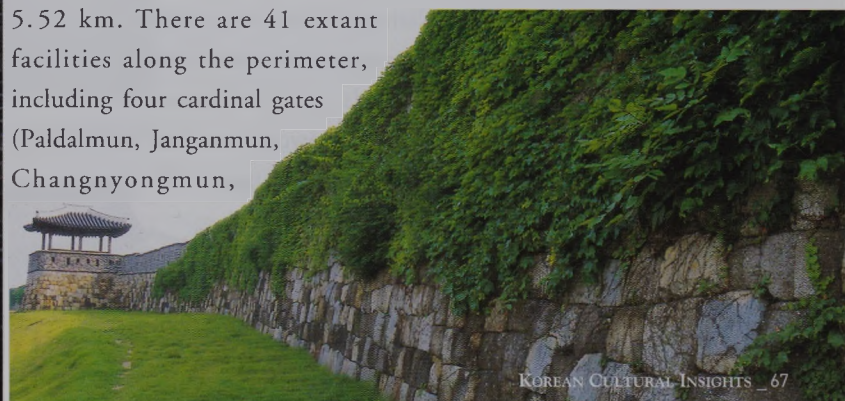
2

Dongbuk Gongsimdon, the oval northeast observation tower of Hwaseong Fortress, the first of its kind in Korea

Fortification facilities were enhanced by properly combining stones, bricks, and wood and by incorporating drainage, rampart slit embrasures, crenellated parapets with embrasures, and bastions. *Hwaseong Seongyeok Uigwe* (*Archives of the Construction of Hwaseong Fortress*) was published in 1801. It contains every detail of the project such as blueprints, engineering methods, required materials, workforce, budget and timetable.

Hwaseong Fortress envelops downtown Suwon City in the form of a huge ellipse running a total of 5.52 km. There are 41 extant facilities along the perimeter, including four cardinal gates (Paldalmun, Janganmun, Changnyongmun,

and Hwaseomun), one *sumun* (floodgate), four *ammun* (secret gates), four *jeokdae* (gateguard platforms), two *gongsimdon* (observation towers), two *jangdae* (command posts), two *nodae* (multiple arrow-launching platforms), five *posa* (firearms bastions), five *poru* (sentry towers), four *gangnu* (angle towers), one *bongdon* (beacon tower), and nine *chi* (bastions). Each structure harmonizes architectural splendor and function at key strategic areas. The fortress was registered on UNESCO's World Cultural Heritage List in December 1997.





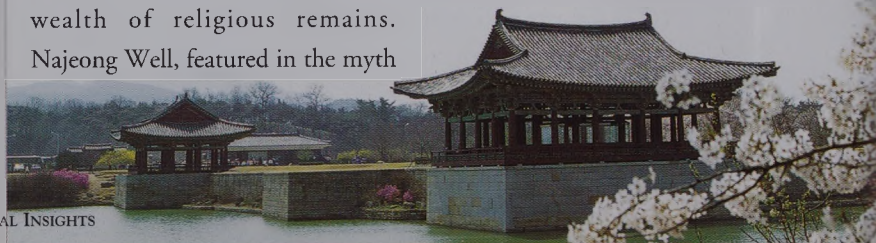
GYEONGJU HISTORIC AREA

Anapji Pond sits on the ruined site of the palace of the crown princes and other palatial buildings of the Silla Kingdom northeast of Gyeongju. The garden has been restored in the style of the Unified Silla period. It contains a beautifully designed pond with three islets symbolizing the land of immortal deities. The scientifically designed water supply and drainage ways attract the attention of modern-day visitors.

Gyeongju historic area was once the heart of the capital of the Silla Kingdom (57 BC – AD 935). Consequently, the area, covering 2,800 ha, is a superb showcase of the kingdom's achievements. From underground chambers to mountaintops, an astonishing number of old world artistic and architectural properties, including 52 nationally designated cultural treasures. The area was registered on UNESCO's World Cultural Heritage List in December 2000. In recognition of the different types of cultural remains, Gyeongju historic area is divided into the Mt. Namsan, Wolseong, Tumuli Park, Hwangnyongsa, and Sanseong Belts.

Mt. Namsan Belt—It showcases a wealth of religious remains. Najeong Well, featured in the myth

of Park Hyeokgeose, the forefather of the Silla Kingdom; Poseokjeong, the kingdom's secondary palace compound, featuring the Abalone-shaped Stone Watercourse; Namsan Mountain Fortress; a stone image of a seated Buddha in Mireukgol Valley; a standing Buddhist Triad in Bae-ri; a rock-cut relief of seven Buddhas on Chilburam Rock; and many more Buddhist statues, temple sites, and pagodas on every ridge and gorge make Mt. Namsan a sacred ground. Wolseong Belt—Here are Gyerim Woods, the legendary birthplace of Kim Al-ji, the progenitor of the Kim clan, who reigned during most of the Silla Kingdom. Other landmarks in this belt are Imhaejeon, the ruined site of a



Built in the Silla Kingdom (57 BC— 668 AD), Cheomseongdae is the oldest astronomical observatory in Asia. On a rectangular platform (representing the earth) formed with 12 base stones, about 365 granite blocks were piled up in 30 layers for structural stability. The layers taper toward the circular top (representing the heavens). Many historians point out that the number of layers and stones, 30 and 365, match the number of days in a calendar month and year.



secondary palace where court banquets were frequently held around its beautifully configured pond, and Cheomseongdae, the oldest astronomical observatory in the East.

Tumuli Park Belt—Here are gentle knolls with small and large tombs where members of the royal family are buried. This belt is subdivided into the Hwangnam-ri Tumuli, Nodong-ri Tumuli, and Noseo-ri



Historic records reveal that Hwangnyongsa Temple was the largest temple built in Korea. The foundation stones remaining today outline the vast original scope. The temple courtyard is laid out in a one-pagoda/three-courtyard design, a rare example of the typical temple layout.

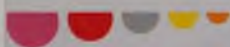
Tumuli. Numerous burial goods discovered in these tombs represent the zenith of Silla culture. They include gold crowns and diadems, the Heavenly Horse Painting, lapis lazuli cups, and troves of earthenware.

Hwangnyongsa

Belt—This covers the ruined sites of Hwangnyongsa Temple and Bunhwangsa Temple.

Hwangnyongsa was the largest temple ever built in Korea but was burned down during the Mongol invasion of 1238. During the excavation of this site, 40,000 relics were unearthed, providing invaluable references for the study of the Silla period. Bunhwangsa Temple Site has a Stone Brick Pagoda, a pair of stone banner-poles, and other stone remnants.

Sanseong (Fortress) Belt—Centering on the Myeonghwal Mountain Fortress built before 405, this belt has been the strategic point for safeguarding the area of Silla's capital. Records indicate that the advanced fortification techniques employed in this fortress influenced the fortified facilities of Japan.



DOLMEN SITES IN GOCHANG, HWASUN AND GANGHWA

Dolmens are megalithic structures used as burial chambers and funerary monuments. They are usually composed of stone slabs set edgewise to form a rectangular cist and topped with a capstone. Dolmen sites in Gochang, Hwasun and Ganghwa preserve these prehistoric stone relics.

* South Korea's largest table-type dolmen in Bugeun-ri, Ganghwa-gun, Incheon

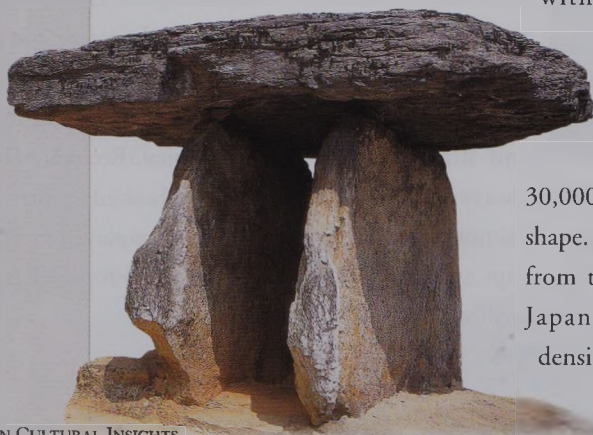
Dolmens are primitive megalithic remnants serving as burial chambers and funerary monuments. Scattered worldwide, they originated in diverse times and styles in different regions. East Asian countries have handed down numerous dolmens with Korea preserving the greatest number, mostly made in the Bronze Age.

Dolmens in Korea are largely classified into table, go board, and capstone types. The table type — also known as the northern type — looks like a table with four stone

slabs set edgewise aboveground to form a rectangular cist covered with a capstone. Table-type dolmens are strewn across the northern region of the Korean Peninsula. Go board-type dolmens feature an underground cist covered with earth and aboveground short unhewn stones set like go board legs that support a capstone. Go board-type dolmens are found in the southern region. The capstone-type dolmen has an underground cist covered directly with an aboveground capstone without supporting legs.

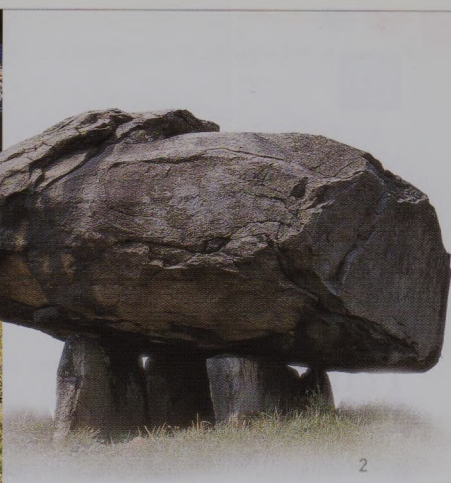
Capstone-type dolmens are scattered throughout the peninsula.

Korea preserves about 30,000 dolmens of various size and shape. Korean dolmens are distinct from their European, Chinese, or Japanese counterparts in their density, variety, and longevity of





1
The quarry in Daesin-ri,
Hwasun-gun,
Jeollanam-do,
preserves marks from
quarrying.



2
A go board-type dolmen
in Jungnim-ri,
Gochang-gun,
Jeollabuk-do



Dolmen in Ganghwa,
Incheon

use. Dolmens, holding the hoards of primitive cultures, serve as clues to the social system and beliefs of early man. With such historic value, the dolmen sites in Gochang, Hwasun, and Ganghwa were registered on UNESCO's World Cultural Heritage List on December 2, 2000.

Dolmen Site in Gochang — More than 2,000 dolmens in 85 clusters are concentrated in the towns of Jungnim-ri and Sanggam-ri in Gochang-gun County, Jeollabuk-do Province. Maesan Village in Jungnim-ri has 440 dolmens that are lined up on hilly terrain stretching 1.76 km to the east and west. At this site, the sizes of dolmens vary considerably, weighing from under 10 tons to up to 200 tons, and all three types are found here.

Dolmen Site in Hwasun — About 500 dolmens are clustered on 10

km of the slopes along Bogeomjae Pass, which links the towns of Hyosan-ri and Daesin-ri in Hwasun-gun, Jeollanam-do Province. Discovered recently in wooded areas, they are well preserved. A nearby quarry with rustic rock walls still bears the marks of flint production. Archeologists expect to learn more about primitive stone handling, transporting, and dolmen-making processes at this site.

Dolmen Site in Ganghwa — The slopes of Mt. Goryeosan hold 120 dolmens, including Korea's largest at 7.1 m wide and 2.6 m tall. The mountain straddles the towns of Bugeun-ri, Samgeo-ri, and Osang-ri in Ganghwa-gun, Incheon-si City.



HUNMINJEONGEUM, PROPER SOUNDS TO INSTRUCT THE PEOPLE



Assisted by the outstanding scholars of the Hall of Worthies in 1443, King Sejong invented the Korean alphabet, which he called *Hunminjeongeum* [Proper Sounds to Instruct the People]

King Sejong, the 4th king of the Joseon Dynasty, concerned that the majority of the common people could not learn the written Chinese then in use in Korea because of its structural difference from Korean, created the Korean alphabet, which he called *Hunminjeongeum*, (Proper Sounds to Instruct the People). The task was completed in the 25th year of his reign in 1443. Three years later, at the king's command, the alphabet was promulgated by the *Jiphyeonjeon* or Hall of Worthies in a 33-page book in Chinese and *Hunminjeongeum Haerye* or The Explanatory Edition of the Proper Sounds to Instruct the People. This work consists of two parts. The first part, written by King Sejong himself, contains a preface stating his purpose for creating the new alphabet followed by the main text, which explains each of the 28 letters with examples of consonant-vowel combinations. The second part, written by Jeong In-ji and seven scholars of Jiphyeonjeon, consists of six chapters: 'An Explanation of the Design of the Letters,' which expounds the phonetic and philosophical principles by which the new letters were made, 'An Explanation of the Initials,' which presents the 17 consonants that appear in syllable-

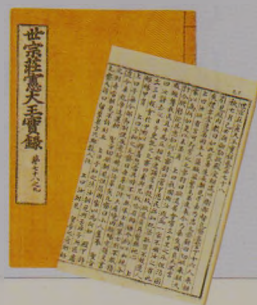
initial position, 'An Explanation of the Medials,' which presents the 11 vowels, 'An Explanation of the Finals,' which presents the consonants appearing in syllable-final position, 'An Explanation of the Combining of the Letters,' which demonstrates how the initials, medials, and finals are assembled to form syllables, and 'Examples of the Use of the Letters,' which shows words written with the new letters. These are followed by an afterword by Jeong In-ji.

Hangeul, as this alphabet has come to be known, is unique among the world's writing systems in having been created at a specifiable time by identifiable people without any direct influence from existing writing systems to become a national written language. Moreover, no other writing system has ever been promulgated in an explanatory volume. *Hangeul* originally had 28 letters but four letters have dropped out of use, leaving 24 letters, 14 consonants and 10 vowels. *Hunminjeongeum* was designated as National Treasure No. 70 to ensure its preservation and was registered in UNESCO's Memory of the World in October 1997.



JOSEONWANGJOSILLOK, ANNALS OF THE JOSEON DYNASTY

The cover and inside leaf of one of the books of the *Joseonwangjosillok* (*Annals of the Joseon Dynasty*), which records the history of the reign of 25 kings from 1392 to 1863.



Joseonwangjosillok (*Annals of the Joseon Dynasty*) covers 472 years (1392—1863) of the history of the reign of 25 kings from the dynasty's founder King Taejo to King Cheoljong. In chronological order, the king's everyday affairs, court functionaries' daily reports, the king's commands, and other matters dealt with in public offices are compiled in 1,893 chapters in 888 books.

To keep up the compilation of *Joseonwangjosillok* involved many historians, historiographers, and censors who were responsible for writing daily drafts, editing them, and printing the resulting volumes. These writers participated in every national conference and kept records of the actual details of national affairs that were decided on in discussions between the king and his officials. The freedom of expression and of maintaining secrecy were constitutionally guaranteed. Their daily records were placed in the custody of the Chunchugwan Office of Annals Compilation. Except for the historians, nobody was allowed to read them, not even the king. Any historian who disclosed the contents was severely punished as a felon. The regulations and ordinances governing historiography were very strict. When a king died, a temporary office of annals compilation was set up and the annals of his reign were published posthumously and preserved in the historical archives under rigorous management. To

further safeguard them, a set of the annals was deposited in each of the four archives located in four key mountainous locations nationwide: the Jeongjoksan, Taebaeksan, Jeoksangsan, and Odaesan Archives. Some were reduced to ashes during the Japanese and Qing China invasions but were reconstructed and reprinted.

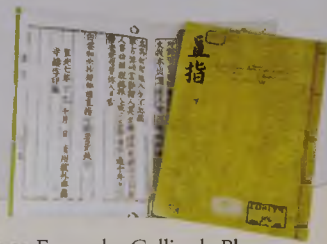
There are 2,077 extant volumes that were collected from the archives: 1,181 from the Jeongjoksan Archive, 848 from the Taebaeksan Archive, 27 from the Odaesan Archive, and 21 scattered copies called Sanyeopbon. They were all registered in UNESCO's Memory of the World in October 1997.

The Joseonwangjosillok covers the historical and cultural aspects of the Joseon Dynasty such as politics and diplomacy, military affairs, law, economics, industry, transportation, communications, social systems, customs and etiquette, arts and crafts, and religion. These enormous historical and cultural resources of unprecedented accuracy serve as an encyclopedia of Joseon society. The beautiful fonts also show the advanced printing methods of Korea. Today, they are indispensable materials for the study of Korean history while providing diverse resources for the study of other East Asian countries such as Japan, China and Mongolia.



BAEGUNHWASANG CHOROKBULJO JIKJISIMCHEYOJEOL (VOL. II), ANTHOLOGY OF THE TEACHINGS OF ZEN BUDDHIST PRIESTS

Jikji is the world's oldest book printed with movable metal type, predating the Gutenberg 42-line Bible by 78 years.



B*aegunhwasang Chorokbuljo Jikjisimcheyojeol* (hereafter *Jikji*) was compiled by Zen priest Baegun and printed at the old Heungdeoksa Temple using movable metal type in July 1377, the 3rd year of King U of the late Goryeo Dynasty. Wishing for his disciples to propagate his teachings and serve as guides to the core of Zen, the priest Baegun carefully excerpted the essentials of Zen Buddhism and sermons of many Buddhas and great priests recorded in the Chinese *Baegunhwasang Chorokbuljo Jikjisimcheyojeol*.

The key words of the title of this book, "*Jikjisimche*," were derived from the book's famous line "*Jikji insim gyeonseong seongbul*" in the verse "the five ways of cultivating one's mind." They imply that one can attain Buddhahood through directly envisaging himself in the depths of Zen meditation.

Compiled in two volumes, *Jikji* was printed with woodblocks or movable metal type. The two volumes of the woodblock *Jikji* edition are preserved in the National Library of Korea. However, the first volume of the movable metal type *Jikji* has not been found and the second volume is in the Bibliothèque Nationale de France (the National Library of

France). It was taken to France by Collin de Plancy, a charge d'affaires who worked in the French Embassy in Seoul during the reign of King Gojong. *Jikji* then came into the hands of Henri Vever, a collector of classics. In his will, he donated *Jikji* to the National Library of France, where it has been preserved.

Although little is known about the ruined Heungdeoksa Temple, a bibliography of the second volume confirms that *Jikji* was printed at Heungdeoksa Temple in Cheongju City in the 3rd year (1377) of King U of the Goryeo Dynasty. It proves that *Jikji* is the world's oldest book printed with movable metal type, predating the Gutenberg 42-line Bible by 78 years. *Jikji* became known as the world's oldest printed book in 1972 when it was presented in the International Book Year designated by UNESCO.

In the 5th Convention for the Memory of the World held in Cheongju, Korea, in June 2001, *Jikjisimcheyojeol* (Vol. II) was approved for registration in UNESCO's Memory of the World for its unique and invaluable metal property as the oldest book printed with movable type.



SEUNGJEONGWON ILGI, THE DIARIES OF THE ROYAL SECRETARIAT

As a single documentary heritage, the amount of data in *Seungjeongwon Ilgi* is unprecedented in the world.



Seungjeongwon was the Royal Secretariat of the Joseon Dynasty. It was responsible for recording the daily events of all of the dynasty's kings and contains the largest amount of historic facts, state affairs, and everyday court events of the Joseon Dynasty ever written in Korea. During the Joseon period, the secretariat and the diary-recording organ went through successive name changes from Seungjeongwon, Seungseonwon, Gungnaebu, Biseogam to Gyujanggak, and the name of the diaries was changed from *Seungjeongwon Ilgi*, *Seungseonwon Ilgi*, *Gungnaebu Ilgi*, *Biseogam Ilgi* to *Gyujanggak Ilgi*.

The diaries started in the founding days of the Joseon Dynasty, but the early ones were destroyed during the Japanese invasion in 1592. The remaining 3,243 diaries provide records for 288 years, including 3,045 diaries of *Seungjeongwon Ilgi* recorded for 271 years from March 1623 to June 1894. The rest were compiled in *Seungseonwon Ilgi*, *Gungnaebu Ilgi*, *Biseogam Ilgi*, and *Gyujanggak Ilgi*. The historic content covers political, economic, diplomatic, cultural, and military affairs as well as the daily events of Joseon kings. Today, all of the diaries are treated as one documentary heritage referred to as *Seungjeongwon Ilgi*.

As a single documentary heritage, the amount of data in *Seungjeongwon Ilgi* is unprecedented in the world. It contains about 242.5 million characters in 3,243 diaries, greater than those in *Ershiwuoshi, the Compendium of Chinese History Books* (42.5 million characters in 3,386

books). Another notable difference is that while the *Annals of the Joseon Dynasty* were the posthumous recordings by historians after each king's death, these diaries were written every day by people who observed the king, so they convey vivid historical information. For instance, daily weather observations for 288 years provided an important statistical source for weather forecasting.

The diaries written after the Political Reform of 1894, the 31st year of King Gojong's reign, record Japan's intervention in domestic affairs, and their accuracy during the Japanese colonial period has been debated. However, the diaries written in the late 19th century and the early 20th century, which show how Western influence opened the nation's closed doors, unquestionably represent the dynasty's sovereign system, politics, policy making, and power structure while at the same time contain an invaluable legacy of documentary culture.

In recognition of its rarity and historic value, *Seungjeongwon Ilgi* was designated as Korea's National Treasure No. 303 in April 1999 and was included in UNESCO's Memory of the World in September 2001.

Seungjeongwon Ilgi is housed at Seoul National University, but public viewing is not permitted to insure its preservation. The National History Compilation Committee made printed editions from the original 141 diaries and posted photocopies on the Internet and plans to digitize them all.



Traditional Lifestyle

RESIDENCES

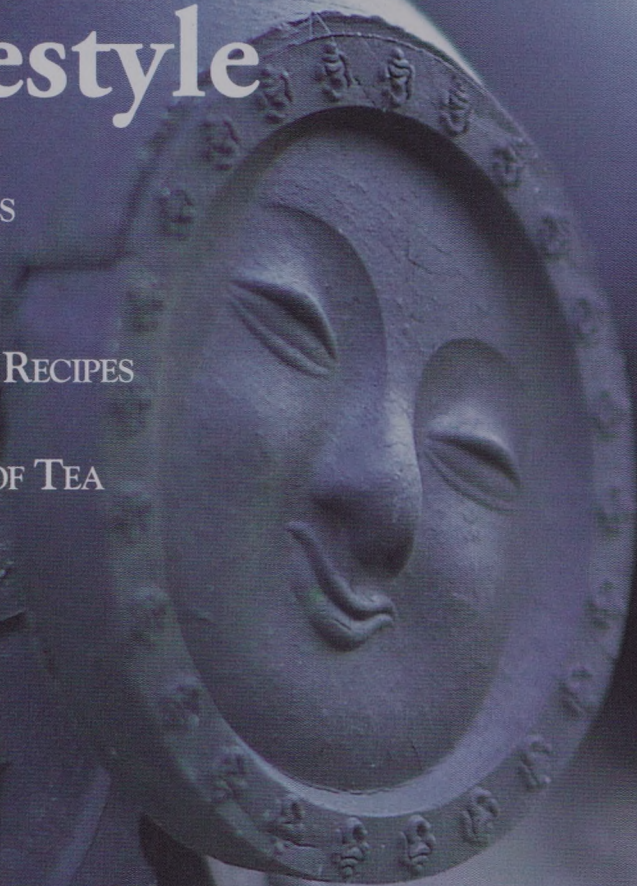
GARDENS

DRESS

ESSENTIAL RECIPES

KIMCHI

THE ART OF TEA



Traditional Thought

KOREAN SHAMANISM
KOREAN BUDDHISM
KOREAN CONFUCIANISM



RESIDENCES



1
The inner wing of Yeongyeongdang Manor in the Rear Garden of Changdeokgung Palace. To understand the lives of his people, the Joseon Dynasty's King Sunjo built this manor in 1828, modeling it after a Korean nobleman's house.

2
Nakseonjae, a manor at Changdeokgung Palace

Traditional Korean residences follow certain naturalistic and sociocultural principles.

The geomancy used to select a building or grave site is based on the belief that an invisible force of good and evil, called *gi*, is generated by a topographical configuration. The negative and positive energies of yin and yang must be brought into harmony in order to attract what is salubrious and repel what is pernicious. This lore of geomancy has been applied to determine auspicious sites for houses, the direction they should face, what shape they should have,

when they should be built, and so on. A house should sit on a hill and face south to receive the maximum amount of sunlight. In Korea, this orientation is still preferred.

A traditional Korean house is broadly structured with an inner wing (*anchae*) and a reception outer wing (*sarangchae*). For people of lower classes, the outer wing is not used for reception but as a shed for cattle and storage. The wealthy have larger buildings and add more wings in several enclosures, which are divided into inner and outer enclosures. It was forbidden for a private house to reach 100 *kan* (each *kan* being the space between four columns, roughly 3.3 m²).

An inner wing usually has a kitchen, a living room, a central hall with wood floors, and a room across the hall, all in a line. This basic layout diversifies into L-shape,



The reception room of a traditional house

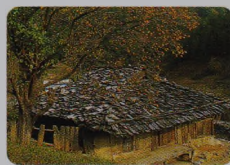


U-shape, square, and more complex layouts, as rooms and annexes are added or inner and outer enclosures are expanded. The inner wing or inner enclosure is the everyday living quarters of the mother and the children. The outer wing or outer enclosure is where the head of the household and other males spend most of their time. It doubles as a reception space for entertaining guests and a study for sharing the delights of literature with friends.

Korea has a continental climate. Because of the hot and humid monsoon summer and the extremely cold winter, traditional Korean houses combine a wood-floor central hall for the summer and *ondol* (an underfloor hypocaust heating system) rooms for the winter.

「Building materials are wood, clay,

tile, brick, stone and thatch. Their usage varies depending on the location—city, fishing or farming village, or mountainous region.」 Since Korean houses have been mainly built of wood and clay from ancient times, they rarely last longer than a few hundred years. Thus the traditional houses that remain today were mostly built in or after the mid-Joseon period.



A hall with wood floors (top), a stone-roofed house (above), a bark-roofed house, a thatched house on Jeju Island (left), and a room equipped with *ondol*-the underfloor hypocaust heating system. (below)



GARDENS



The garden wall of Nakseonjae, a manor at Changdeokgung Palace. The decorative elements are meant to ward off evil spirits while heralding longevity and conjugality. Soswaewon Garden in Damyang and Hwallaejeong Pavilion in Gangneung both display insightful garden landscaping that does not interfere with their natural environment.

The hexagonal brick chimney in the terraced backyard of Gytajejeon, the queen's bedchamber at Gyeongbokgung Palace

Koreans have also devoted much of their time to gardening. The gardens of houses, palaces, and temples differ from each other slightly in style but are all rooted in the same principles.

The history of Korean garden landscaping goes back to the Three Kingdoms period. In the 6th year of the reign of King Dongmyeong of Goguryeo (32 BC), the palace garden is said to have attracted mystical peacocks while in Baekje, a lotus pond was dug to the south of the palace and water was irrigated from about 4 km away to make the garden. In the section on Silla in the



History of the Three Kingdoms, a dragon is said to have ascended from the pond to the east of the palace in the capital, Gyeongju.

Garden relics from the Unified Silla period include Anapji, the Wild-Geese Pond, and the pond at the site of the Imhaejeon Palace. The Poseokjeong Pavilion, which no longer exists, had an unusual garden with a stone watercourse in the shape of an abalone on which wine cups would be floated through the stone channel while poetry was read or recited.

In general, Korean gardens do not differ in style from those of China or Japan. This is because gardening throughout East Asia has long been influenced by Taoism, which emphasizes nature and mystery. Nevertheless, there are some differences in the layout. Whereas Chinese gardens are designed to create a microcosm of nature and Japanese gardens strive to look man-made, Korean gardens avoid artificialities and allow nature to be



as it is. Buildings and people are regarded as part of nature. The lotus pond is an important component in the Korean garden, but where the slope is too steep to dig a lotus pond for a mountain pavilion, lotuses are cultivated in a small stone pond. Where there is a stream, a pavilion is built beside it to watch the water flow. When seen from the reception wing, a Korean garden is especially picturesque.

Korean palace gardens are exemplified by the terraced flower beds in the back garden of Nakseonjae in Changdeokgung Palace and the flower bed of Jagyeongjeon Hall in Gyeongbokgung Palace, whose brick wall and brick chimney, inlaid with flower designs and the 10 symbols of longevity, have a subtle splendor without being gaudy. For simpler gardens, one may view the garden of

Hwallaejeong Pavilion at Seongyojang Manor in Gangneung; Soswaewon Garden in Damyang, Jeollanam-do Province; Gwanghalluwon Garden in Namwon, Jeollabuk-do Province; or Buyongdong Garden on Bogildo Island, Jeollanam-do Province, the home of the celebrated poet of the Joseon period Yun Seon-do (1587–1675). Each of these gardens has the charm of an elegant Oriental landscape painting. In the Korean garden, man, house, and garden allow nature to exist in harmony.



This superb pavilion stands in the middle of an artificial pond at Gwanghalluwon Garden in Namwon (left) and Anapji Pond in Gyeongju (right). The compound of Anapji was the detached palace of Silla, built in 674. Today, three pavilions have been rebuilt on the winding esplanade.

DRESS

Photos courtesy of Lee Young Hee Hanbok



Hwarot (ceremonial dress of a princess of the Joseon Dynasty)



Since ancient times, Koreans have been wearing the traditional dress known as *hanbok*. This generally consists of pants or a skirt with a jacket and robe, a tripartite arrangement that has remained unchanged since ancient

times. Another distinctive point is the importance attached to the hat, known as *gwanmo*.

Koreans have worn different clothing according to their social status, making dress an important mark of rank.

The ruling class, including royalty, wore impressive costumes with embroidered insignia on the front and back and adorned themselves with

necklaces, bracelets, rings, and other jewelry.

As seen in a mural of the Goguryeo Tomb of the Dancers in Manchuria, men and women wore jackets that came down to their hips with pants or a skirt underneath. Over this they wore a robe with the collar, hem, and cuffs trimmed in a different color. From then until Goryeo times, the king and officials wore colorful clothing while commoners were restricted to an undyed plain jacket and pants. This simple costume of the common people was maintained throughout the Joseon period. The official and ceremonial dress of the ruling class and royalty were influenced by China from the Unified Silla to Joseon times and the everyday dress of jacket and pants for men or jacket and skirt for women remain largely



unchanged.

This basic dress was worn by everyone from royalty to peasants, but distinctions of status were marked by official clothes, sacrificial robes, and ceremonial dress. The basic costume also varied with the seasons, lined clothes being worn in spring and autumn, unlined clothes in summer, and cotton-wadded or quilted clothes or furs in winter. The common people made their clothes out of undyed material, which is why Koreans are often called the “white-clad folk.”

Hanbok can be classified according to function: everyday dress, ceremonial clothes worn on formal occasions such as a child’s first birthday, weddings and funerals. Costumes were made for special purposes, such as those worn by the officiants at Jongmyo Shrine,

shamans, or performers of traditional dances. Popular forms of *hanbok* include the striped costume worn by children on their first birthday, the red skirt and yellow jacket sported by young women of marriageable age, the wedding costumes known as *wonsam* for the bride and *gwanbok* for the groom, and the red skirt and green jacket worn by a newlywed woman. There are many varieties of *hanbok*, all of which are full of dignity and elegance.



ESSENTIAL RECIPES



Bansang — table setting for everyday meals containing rice, soup and kimchi (above right)

Farming in Korea started around 5,000 BC and rice farming expanding nationwide to make Korea an agricultural country. The main crops in Korea are rice, beans, and other supplementary cereals. Korea is surrounded by the sea on three sides and the conflux of cold and warm currents in coastal areas produces bountiful marine products. The tidal land along the coast also provides diverse kinds of shellfish.

From early on, Koreans developed fermented recipes such as pickled fish, shellfish, and vegetables, which provided the essential protein and vitamins, particularly in the winter months. Fermented side dishes became as important for daily sustenance as boiled rice and soup.

Koreans have developed diverse table settings and menus largely divided into ceremonial foods and ritual foods. The former includes food for an infant's 100-day-old party, first birthday party, wedding ceremony,

and 60th birthday party and the latter includes food for funerals and ancestral rites, shaman's offerings, and temple food.

Temple recipes do not use the five strong ingredients of garlic, green onion, wild rocambole, leeks, and ginger. They do not use meat but wild mountain vegetables and garden greens, edible tree roots and bark, berries, seaweeds and cereals as main ingredients. Famous temples boast their own time-honored recipes to suit their ascetic practices. Tongdosa Temple's tiny half-moon-shaped rice cakes and ailanthus kimchi; Haeinsa Temple's lettuce kimchi, vegetable pancakes, and pine tea; Song gwangsa Temple's leaf-mustard kimchi and bamboo sprout kimchi; and Daeheungsa Temple's dandelion kimchi are popular dishes with visitors.

At memorial rituals, rice cakes are indispensable. The food offerings in Confucian rites and shaman rites are





Ssambap

Bulgogi



Sinseollo

Kimchi

Bibimbap

Gujeolpan

similar in style. With color and the ingredients, Korean also sought the balance of yin and yang, the negative and positive cosmic forces. For instance, in sliced red jujubes on white rice cakes we see the yin-yang concept as well as the cosmology of five colors in other dishes.

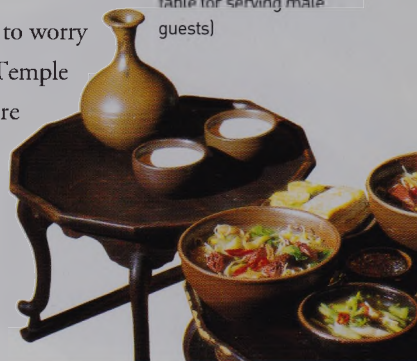
Arable land is relatively scarce in Korea but the seasonal changes and regional topography have created many varieties of food. Together with regional varieties, court cuisine has become available to the entire population nowadays.

Eating habits and recipes also differ by household. Many houses have developed their own recipes and improved them for generations, especially in the case of condiments based on fermentation such as soy sauce, red pepper paste, and soybean paste, which are added to all kinds of food. An adage goes that a future mother-in-law judges a future daughter-in-law by the taste of her

fermented sauce. Believing that the fortune of a family depends on the taste of its sauces, Koreans have devoted themselves to making palatable sauces at home. They also brew liquor to entertain guests and use in ceremonial occasions while developing food processing methods for salted, fermented, and dried food for lean months.

Vegetable dishes have also been essential to everyday meals, not because Koreans are necessarily vegetarians but because these were major sources of important nutrients. Economic growth has changed the national diet and people are eating more meat dishes than before, which leads some to worry about geriatric diseases. Temple foods are thus even more appreciated for their nutrition value.

Juansang (a drinking table for serving male guests)



KIMCHI



1
Watery *mulkimchi*

2
Whole cabbage
baechukimchi

Osobagi is made with seasonings that are pickled with cucumbers.



Fermented food is common worldwide, but the special flavor of fiery spice from kimchi is truly unique to Korea.

The main kimchi vegetables include radish, Korean cabbage, and cucumber, which are soaked in brine and mixed or stuffed with seasonings made of red pepper powder, sliced green onions, crushed garlic, ginger, and many more seasoning and garnishing options that vary by household and region. Fruit, salted fish and shellfish, or meat may also be added.

Kimchi ingredients and the way kimchi is made also differ by season. In spring, young Korean cabbage kimchi and sliced radish kimchi

will be the season's freshest fermented food. In summer, stuffed cucumber kimchi gives a cooling sensation. In late autumn, Koreans prepare enough cabbage kimchi, diced radish kimchi, pony tail young radish kimchi, and watery radish kimchi to last through the winter.

Kimchi is dear to the hearts of Koreans and is much more than just another fermented food. Not many Koreans can imagine a dinner table without kimchi.

The history of fermented food dates back 4,000 years but spicy kimchi recipes appeared during the late Joseon period after the arrival of red pepper on the peninsula. Over the last 100 years, Koreans have experimented with over 300 varieties of fermentation across the country, differing by family and regional tradition. A family's



kimchi specialty is passed down the generations from mother to daughter or from mother-in-law to daughter-in-law, a specialty pooled by the wisdom of ages. Making tasty kimchi has often been used as a yardstick for judging a housewife's ability to handle domestic affairs. When women marry, they devote their efforts to creating a kimchi that has a distinctive taste yet is palatable to everyone.

Kimchi is being recognized by people worldwide. Today, cargo ships deliver kimchi to the shores of five continents and foreign visitors to Korea show a growing interest in tasting kimchi and learning how to make it.

Dongchimi (watery radish kimchi) is made by pickling whole radishes (right).

During her visit to Hahoe Village in Andong, Queen Elizabeth watches ladies prepare kimchi and *gochujang* (red pepper paste) at the head house of the Pungsan Ryu Clan in Chunghyodang



Chonggak kimchi is made from small turnips. A generous amount red pepper powder and seasonings are used, and it does not spoil easily, even during the hot summer months (above).



THE ART OF TEA



1
A tea plantation in Boseong,
Jeollanam-do

2
A traditional tea ceremony

Tea in Korea dates back over 2,000 years. Hoping that its fragrance would reach the heavenly gods and ancestral spirits, people of ancient times offered tea in various religious ceremonies.

When tea came to Korea from China with Buddhism around the end of the Three Kingdoms era, tea cultivation became prevalent through the Goryeo period. As Buddhism abated in the Joseon period, the art of tea was lost, except among scholars and monks. However, tea is undergoing a renaissance these days.

Originally, tea was used for special purposes such as ceremonial offerings or medicine. The Chinese, whose diet is composed of

oily food, favored drinking tea to rinse away the greasy aftertaste. The tea culture came belatedly to the Japanese, who drank tea as an herbal remedy at first but later came to drink it every day. In China and Japan, tea is still as popular now as it was in the olden days.

Korean tea was served as an offertory drink in worship rites from ancient times, gradually becoming a widespread beverage for everyone from royalty to commoners and reached its heyday in the 12th century. The literati drank tea for wisdom and a reposeful state of mind in the ritual of the tea ceremony called *dado*. Besides green tea, Koreans have enjoyed teas made of various fruits, leaves, seeds, or roots, including jujube, ginseng, arrowroot, ginger, fruit of matrimony vine, quince,





citron, fruit of *maximowiczia typical*, cinnamon, persimmon leaf and adlay.

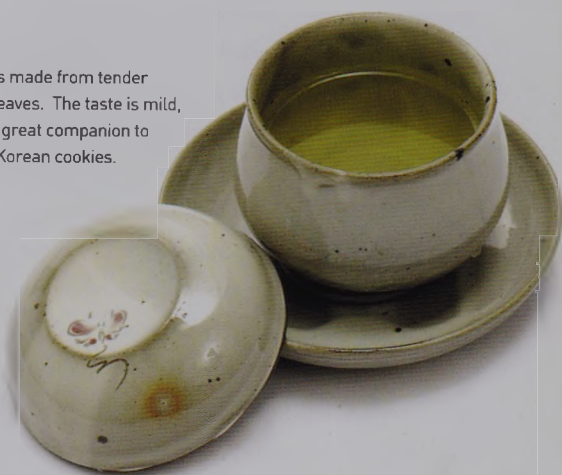
The quality of tea is decided by when it is picked, the size of the leaf, the drying process, and the year. Premium tea is called *jakseolcha* or sparrow-tongue tea because its leaf is similar in shape to a sparrow's tongue. *Jakseolcha* is gathered in early spring.

There are five different tastes of tea: bitter, acidic, sour, salty, and sweet. Bitter is sensed first in the mouth and sweet lingers the longest, building up a soothingly pleasant feeling. The tea ceremony requires an appreciation of the five tastes using the five senses.

Today, large tea plantations are expanding across the southern provinces every year. They are not only competing to provide top quality teas but also in creating a

carpeted green landscape to attract more visitors. The number of tea lovers is growing rapidly, and the Insa-dong alleys, which are filled with tea shops, are becoming the showcase for Korean vintage tea and tea culture.

Green tea is made from tender young tea leaves. The taste is mild, making it a great companion to traditional Korean cookies.





KOREAN SHAMANISM

Various shamanistic practices are well developed in Korea. Shamanism has deep roots in folk beliefs from remote antiquity. It is closely related to the primitive cult of communal worship rites offered to the gods of heaven and infused with Buddhist tradition.

In ancient times, these heavenly rites doubled as agricultural rites in prayers for good harvests. Passing through the Silla and Goryeo periods, they thrived and were diversified into rites for the mountains and heavens and rites to

pray for rain. Even in the staunch Confucian society of the Joseon Dynasty, these communal rites were allowed to continue.

One trait that is unique to Korean shamanism is that it seeks to solve human problems through a meeting of humans and the spirits mediated by the shaman. This characteristic is clearly seen in the various types of *gut* or shamanistic rite, which are still widely observed today.

The *gut* is a rite in which the shaman offers a sacrifice to the spirits, and through singing and



dancing, begs them to intercede in the fortunes of the human world. The shaman wears a colorful costume, speaks in a trance as a spiritual oracle, and sings and dances to music. In the central area, shamans use various costumes and props during the different stages of a *gut*.

Three elements are seen as essential to a *gut*: the spirits as the object of folk beliefs, the believers praying to those spirits, and the shaman mediating between the spirits and the believers.



1

A sorceress in a trance holds a fodder-cutting blade in her mouth during *daedonggut*, a fishermen's rite of the Hwanghae-do shaman lineage.

2

Kim Geum-hwa, the nation's superior hereditary sorceress of Hwanghae-do, stands on fodder-cutting blades during a *naeringut*, the initiation rite for a woman who will become a sorceress possessed by a spirit.

Daedonggut



The form of the *gut* varies by region and the objective of the ceremony. Differences in style are also produced by the individual character and ability of the shaman.

The major varieties of *gut* include *naeringut*, *dodang-gut*, and *ssitgimgut*. *Naeringut* is the initiation rite in which someone becomes a shaman by being possessed by a spirit. The candidate suffers from an unknown illness called *sinbyeong* or spirit sickness, characterized by loss of appetite, insomnia, and visual and auditory hallucinations. *Naeringut* has the function of curing the illness as

well as inducting the new shaman. *Dodanggut* is a communal rite prevalent in the central provinces. Wishing for the well-being and prosperity of a village,

the rite is performed once a year or once in several years around the New Year or in spring or autumn. One distinguishing point of *dodanggut* is that compared to the male-oriented Confucian-style rite of *dong-je*, it gives a prominent role to sorceresses. *Ssitgimgut* has the function of cleansing the spirit of a deceased person. Since ancient times, Koreans have believed that when someone dies, their entry to the world of the dead is delayed for some time by the impurity of their spirit. This impurity must be washed away by *ssitgimgut*, which came to be especially developed in the southwestern provinces.

The shamans who play the lead roles in these *gut* can be classified into spirit-possessed and hereditary shamans.

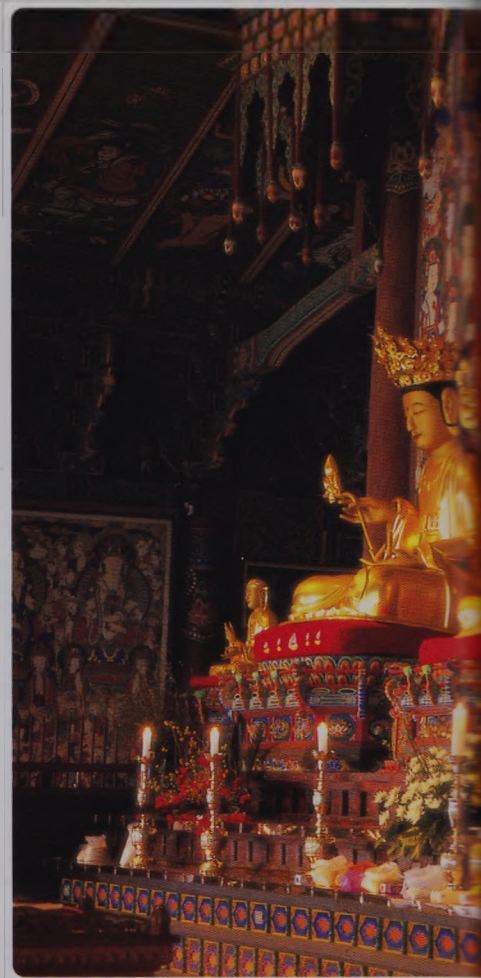
Regional Shaman Rites

Name	Purposes	Region
Hamgyeong-do Mangmukgut	This is performed three days after a death in order to allow the deceased's spirit to enter the world of the dead without difficulty.	Hamgyeong-do
Pyeongan-do Dangut	<i>Dangut</i> is dedicated to the spirit of the deceased for his entry to the land of bliss. Its procedures hint at a Buddhist lineage.	Pyeongan-do
Hwanghae-do Naeringut	One who suffers with an unknown "spirit sickness" and is willing to become a shaman receives <i>naeringut</i> , the initiation rite to be possessed by a spirit, by a senior shaman. The <i>naeringut</i> cures the sickness and inducts the new shaman.	Hwanghae-do
Hwanghae-do Jinogwigut	This shaman rite for the dead is a channel for the salvation of an angry spirit. It consoles the spirit and guides it to paradise.	Hwanghae-do
Onjin Baeyeonsingut	This is the fishermen's rite to the dragon king of the sea, held on the northwestern coast, wishing for a good catch and peace. It also features various kinds of entertainment.	Hwanghae-do
Yangju Sonorigut	This is a cattle worship rite performed for good harvests, good luck, and prolific posterity by local hereditary male shamans and herdsman, who wear mock cattle heads. It represents one of the most sophisticated shamanistic performances in Korea.	Yangju, Gyeonggi-do
Seoul Danggut	For peace and an abundant harvest, farmers in the capital area used to perform this rite at their tutelary shrines.	Mt. Jeongbalsan, Dapsimni-dong, Sinnae-dong, Mt. Bonghwasan, Seoul
Seoul Jinogwigut	This shaman rite for the dead is a channel for the salvation of an angry spirit. It consoles the spirit and guides him to paradise 49 days after death. Taoists believe that every man has seven souls, one of which ascends to heaven every seven days after death.	Seoul
Gyeonggi-do Dodanggut	<i>Dodanggut</i> is prevalent in Gyeonggi-do Province. It is held early in the 2nd lunar month to ward off evil spirits and bring health to all villagers by worshipping the tutelary grandfather and grandmother at their tutelary shrines.	Dongmak and Jangmal areas, Gyeonggi-do
Gangneung Danogut	This large-scale rite involves dozens of eminent shamans praying to the mountain deity for communal safety from wild animals and abundant crops and catches of fish. Gwanno Masked-Dance Drama, transmitted by the regional government servants, is an indispensable part, together with colorful folk games and entertainment.	Gangneung, Gangwon-do
Eunsan Byeolsingut	This is dedicated to the village's tutelary spirits, the Spirit of General Baksin and the reverend priest Dochim, who struggled to recover the sovereignty of the ruined Baekje Kingdom. It includes a worship rite before the guardian totem poles.	Eunsan-ri, Buyeo-gun, Chungcheongnam-do
Suyongpo Sumanggut	This is held to console the spirit of someone drowned at sea and guide him to the land of bliss.	Pohang, Gyeongsangbuk-do
Gangsa-ri Beomgut	This communal rite is held every three years to pray for safety from tigers as well as for a rich haul of fish and peace.	Daebo-myeon, Pohang, Gyeongsangbuk-do
Geojedo Byeolsingut	Every fishing village on Geojedo Island holds a fishermen's shaman rite praying for an abundant catch and communal peace.	Geoje, Gyeongsangnam-do
Tongyeong Ogwsaenamgut	To console the spirit of someone drowned at sea and guide him to the land of bliss.	Tongyeong, Gyeongsangnam-do
Wido Tibaeut	This is a fishermen's shaman rite for the launching of a cogongrass boat into the sea. The rite invokes many tutelary spirits to exercise their baleful influences while inducing good fortune.	Wido Island, Buan-gun, Jeollabuk-do
Jindo Ssitgimgut	This is a spirit-cleansing rite that guides the spirit to the abode of the blessed. It is also performed on various other occasions, for instance, on the first anniversary of a death, on a day considered to be auspicious, or to save someone's soul.	Jindo and Jangsando Islands, Jeollanam-do
Jeju-do Singut	A candidate shaman or a shaman seeking promotion to a higher rank must hold this spirit initiation rite. A shaman generally performs this rite three times in his or her lifetime.	Jeju-do
Jeju-do Yeongdeunggut	In the 2nd lunar month, islanders in fishing villages hold a worship rite to Yeongdeungsin, the Goddess of the Sea, who grants fishermen and woman divers safety and plentiful catches. The legend says that the goddess makes an appearance on shore early in the 2nd lunar month and yields stocks of marine products.	Coastal areas, Jeju-do
Jeju-do Muhongut	This is held to console the spirit of someone drowned at sea and guide him to the land of bliss.	Jeju-do

KOREAN BUDDHISM

The geography and culture of Korea shaped a distinctive form of Buddhism. Buddhism first arrived in the Goguryeo Kingdom in the 2nd year of King Sosurim (372) by Soondo, a monk from the early Chin Dynasty. Two years later, the Chinese monk Ado came to the kingdom. The following year, King Sosurim built Seongmunsa and Ibullansa, the first Buddhist temples in Korea.

This led to the establishment of Buddhism as the national religion of Goguryeo. In the 2nd year of King Gwanggaeto (392), nine more temples were built in Pyeongyang. However, with the advent of Taoism in the 7th year of King Yeongnyu's reign (624), the rulers began to suppress Buddhism and its influence began to decrease. The culture of the Baekje Kingdom, on the other hand,



effloresced under the influence of Buddhism. Buddhism arrived in the Baekje Kingdom in the 1st year of King Chimryu (384). The Indian monk Marananta came to Baekje via the Yangtse River. The King had him stay in the palace, and the following year had 10 Baekje citizens become Buddhist monks. After 160 years, Buddhism made another leap in development



Gilt bronze Seated
Maitreya in a Half-cross-
legged Posture, National
Treasure No. 83



with the arrival of Gyeomik from India in the 8th year of King Seong (530). During the reign of King Seong, Baekje sent envoys to Japan bearing Buddhist scriptures, a gilt bronze statue of Shakyamuni Buddha, and a stone Maitreya Buddha. From that time on, Baekje repeatedly sent monks to Japan with Buddhist scriptures and artifacts, exerting a decisive

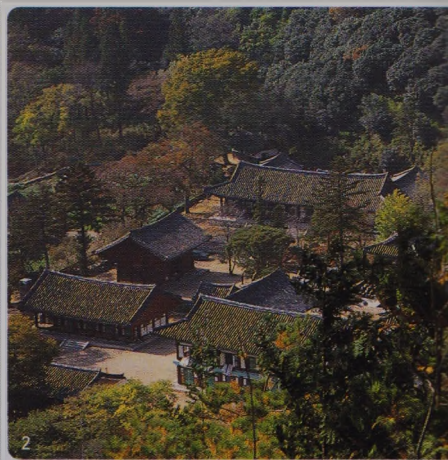
influence on the advancement of Japanese Buddhism.

Buddhism germinated in Silla during the reign of King Beopheung (r. 514–540) and flourished in the reign of King Jinheung (r. 540–576). The 15th year of Jinheung's reign (554) saw the completion of Heungnyunsa Temple, the passing of a law allowing a commoner to become a

Daejeokgwangjeon, the main hall of Haeinsa Temple. As the temple belongs to the Avatamsaka sect, the main hall enshrines a statue of Vairocana, the Resplendent Buddha (above).



1
A bird's-eye view of Songgwangsa Temple. Since the state priest Jinul [1158 – 1210] presided here, this temple has helped to cultivate the moral and religious culture of Korea.



2
View of Hwaeomsa Temple, the largest temple on Mt. Jirisan. Here, monks devote themselves to realizing the tenets of the Avatamsaka Sutra.

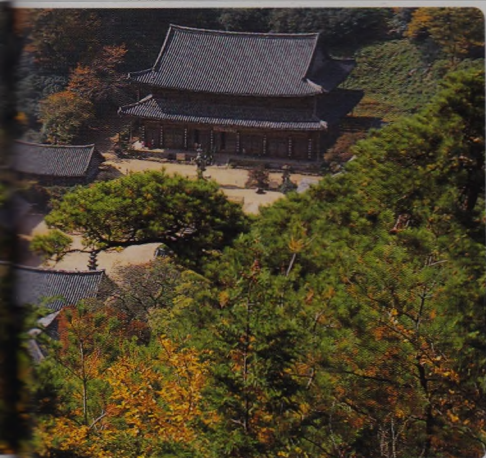
3
Sarira stupas placed on the emery stone staircase of Tongdosa

monk, and great efforts devoted to the study of Buddhist scriptures. The largest temple to date, Hwangnyongsa, was completed after 14 years of construction in 567. On the foundation of Buddhist philosophy, King Jinheung established the Youth Elite Corps in Hwarang. Buddhism of Unified Silla thrived for about 250 years, from the unification to the fall of Silla. During this period, Buddhist thought flourished, though it would later go into decline.

The founder of the Goryeo Dynasty, Wang Geon, admired Buddhism and ensured that it was protected and encouraged by the state. From the year of his coronation (918), Palgwanhoe or the Buddhist Festival of Eight Vows was held annually and throughout the country, the

construction of pagodas and other Buddhist structures proceeded apace. Shortly before Wang Geon died, he wrote *Hunyo Sipjo* or *Ten Testamentary Articles of Instruction* for the guidance of his successors. In the first article, he emphasized faith in Buddhism and the erection of temples, while in the second he urged his successors not to construct temples thoughtlessly in locations other than those that had been deemed appropriate by the state priest Doseon.

Buddhism served as the ideal spiritual paradigm to support the monarch and central state control, thus the Goryeo Dynasty adopted it officially. Each successive king maintained this respect for Buddhism, creating a Buddhist golden age. But in the late Goryeo period, Buddhism became tainted by all kinds of corrupt practices.



Monks became deeply involved in politics and abused their power, producing ill effects through the breakdown of order among monks and lay people alike. Through the efforts of reformers such as Jeong Do-jeon (1342–1398), anti-Buddhism grew, winning widespread support among the populace for its strong opposition to the moral corruption of Buddhist monks and believers.

In a swirl of chaos, Goryeo fell and the Joseon Dynasty took over. Yi Seong-gye, who rose to the throne backed by the nascent gentry, was a devout Buddhist and intimate with high priests of the time such as Muhak. On his accession, he appointed Muhak as Royal Priest and granted the monks many favors. He rebuilt the pagoda of Yeonboks Temple and held a ceremony there. He also repaired

the old pagoda of Haeinsa Temple and enshrined in the temple the woodblocks of Buddhist sutras and the *Tripitaka Koreana* with his prayers for the nation's prosperity and the well-being of the people.

The anti-Buddhist movement that grew in the late Goryeo period ripened in the Joseon period. Monks were allowed to enter the capital for divination of auspicious geomantic sites, holding ceremonies for the success of large construction projects and the like. At other times, however, they were treated as outcasts or criminals.

Nevertheless, Buddhism exercised a far-reaching influence on Korean culture throughout its long history. Throughout the country, its invaluable heritage abides in buildings, sculptures, paintings, and handicrafts.



Entrance to Songgwangsa Temple

FAMOUS TEMPLES

Seoul

Bongeunsa

㉮: Originally built in 794 during the Silla Kingdom, the temple was reconstructed after it was burned down in 1939.

㉠: Samseong-dong, Gangnam-gu
 ㉡: 02-511-6070



Doseonsa

㉮: This was built by the reverend priest Doseon in 862. The seven-story stone pagoda, erected in 1887, contains a *sarira* reliquary.

㉠: Ui-dong, Dobong-gu
 ㉡: 02-993-3161

Gwaneumsa

㉮: Located in a Seoul suburb, this temple practices the tenets of the *Avalokitesvara Sutra* following Korea's Jogyejong Sect.

㉠: Namhyeon-dong, Gwanak-gu
 ㉡: 02-582-8609

Gyeongguksa

㉮: Nestled in Mt. Samgaksan, this time-honored temple was built in 1325.

㉠: Jeongneung 3-dong, Seongbuk-gu
 ㉡: 02-914-5447

Jingwansa

㉮: Although it follows the Jogyejong Sect, this temple also venerates the Seven-Star God, as do some folk cults, which reveals a unique trait of Korean Buddhism.

㉠: Jingwanoe-dong, Eunpyeong-gu
 ㉡: 02-359-8410

Jogyesa

㉮: Established as the head temple of Korea's Jogyejong Sect by famous priests including Han Yong-un and Park Han-yeong, this temple has greatly contributed to leading the moral and religious thought of Koreans.



㉠: Gyeongji-dong, Jongno-gu
 ㉡: 02-732-2115

Yeonghwasa

㉮: As one of the branch temples of Jogyesa, this temple was built in 672 by the reverend priest Uisang.

㉠: Guui-dong, Gwangjin-gu
 ㉡: 02-444-4321

Incheon and Gyeonggi-do Province

Bogwangsa

㉮: Originally built in 894, this temple underwent reconstruction over a long passage of time. It was burned to ashes during the Japanese invasion of Korea in 1592 and was rebuilt in 1622. Today's temple is what remains from the late 19th century.

㉠: Paju
 ㉡: 031-948-7701

Bomunsa

㉮: The great priest Hoejeong, who was leading an ascetic life on Geumgangsan Diamond Mountains, came to Mt. Nakgasan, Ganghwa-do Island, and built this temple in 635. It follows the tenets of Korea's

Jogyejong Sect.

㉠: Ganghwa-gun, Incheon
 ㉡: 032-933-8272

Bongnyeongsa

㉮: This was built by the state priest Wongak in 1208 as a branch temple of Yongjusa.

㉠: Paldal-gu, Suwon
 ㉡: 031-256-4127

Bongseonsa

㉮: Built in 969, this temple was demolished and has been under reconstruction until a few decades ago. It houses a 2.4-m bronze bell made in the early Joseon period.

㉠: Namyangju
 ㉡: 031-527-1951

Jajae-am

㉮: This was built in 654 as a branch temple of Bongseonsa. It houses a rare *hangeul* edition of the *Vajra-prajna-paramita Sutra*.

㉠: Dongducheon
 ㉡: 031-865-4045

Jeondeungsang

㉮: The name "Temple of Lamplight on Altar" came from the time when King Chungnyeol's Queen Won placed a lamp on Buddha's altar. The colorful polychromy patterns on the ceiling and columns and the elaborately decorated altar in its main hall are sheer magnificence.

㉠: Ganghwa-gun, Incheon
 ㉡: 032-937-0125

Silleuksa

㉮: Known to have been built in the Silla period though it was reconstructed several times until the late Joseon period, the temple has added many shrines and masonry structures, including multi-story stone and brick pagodas on multiple bases and *sarira* stupas.

㉠: Yeosu-gun ㉡: 031-885-2505

Yongjusa

㉮: This was built in 1790 to pacify the soul of Prince Sado Seja, the father of the 22nd king of the Joseon Dynasty, Jeongjo. Prince Sado died unjustly as a victim of a court conspiracy. This temple's main hall and shrines have remained intact since then, while most of the other wooden temples in Korea suffered from several foreign invasions.

㉬: Hwaseong-gun
㉬: 031-234-0040



Yeonjuam

㉮: Built on a cliff edge at the fringe of Mt. Gwanaksan, Yeonjuam commands a panoramic view. It was built in 677 as a branch temple of Yongjusa.

㉬: Gwacheon
㉬: 02-502-3234

Gangwon-do Province

Cheongpyeongsa

㉮: This was built in 973 as a temple of the Zen sect. Judging from the scattered remains in the temple compound, it once served as a grand sanctuary for Zen monks, though few buildings remain today.

㉬: Chuncheon
㉬: 033-244-1095

Deungmyeong-nakgasa

㉮: This was built in the reign of the Silla Kingdom's Queen Seondeok (r. 632–646). On the compound stands a statue of Avalokitesvara, the Goddess of Mercy,

serenely looking due east to the sea.

㉬: Gangneung ㉬: 033-644-5337

Guryongsa



㉮: Originally built in 668, during the Silla Kingdom, it was reconstructed during the reign of the Joseon Dynasty's King Sukjong (r. 1675–1750). Numerous monks and Buddhist believers have achieved enlightenment at this secluded temple on Mt. Chiaksan.

㉬: Mt. Chiaksan, Wonju
㉬: 033-732-4800

Naksansa

㉮: This superb temple tops a craggy bluff over the churning blue sea. Because of its beautiful surroundings, this temple is the most frequently visited one on the east coast.

㉬: Yangyang-gun
㉬: 033-672-2448

Oseam

㉮: As an attached hermitage of Baekdamsa, this is poised on the center of "lotus-flower petals" as the topological configuration of the surrounding peaks resembles lotus flower petals.

㉬: Inje-gun
㉬: 033-462-8135

Samhwasa

㉮: Above the huge rock bed at the entrance of Mureung Valley lies this magnificent

temple in a beautiful natural setting.

㉬: Donghae
㉬: 033-534-7661

Sinheungsa

㉮: Built in 652 by the reverend priest Jajang of the Silla period, this temple is at the nation's most scenic spot and has been a popular seminary for Buddhist monks on the east coast.

㉬: Sokcho
㉬: 033-636-7393

Woljeongsa

㉮: A legend says the reverend priest Jajang built this temple by the instruction of Manjusri, the Bodhisattva of Wisdom and Intellect. The temple preserves treasures of ancient remains, including a nine-story octagonal stone pagoda.

㉬: Pyeongchang-gun
㉬: 033-332-6664

Chungcheongbuk-do Province

Beopjusa

㉮: Built in 553, this temple houses numerous treasures in the heart of Mt. Songnisan, including the five-story wooden Palsanjeong Hall (enshrining paintings of eight aspects of Buddha's life), which is the only one of its kind left in Korea, the stone lantern supported by twin lions, and the octagonal stone lantern engraved with four deva kings.

㉬: Boeun-gun ㉬: 043-543-8655



Chungcheongnam-do Province

Magoksa

☎: It is said that the priest Jajang of the Silla period built this temple. It preserves the Saddharma Pundarika Sutra [Sutra on the Lotus of the Wonderful Law] written in silver on indigo-colored paper.

📍: Gongju
☎: 041-841-6221

Sudeoksa

☎: According to temple records, Su-deoksa was founded by Master Sungje in the late Baekje period. There is also another record that states that the temple was founded by Master Jimyeong in 599 during the reign of King Beop of the Baekje Kingdom.

📍: Yesan-gun
☎: 041-337-6565

Daegu and Gyeongsangbuk-do Province

Bogyeongsa

☎: This temple lies in a pine grove of Mt. Naeyeonsan. It is presumed to have been built in the Silla period and rebuilt by the state priest Wonjin of the Goryeo period. On the temple grounds stands a 1,000-year-old pagoda.

📍: Pohang
☎: 054-262-1117

Bulguksa

☎: According to *Samguk Yusa* (Memorabilia of the Three Kingdoms), Kim Dae-seong built this temple in 751 to pacify the souls of his parents. The entire compound with architectural masterpieces marks the golden age of Silla's Buddhist art.

📍: Mt. Tohamsan, Gyeongju
☎: 054-746-9912

Buseoksa

☎: Built in 676 as one of the 10 greatest



temples of the Avatamska Sect, this temple preserves Muryangsujeon, the Hall of Immeasurable Bliss. It is the oldest wooden building in Korea and inside it is the Amitabha Buddha, which is the only one of its kind from the Goryeo period.

📍: Yeongju
☎: 054-633-3464

Donghwasa

☎: Built in 493, this temple preserves varied ancient remains. Three-story stone pagodas in the east and the west courtyards are a rare temple layout. A pair of ancient stone banner poles, the stone Vairocana Buddha, and the relief of the Buddha on the rock at the entrance make this temple a treasure.

📍: Dohak-dong, Daegu
☎: 053-982-0101

Jikjisa

☎: The great priest Samyeong started his priesthood at this temple. The huge mural of the Buddhist Triad surrounded by dozens of bodhisattvas is considered to be a masterpiece of Buddhist painting.

📍: Mt. Hwangaksan, Gimcheon
☎: 054-436-6013

Pagyesa

☎: Built in 804 in the Silla period, this enshrines the memorial tablets of Joseon Dynasty kings such as Sejongjong, Sukjong, Deokjong, and Yeongjo.

📍: Jungdae-dong, Daegu
☎: 053-984-4550

Seokguram

☎: This granite grotto, a hermitage of Bulguksa, was also built by Kim Dae-seong. The seated main Buddha in the center of the rotunda and reliefs on the circular walls and antechamber represent the immaculate state of the time's religious art.

📍: Mt. Tohamsan, Gyeongju
☎: 054-746-9933

Busan and Gyeongsangnam-do Province

Beomeosa

☎: One of the 10 greatest temples of the Avatamska Sect, this one is the grandest in Busan. Embellished with splendid multi-bracket corbelled eaves, the main hall houses three beautifully sculpted statues of Buddha.

📍: Mt. Geumjeongsan, Busan
☎: 051-508-3122

Haeinsa

☎: Built in 802, it houses the wooden printing blocks of the *Tripitaka Koreana*, the world's most comprehensive Buddhist canon that has been registered on UNESCO's Cultural Heritage List.



📍: Gaya-myeon, Hapcheon-gun
☎: 055-931-1001

Ssanggyesa

㉮: This temple gave birth to the ceremonial Buddhist performing art called *beompae*. *Beompae* is composed of monks' chants, the playing of a hollow wooden clapper and drum, a cymbal dance and a butterfly dance.

㉬: Hadong-gun

☎: 055-883-1901

Tongdosa

㉮: It is said that Silla's reverend priest Jajang brought Buddha's robes and *sarira* from Tang China and built this temple in 646 to enshrine them.

㉬: Yangsan

☎: 055-382-7182

Jeollabuk-do Province

Geumsansa

㉮: Built in 599 in the Baekje period, this temple became a sanctuary following the tenets of Maitreya Buddha. Its three-story Hall of Maitreya, topped with a half-hipped roof, has gilt bronze statues of the Maitreya Triad on the altar.

㉬: Mt. Moaksan, Gimje

☎: 063-548-4441

Naesosa

㉮: A lane lined with pine tree leads to this ancient temple, which was built in 633. It has a magnificent main hall, a bronze bell, and an ink-transcribed copy of *Saddharma Pundarika Sutra* [The Sutra on the Lotus of the Wonderful Law].

㉬: Jinseo-myeon, Buan-gun

☎: 063-583-3455

Seonunsa

㉮: Built in 577 during the Baekje Kingdom, this was the head temple of 50 branch temples until the late Joseon period. The gilt bronze seated *Ksitig-arbha Bodhisattva* is beautifully done, and his posture makes it seem as if he is preaching the divine law.

㉬: Mt. Dosolsan, Gochang-gun

☎: 063-561-1422

Silsangsa

㉮: Built in 828 during the Unified Silla Kingdom, this temple has followed Zen Buddhism. The wood relief of the Buddhist Triad, the seated iron Thatagata Buddha, and many stone *sarira* stupas are appreciated as masterpieces of Buddhist art.

㉬: Sannae-myeon, Namwon

☎: 063-636-3031

Jeollanam-do Province

Baegyangsa

㉮: This temple has flourished as the Buddhist cradle of the southwestern part of Korea since its construction in 632 during the Baekje Kingdom.

㉬: Mt. Baegamsan, Jangseong-gun

☎: 061-392-7502

Baengnyeonsa

㉮: Built in 839, this temple is skirted by an old camellia forest that has been designated as a natural reserve. It practices the teachings of the Korean Jogyejong.

㉬: Mt. Mandeoksan, Gangjin-gun

☎: 061-432-0837

Daeheungsa

㉮: Also known as Daeheungsa, this temple once served as the command post of the great priest Seosan, the leader of the volunteer monk militia who fought against the Japanese in 1592 and played a major role in reviving Buddhism in the late Joseon period.

㉬: Mt. Duryunsan, Haenam-gun

☎: 061-534-5503

Hwaeomsa

㉮: Built in 544, this temple follows the Avatamska Sect. Its two-story main hall is



the largest among Korean temples. It has a treasured stone lantern supported by twin lions and a three-story stone pagoda supported by four lions.

㉬: Mt. Jirisan, Gurye-gun

☎: 061-782-7600

Mihwangsa

㉮: This temple is located at the southernmost tip of the peninsula with the craggy Mt. Dalmasan as a backdrop. The sunset seen from this temple is breathtaking.

㉬: Mt. Dalmasan, Haenam-gun

☎: 061-535-3521

Songgwangsa

㉮: This has been known as the "Temple of Priests." In its grand compound, it preserves a number of rare architectural, documentary, and sculptural works in Korea.

㉬: Mt. Jogyesan, Suncheon

☎: 061-755-0107

Jeju-do Province

Gwaneumsa

㉮: Tucked away on the midslope of Mt. Hallasan, this temple was built in 1905 by a Buddhist nun. Mountaineers often drop by for a reposeful moment.

㉬: Ara-dong, Jeju

☎: 064-722-2829



The Korean Buddhist Jogye and Cheontae Orders offer international visitors an opportunity to lodge and witness the temple life of monks and nuns under a new Templestay program. Rates are between 50,000 won and 80,000 won, including three meals and translation fees. Reservations are required one week in advance.

Inquiries: 02-2011-1970-5; <http://eng.templestay.com>; ts2002@buddhism.or.kr

Courtesy of the Community for Buddhist Temple Stay

Programs

Early Morning Ceremony

Early in the morning, usually around 3 am, everyone in the temple gathers in the Main Buddha Hall and has a Dharma ceremony. This magnificent ceremony clears all the dust and stray thoughts from one's mind.

Seon [Zen Meditation]

Participants will learn and practice some of the meditation positions and methods monks use to find their true selves.

Dado (Tea Ceremony)

People in almost every Asian country habitually drink tea, but the tea ceremony established at Korean temples is unique for its refinement and etiquette.

Barugongyang (Buddhist Monastic Meal with 4 Bowls)

Barugongyang is a unique and special Buddhist method of eating. *Baru* means bowls containing a moderate amount, and can also be referred to as monks' eating style, which is vegetarian. It follows Buddhist rules for all sentient being. This method of having a meal refreshes one's mind so that it is appreciative of one's environment physically, mentally and spiritually.

Ulliyek (Community Work)

It is physical labor time, and depending on the season, people sweep the temple grounds, make food and repairs or other necessary labor.

Temple Tour

Participants will learn about the unique characteristics of Korean temples during their stay.



Temple Information

Temples with translation services

Name	Location&Website	Availability	Reservations and Inquiries
Ganghwa Lotus Lantern International Meditation Center	Incheon Ganghwa / www.lotuslantern.net	Weekends	snowyogi68@hanmail.net / 82-10-6875-1955
Golgusa Temple	Gyeongsangbuk-do Gyeongju / www.golgusa.com	Daily	d-kumkang@hotmail.com / 82-54-744-1689
Jakwangsa Temple	Daejeon Yuseong / www.jakwangsa.org	Daily	jakwangsa@kornet.com / 82-42-822-9220
Hwagyesa Temple	Seoul Gangbuk-gu / http://www.seoulzen.org	Daily	seoulzen@yahoo.com / 82-2-900-4326
Chookersa Temple	Gyeongsangbuk-do Bonghwa / http://www.chookersa.org	Daily	mihyunlee@daum.net / 82-54-672-7579

* Temples listed above provide translation services for individual participants in templestay programs.



A Day at a Temple

Day 1	14:00	Arrival & registration (uniforms distribution and room assignment)
	15:00	Opening ceremony
	16:00	Temple tour
	18:00	Dinner
	19:00	Evening Buddhist ceremonial service
	19:30	Tea ceremony & conversation with Buddhist monks and nuns
	20:30	Prepare for bed
Day 2	3:30	Pre-dawn Buddhist ceremonial service
	4:00	Seon Meditation (sitting & walking meditation) & rest
	6:00	Breakfast
	7:00	Community work
	8:00	Hermitage tour
	11:00	Closing ceremony
	12:00	Lunch
	13:00	Departure



* Schedules vary from temple to temple. Please contact each temple for more detailed information.

Temple Information

Temples without translation services

Name	Location	Availability	Reservations and Inquiries
Beomeosa Temple	Busan Geumjeong-gu	Daily	beomeosa@hanmail.net
Bongjeongsa Temple	Gyeongsangbuk-do Andong	Daily	bongjeongsa@bongjeongsa.org
Busuksa Temple	Chungcheongnam-do Seosan	Daily	help@busuksa.com
Daeheungsa Temple	Jeollanam-do Haenam	Daily	jiwoo0321@hanmail.net
Gapsa Temple	Chungcheongnam-do Gongju	Daily	gapsa@gapsa.org
Geumsansa Temple	Jeollabuk-do Gimjae	Daily	geumsansa@hanmail.net
Jikjisa Temple	Gyeongsangbuk-do Gimcheon	Daily	jikjisa@daum.net
Magoksa Temple	Chungcheongnam-do Gongju	Daily	magoksa@magoksa.or.kr
Mihwangsa Temple	Jeollanam-do Haenam	Daily	dalmaom@hanmail.net
Naesosa Temple	Jeollabuk-do Buan	Daily	naesosa@naesosa.org
Samhwasa Temple	Gangwon-do Donghae	Daily	534-7661@hanmail.net
Whaeomsa Temple	Jeollanam-do Gurye	Daily	namubug@hanmail.net
Woljeongsa Temple	Gangwon-do Phyeonqchang	Daily	woljeongsa_templestay@woljeongsa.org

* Temples listed above do not provide translation services but foreigners who understand Korean or are accompanied by an interpreter are welcome to participate in the programs.

KOREAN CONFUCIANISM

Jongmyojerye, a memorial rite to the kings of the Joseon Dynasty, is performed at Jongmyo Shrine, officiated by royal descendents.

Korea was always susceptible to influence from China, its big neighbor, and this includes the influence of Confucianism. Although Koreans were engaged in broad cultural exchanges with China from an early stage, the practical application of the philosophy of Confucius is thought to date from the Three Kingdoms period. In its emphasis on this world and the fundamental importance of humanity, Confucianism has a common denominator with ancient Korea. When it came into contact with the fundamental Korean sentiment, Confucianism brought about profound changes and exerted a considerable influence on the Korean people. It has been an indispensable component of the Korean moral system, way of life, and laws.

The Goguryeo Kingdom was much

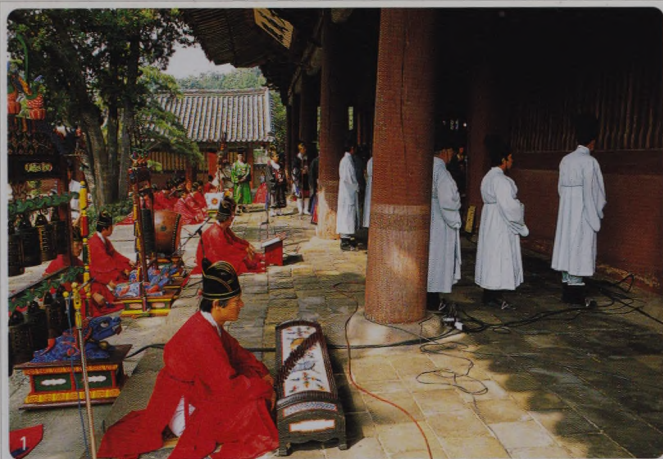


inspired by Chinese culture and Confucian philosophy while maintaining its own customs and traditions. The Baekje Kingdom adopted Confucian tenets in its government and administrative structure, grafting them into its state system and culture of arts and sciences. Silla was the last of the Three Kingdoms to accept Confucianism though the spirit of



its Youth Elite Corps was in part a reflection of Confucian thinking. The Goryeo Dynasty based its national ethics on Buddhism, but its founder, Wang Geon, based his political ideology on Confucianism. As an example, his *Ten Testamentary Articles of Instruction* conforms to a Confucian framework. Wang Geon's Confucian principles of civil administration were further

developed under the 4th king of Goryeo, Gwangjong, and the 6th, King Seong-jong. The latter, in particular, was a very Confucius-oriented ruler. In the capital, he founded a kind of national university, the Gukjagam, whose curriculum centered on Confucian classics, and this became a turning point in the intellectual advance of Confucian culture. Seongjong also



1
Terrace-section musicians
in the Seokjeondaeje
procession



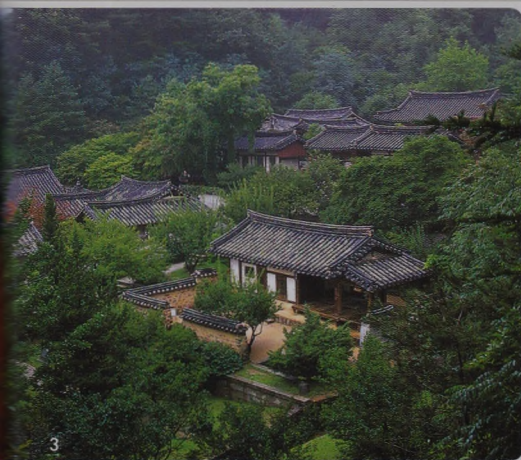
2
A procession of officials
at Seonggyungwan, which
was established in the
Joseon Dynasty as a
national Confucian
academy. Seokjeondaeje,
the highly stylized
Confucian worship rite, is
no longer performed in
China, where it originated.

built an altar, Sajikdan, to the gods of the harvest and national prosperity and a shrine to the royal ancestors. He renovated the education system, thus stabilizing the foundation for a Confucian state.

When Goryeo was succeeded by the Joseon Dynasty, Korean Confucianism entered a new era. The Joseon regime made Confucianism the ruling ideology for governing the people, formulating its practices in books such as the *Joseon Gyeonggukjeon* (*Administrative Code of Joseon*), and the *Gyeongguk Daejeon* (*Code of State Administration*). In addition, Joseon established Seonggyungwan, the national Confucian academy, and the subordinate Hyanggyo, the Confucian schools attached to Confucian shrines, where Confucian education was practiced with a spiritual focus

on the veneration of ancestors. By the time of King Sejong (r. 1418–1450), all branches of learning were rooted in the fertile soil of Confucian thought. In 1420, Sejong established Jiphyeonjeon, the Hall of Worthies, where the most brilliant scholars could pursue their studies and publish numerous books.

A further flowering of Korean Confucianism was in the mid-Joseon period. *Seowon* or private community schools were founded with the objective of teaching Confucian thought to the younger generation. The first of these private schools was the Baegundong Seowon, founded by Ju Se-bung in 1542, but it was only after Yi Hwang (pen name Toegye, 1501–1570) won state support for his views on the importance of the academies that they began to



flourish.

The Joseon period may be described as the heyday of Confucianism, and Joseon scholarship and philosophy came to be highly enriched by the emergence of celebrated scholars. Joseon Neo-Confucianism reached its peak in the 16th century with Yi Hwang and Yi Yi (pen name Yulgok, 1536–1584). Korean Confucianism brought in the study of decorum, and from the number of books written on the subject, one would have to say that the mid-Joseon period was an age of manners.

The most important Korean Confucian ceremonies were those that marked coming of age, marriage, death, and the anniversary of an ancestor's death, and among these, funerals had the greatest effect on people's lives. The funeral was a way of expressing one's innermost

feelings, and its conduct and atmosphere depended on the degree of intimacy or formality in the relationship between the living and the deceased, so funerals were bound to be highly varied in form.

Developing continuously on the foundation of Confucianism, the scholarship of Joseon eventually gave rise to Silhak or Practical Learning. Confucianism deeply permeates the consciousness of the Korean people and can be seen today in many forms, such as the ceremonies that continue to be held: Jongmyo Jerye, the royal ancestral service at the Jongmyo Shrine, and Seokjeon Daeje, the worship rites at the Seonggyun-gwan in honor of Confucius, his disciples, and other celebrated Chinese and Korean Confucian scholars.

3

Dosan Seowon, the private Confucian school dedicated to Toegye (pen name) Yi Hwang, the greatest scholar of the Joseon Dynasty

4

Libations of food and drink offered before the memorial tablets of Confucius and other celebrated Confucian scholars

SCIENCE AND TECHNOLOGY OF OLDEN DAYS

From the Paleolithic period, the Korean Peninsula has teemed with numerous inventions that have been handed down and harnessed through the generations. The earliest remnants are the comb-pattern earthen pots that appeared around 5000 BC. Around the time that stone tools were evolving from chipped implements appeared stone handmills

to grind cereals and stone or earthenware spinning wheels to make hemp yarn for clothes. Passing through the Bronze Age in the first millennium BC to the Iron Age, technological advancements went into orbit from the Three Kingdoms era. The people of the Goguryeo, Silla, and Baekje Kingdoms developed unique funeral systems and their filigree art displayed great versatility. The receptive people of

Goguryeo gave full swing to new construction methods for stone-chambered tombs and buildings. The people of Baekje, who were already making iron harpoons, swords and spears, dispatched the full gamut of their scientific achievements to Japan. Silla artisans baked pottery at over 1,000°C. Silla's Cheomseongdae Astronomical Observatory, Seokguram Buddhist Grotto, bronze temple bells, and other exquisitely crafted metalwork were milestones in advanced science. Seokguram, built in the Unified Silla Kingdom, has become a showcase of artistic talent combined with high architectural engineering. The complexity of triangular, rectangular, hexagonal, and octagonal layouts under the spherical rotunda

embodies felicitous applications of geometry. The Unified Silla era also boasted an early development of printing techniques.

During conservation work of Seokgatap Pagoda in Bulguksa

Temple, a paper scroll was discovered in a niche inside it with a woodblock print of the Pure Light Dharani Scripture. This reset the printing history of the world.

The people of Goryeo upgraded typographic art, which became the motive power for carving massive printing woodblocks for the *Tripitaka Koreana* Buddhist scriptures.

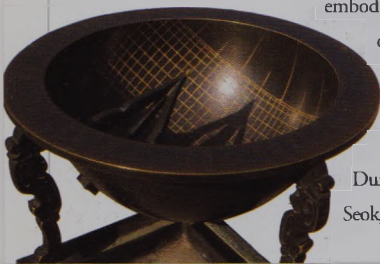
Around the 13th century, they ushered in movable metal type for the first time in the world. They also created the art of jade-green celadon ware. Astronomy, the calendar, and medical science developed at an accelerating rate in the Joseon period.

The reign of King Sejong of the Joseon Dynasty is the golden age of Korean history that enriched many branches of academia, science and technology, and art. The water

clock and sundial were invented, not to mention *hangeul*, the Korean alphabet. The newly made rain gauge standardized the measurement of precipitation. In the early 15th century, meteorological observations were approached in scientific ways which led to the governing of irrigation by agrometeorology.

In the late 17th to early 18th centuries, the thought of *Silhak* (Practical Learning) came to the fore, a turning point in science and technology. The scholars of the Northern School advocated the advanced civilization of Qing China, and their claims influenced the public. This movement was the engine that drove scientific and technological development. The heliocentric theory was becoming accepted from Western astronomy, opening up a new view of the universe. The fervor for modern science and technology has grown ever since.

The water clock (above) and sundial (left) invented in King Sejong's reign, the golden age in which all branches of scholarship and science flourished



HANGEUL THE KOREAN ALPHABET

Until the early Joseon Dynasty (1392–1910), Koreans had a dual system of literacy: *hanmun* or classical Chinese for the upper class and *idu* or Korean written in Chinese characters for the middle class. Great inconvenience was experienced as a result of the fact that the upper class used a writing system based on a literary language while the middle class used one based on the vernacular.

Chinese characters were not suited for writing the Korean language, even the *idu* system not conveying the meaning well, and so finally King Sejong, in the 25th year of his reign (1443), invented the alphabet he called *hunmin jeongeum*, now known as *hangeul*, which had the special characteristic that the shapes of its letters were modeled on the human articulatory organs and the three basic elements of the universe (heaven, earth, and man). The letters of other alphabets are by convention written in horizontal or vertical rows, but the 28 consonants and vowels of *hangeul* were written together in syllable blocks. *Hangeul* is therefore recognized as a scientific writing system which is both an alphabet and a syllabary.

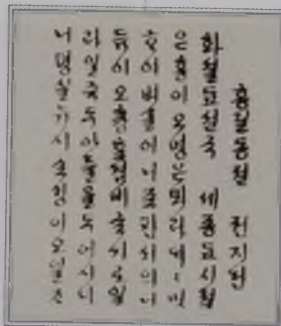
A highly scientific orthography that can freely indicate any word or sound, *hangeul* was intended for translating the Chinese classics so dearly prized in a Confucian country so that they would be more widely read. For example, in Sejong's time, translation began of the Chinese "four books and five classics," a project which was completed in the second half of the 16th

century in the reign of King Seonjo.

While originally *hangeul* contained 28 letters, the four letters 'ㄸ, ㅍ, ㅊ, and ㅇ' are not used today, leaving 24 letters, 14 consonants and 10 vowels as follows:

Consonants: ㄱ, ㅋ, ㆁ, ㄷ, ㅌ, ㄴ, ㄹ, ㅁ, ㅂ, ㅅ, ㅆ, ㅇ, ㅈ, ㅊ, ㅊ, ㅌ, ㅍ, ㅎ

Vowels: ㅏ, ㅑ, ㅓ, ㅕ, ㅗ, ㅛ, ㅜ, ㅠ, ㅡ, ㅣ



The Story of Hong Gil-dong, a work of fiction written in *hangeul* in the Joseon Dynasty (left)
A bronze statue of King Sejong the Great, who invented the Korean alphabet, *hangeul* (below)



THE ART OF MOVABLE METAL TYPE

The invention of movable metal type revolutionized publication. Book printing by movable metal type is evidenced in Korea from the early 13th century. The postscript of the revised edition of Nammyeongcheon Hwasang Songjeungdoga supports the fact that movable metal type was invented before 1232, the year the Goryeo court temporarily moved to Ganghwa Island and printing on an unprecedented scale began. The oldest extant book printed in movable metal type is the New Code of Etiquette written by Yi Gyu-bo between 1234 and 1241, after the Goryeo court moved to Ganghwa.

Prerequisites for printing technology were the development of high quality paper, ink, and the casting of metal type and the time was ripe for these in the 13th century. In the 11th century, Goryeo had already exported a great deal of paper to China and Goryeo ink sticks were favorites of the Chinese literati. The Goryeo court applied special enthusiasm to printing books. Unfortunately, two fires in the Goryeo palace in 1126 and 1170 burned much of the court library to ashes. On the other hand, the war between the Song Dynasty and Jin Dynasty in China hindered Goryeo from importing books from China. This in turn made it necessary for Goryeo to print the books it needed urgently.

Woodblock printing for a small volume of books was a costly process. Goryeo also lacked solid wood for woodblocks or movable wooden type. At the time, bronze was readily available and the people of Goryeo were highly skilled in type casting. With such a background, movable metal type was almost inevitable in the early 13th century. It solved many

problems in printing with woodblock or movable wooden type.

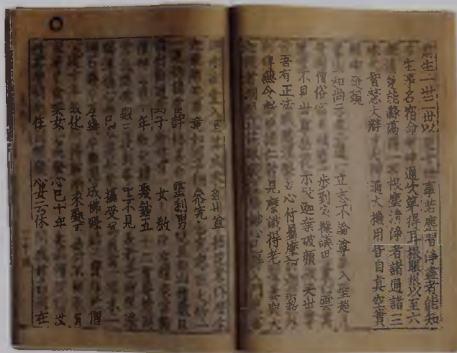
Goryeo's movable metal type was publicized as the world's first in 1972 when Korea displayed the *Jikji Simche Yojeol* (housed in the National Library of France at present), a collection of sermons excerpted from the *Jikji Simgyeong*

(Direct Pointing to the Mind Sutra), in the exhibition for the "Year of World Publications" held in Paris, explaining that the volumes were printed in movable metal type in 1377 at Heungdeoksa Temple in Cheongju.

Typesetting methods and type casting for movable metal type printing rapidly gained sophistication in the Joseon period. The establishment of a type casting bureau called Jujaso under the dynasty's 3rd king, Taejong, accelerated the progress in printing technology throughout the dynasty.

Housed in the National Library of France at present,

Jikjisimcheyojeol is comprised of two volumes printed with movable metal type in 1377, printed at Heungdeoksa Temple in Cheongju (above); movable metal type set for printing (below)



GEOBUKSEON TURTLE-SHAPED WARSHIP

Geobukseon, an ironclad warship, was one of the most ingenious Korean inventions. The *Annals of King Taejong* record that naval maneuvers took place with a turtle-shaped warship and a mock Japanese warship at the ferry of the Imjingang River in the 13th year of King Taejong (1413). Two years later, in 1415, the annals mention the need to strengthen the *geobukseon*. These records suggest that the turtle-shaped warship was already built in the late Goryeo Dynasty or early Joseon Dynasty.

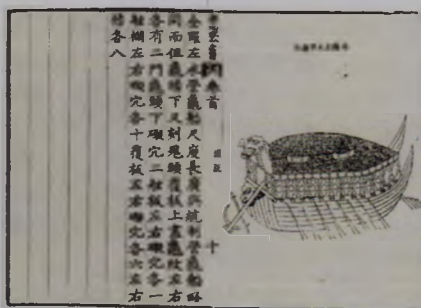
The *geobukseon* was put to use in war time by Admiral Yi Sun-sin during the Japanese invasion of Korea in 1592. A year before the Japanese invaded, Admiral Yi was appointed as the commander-in-chief of the Navy of the Left, based in Jeolla-do Province. Suspicious of Japan's movements at sea, Admiral Yi started an arms buildup, in the course

of which the iron-clad *geobukseon* came to the fore.

When the war broke out the next year, *geobukseon*, with armored and spiked decks and cannons and designed to be highly maneuverable, were used as ships of the line. They proved invincible,

sweeping away the Japanese intruders. Today a replica is exhibited at the Jinhae Naval Academy.

Geobukseon, Turtle-shaped Warship. Replicas of the ship are on display at the Jinhae Naval Academy and at the waterfront of the Hangang River in Seoul (below).



NATIONAL MUSEUM OF KOREA

A window to the history of Korea and a treasury of cultural properties, the National Museum of Korea reopened at its new location in Yongsan-dong, Seoul, on Oct. 28, 2005.

With a collection of about 11,000 works of art, the National Museum of Korea is the 6th largest museum in the world.



A Look Around the Museum

➤ Open Plaza

The Open Plaza divides the museum into the East Wing, the site of the permanent collection, and the West Wing, which contains a theater, library, special exhibition gallery, and gift shops.

The roof connecting the pavilions provides shelter from the rain and sunlight, an idea modeled after the *daecheongmaru*, an architectural element of traditional Korean houses.

➤ Outdoor Exhibition

At the front of the museum is the Reflecting Pond with stone pagodas and sculptures. The curves of the oval pond were emphasized to balance the rigid appearance of the main building, which was built in the shape of a traditional Korean fortress city.

➤ East Wing (Exhibition Floors)

The East Wing is a three-story building housing six galleries (Archaeological, Historical, Fine Arts I, Fine Arts II, Asian Art, and Donated) and 46 showrooms.

Path of History

The Path of History is the main hall that connects the galleries. At the center stand stone works, including the Bukgwandaecheopbi Stone Monument, Godalsa Temple Lantern with Two Lions, and Gyeongcheonsa Temple Ten-story Stone Pagoda.

Archaeological Gallery

This gallery displays about 4,500 artifacts in 10 exhibition rooms from the Paleolithic era to the Three Kingdoms and the Unified Silla periods. Representative pieces that shouldn't be missed are the Duck-shaped Vessel in the Three Kingdoms showroom (ducks were believed to



guide the dead to the afterlife); the Baekje Gilt Bronze Incense Burner, and the magnificent Golden Crown.

Historical Gallery

Visitors can see how Korea's major cultural heritage *hangeul* (the Korean alphabet) was created as well as valuable epigraphs, maps, and the *Mugujeonggwangdaedaranigyeong*, the oldest existing woodblock-printed scripture in the world.

Fine Arts Gallery I

Representative fine arts are displayed according to such themes as calligraphy, painting, Buddhist painting/art and woodworking.

The focal point of this gallery is the room of paintings from the Joseon period with spaces devoted to documents showing the materials used in old paintings and how pictures were drawn as well as sections for

portraits, genre, landscape, and royal court documentary paintings.

Fine Arts Gallery II

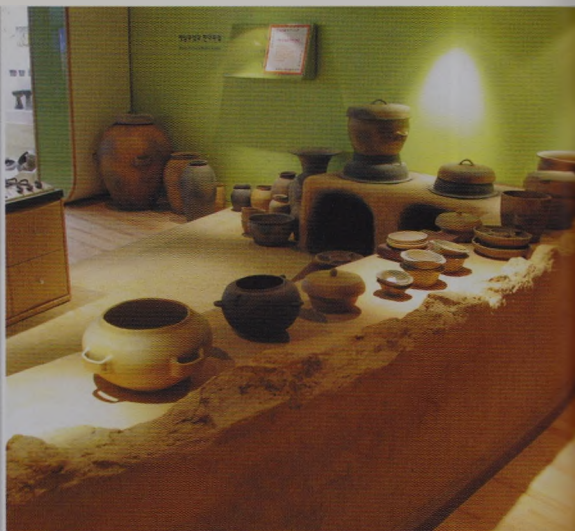
On display here is the museum's collection of Korean arts and crafts. Large Buddhist statues from the Unified Silla and Goryeo periods guard the Buddhist sculpture room, creating a majestic ambience.

In the metal crafts room, visitors will find relics of the earliest metalwork, Buddhist *sarira* reliquaries and memorial caskets.

The last exhibit room is dedicated to ceramics. By viewing the celadon of Goryeo and the *buncheong* porcelain and *baekja* (white) porcelain of Joseon, visitors can see how Korean ceramics evolved over time.

Asian Art Gallery

The gallery features relics from China, Japan, and



Central Asia. In the Central Asia room are Buddhist statues, earthenware, and clay dolls excavated in China. The China room has elegant ceramics and ornaments of that country and the Japan room features paintings from the Muromachi to the Edo periods as well as 98 archaeological pieces on loan from the Tokyo National Museum as part of a two-year exchange exhibition.

Donated Gallery

This gallery exhibits 100 pieces donated by Korean and Japanese art collectors and includes Korean art as well as numerous Chinese and Japanese cultural assets such as bronzeware, earthenware, ceramics, paintings, calligraphy, and historic documents. Each exhibit room is named after its patron.

West Wing (Comprehensive Cultural Space)

The National Museum of Korea also offers a wide range

of facilities such as a theater, gift shops, restaurants and cafes.

Theatre Yong

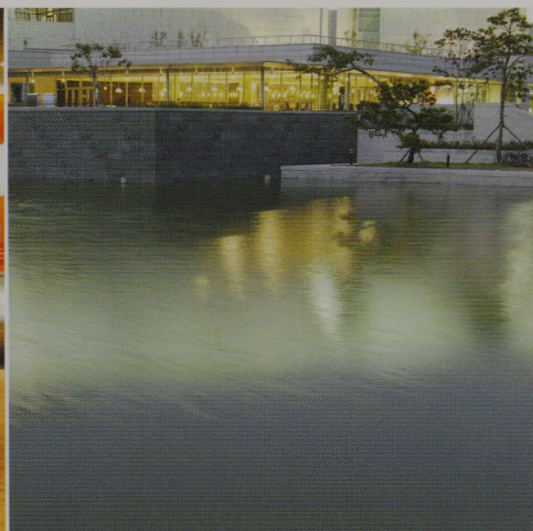
Theatre Yong is the first theater to be built inside a museum in Korea. For more information and reservations for the 805-seat multipurpose performing arts center, visit the Web site of the Cultural Foundation of the National Museum of Korea (www.cfnmk.or.kr).

Children's Museum

A special feature of the National Museum of Korea is the Children's Museum. Here, children can touch models of the real works of art.

Gift Shops

The gift shops sell 60 types of household goods and ornaments based on traditional Korean art and 300



additional gift items. The shops are located on the 1st floor of the West Wing and the 1st and 3rd floors of the East Wing.

Restaurants & Cafes

The Korean restaurant Hancharim on the 1st floor of the West Wing serves homestyle meals and the traditional teahouse Sayu specializes in tasty ginseng shakes and *omija* [schisandra berries] sherbet. On both sides of the East Wing, the cafeteria Mireumwe serves quick snacks and the Arisu coffee shop near the Reflecting Pond is a great place to relax in a beautiful setting.

Enjoying the National Museum of Korea with the Mobile Audio Guide System

Digital guides (PDA) and audio guides (MP3) are available in Korean, English, Chinese, and Japanese. Reservations must be made on the museum's Web site

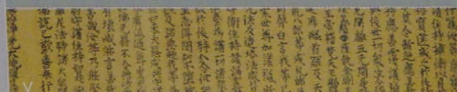
(www.museum.go.kr) at least one day before the scheduled visit [3,000 won for a PDA and 1,000 won for an MP3].

Visitor Information

Transportation: Subway Line 1 (Korail line) or 4 to Ichon station, Exit 2. It takes about 5 min. on foot.
Open: Weekdays from 9 am – 6 pm, weekends & holidays from 9 am – 7 pm
Closed on New Year's Day and Mondays (the museum is closed on Tuesday if the previous Monday is a holiday).
Admission: 2,000 won for adults (19 – 64), 1,000 won for students (7 – 18), free for senior citizens, Children's Museum 500won.
Last admission is at 5 pm.
Inquiries: 02-2077-9000 or www.museum.go.kr (English, Japanese, Chinese)



> **Bangasayusang** (National Treasure No. 83)
F3, Fine Arts Gallery II, Buddhist Sculpture Room, No. 13
Measuring 93.5 cm, this is the tallest gilt bronze contemplative Bodhisattva statue in Korea.



< **Mugujeonggwangdaedaranigyeong** (National Treasure No. 126)
F1, Historical Gallery, Old Documents Room, No. 16
The world's oldest scripture printed with wood type, it is estimated to date back to 751, the 10th year of King Gyeongdeok's reign in the Silla Dynasty.

Mounted Warrior Pottery Vessels (National Treasure No. 91)

F1, Archaeological Gallery, Silla Room, No. 19
Both excavated in Gyeongju, the pieces are of warriors on horseback that are thought to have been made specifically as burial items.



TOP 10 WORKS AT THE NATIONAL MUSEUM OF KOREA

Gyeongcheonsa Temple Ten-story Stone Pagoda (National Treasure No. 86)

F1, At the end of the Path of History
This 13.5-meter-high stone pagoda was built in the late Goryeo Dynasty for Gyeongcheonsa



Temple in Gaepung-gun, Gyeonggi-do Province. The pagoda, which was smuggled out of Korea by Japanese State Minister Tanaka Misuaki in 1909, was returned in 1918.



< **Silla Golden Crown** (National Treasure No. 191)
F1, Archaeological Gallery, Silla Room, No. 1
While typical of gold crowns from the Silla period, it features more jade than the others and is more elegant.



< **Baekje Gilt Bronze Incense Burner** (National Treasure No. 287)
F1, Archaeological Gallery, Baekje Room, No. 16
This piece best represents the artistic talent and spiritual world of the period.



> **Porcelain with underglaze iron-brown decoration of plum and bamboo** (National Treasure No. 166)
F3, Fine Arts Gallery II, Celadon Room, No. 39
The brushwork on this early Joseon period white porcelain jar is so outstanding that it seems more like a painting than ceramic surface design.



Celadon Incense Burner (National Treasure No. 95)
F3, Fine Arts Gallery II, Celadon Room, No. 5
This celadon porcelain incense burner from the Goryeo period demonstrates outstanding harmony and balance.



< **Sehando by Kim Jeong-hi** (National Treasure No. 180)
F2, Fine Arts Gallery I, Painting Room, No. 14
A painting by Kim Jeong-hi (pen name Wandang), a noble scholar-artist of the late Joseon Dynasty, that was completed in 1844 while living in exile on Jeju Island.



Genre Painting Album by Kim Hong-do (Treasure 527)
F2, Fine Arts Gallery I, Painting Room, No. 8
Joseon artist Kim Hong-do (pen name Danwon) humorously depicts the lives of the people.

NATIONAL PALACE MUSEUM OF KOREA



Opened in August 2005, the National Palace Museum has on exhibit 40,000 cultural properties that showcase the history and culture of the Joseon royalty. In 2006, the 2nd floor of the museum will be open and by 2007, the basement level and 1st floor will be completed.

The museum has five exhibit halls. The Royal Symbols and Records Hall displays royal seals, kings' portraits, documents and records; the Ancestral Rites Hall is a collection of memorial service instruments and

musical instruments; the Palace Architecture Hall exhibits palace architecture documents and hanging boards; the Joseon

Outer Seal Case of King Gojong
Joseon. Wood Fishskin.



Seal of Empress Myeongseong,
Korean Empire.

Ceremonial Robe of Spouse of Crown Prince
Yeongchinwang, Early 20th century. Gold
embroidery on silk.

Sciences Hall has scientific instruments and weaponry; and the Royal Life Hall exhibits metal works, ceramic ware, furniture, clothing, and accessories.

An audio guide is available for rental at the information desk on the 2nd floor. The rental fee is 1,000 won and the guide is recorded in Korean, English, Japanese, and Chinese.

Open: 9:00 - 18:00 (weekdays), 9:00 - 19:00 (weekends and holidays); closed on Mondays; last admission is one hour before closing

Admission: 2,000 won for adults (1,000 won for groups of 30 or more); 1,000 won for children and youth (800 won for groups of 10 or more); free for children under 8, senior citizens and the disabled

*Joint Ticket: (Gyeongbok Palace + The National Folk Museum of Korea + National Palace Museum of Korea)
Adult (age 19-64): 3,000 won, Youth (age 7-18): 1,200 won
Group Tour: Adult 2,400 won (Over 29 People)
Youth 1,200 won (Over 9 People)

Transportation

By subway: Take Seoul Subway Line 3 and get off at Gyeongbokgung Station, a 5-min. walk from Exit 3.
By bus: Take any bus to Gyeongbokgung, for a 10-min. walk from bus stop.

THE DMZ, A LAND OF LIFE

On the Korean Peninsula lies a paradise for wild animals, one where human access is forbidden. Known as the Demilitarized Zone (DMZ), it belongs neither to South or North Korea.

www.tourdmz.com



In 1950, war broke out on the Korean Peninsula between the two Koreas. In 1953, after three years of thundering artillery fire, the warring parties signed an armistice in which the two sides agreed to establish a demilitarized zone that would serve as a buffer between them, preventing the outbreak of another war.

The DMZ was thus established on a vast, 155-mile (249 km)-long and 2.5-mile (4 km)-wide area spanning the midsection of the peninsula. With the passing of half a century, the DMZ slowly disappeared from people's minds. It has become a haven for wild animals and plants, unmolested by human beings. Here, one can observe how once-devastated nature can restore itself after the destruction of war. This is the Demilitarized Zone of the two Koreas.

divided into the western, central, and eastern areas. Baengnyeongdo Island, which lies at the tip of the western area, and the Five Islands of the West Sea are the natural habitat of *Phoca vitulina largha*, or harbor seals, which are representative of Asian mammals.

About 1,000 harbor seals inhabit Baengnyeongdo Island. A seriously endangered species, the seal is registered as Natural Monument 331. It is not known exactly when the seals arrived here for the first time, but every year the island becomes a vital habitat. They arrive in spring and spend the spring, summer, and autumn feeding along the coast of Baengnyeongdo and then return to their breeding grounds in China. According to experts, the attraction for so many seals year in and year out is the abundance of food. Since the area is part of the DMZ, there is no fishing activity to deplete the fish population.

➤ Baengnyeongdo Island and the West Coast Area

The DMZ stretches across the peninsula and can be



1. Blackfaced Spoonbills
2. A soldier and a wild boar
3. Military Demarcation Line
4. Geumgangchorong, an indigenous flower
5. Visitors at the JSA Joint Security Area

➤ Cheorwon and the Central Area

The DMZ area in Cheorwon was the site of the most intense battles during the Korean War. After the war ended, it turned into an ecological park for internationally protected birds, and each autumn, the central DMZ becomes a paradise for rare species.

To escape the harsh winters of Siberia, such rare birds as white-naped cranes and red-crested white cranes make their nests in the DMZ of Cheorwon. The species is a lovely snow white with an elegant stance and a wing motion that is incomparably exquisite in flight. Widely known for their stately posture, haunting song, and beautiful courtship rituals, cranes have been immortalized in Korea, Japan, and China. Apart from the white-naped and red-crested cranes, including some hooded cranes, Siberian white cranes, Canadian cranes, common cranes, and demoiselle cranes are also found in the DMZ.

The area is also home to about 1,000 eagles, the emperor of birds, which migrate from Siberia and Mongolia. Today, only about 500,000 wild geese are left in the world, and bean geese in a flock of 100,000 create a magnificent scene in the skies around Cheorwon.

The DMZ of Cheorwon has become a stage where various bird calls resound in chorus: the cranes, a symbol of peace; eagles, a symbol of valor; and wild geese, which reminded us as children that it was time to go home. In winter, all kinds of rare birds fill the skies, flying freely between South and North Korea and carrying a message of peace and reconciliation on their wings.

In addition, numerous wild animals live in the steep mountains and in the rivers of the DMZ's central front. Thriving here are herds of goral (a species of reindeer) that is indigenous to Korea and Japan. Free from human intervention, the gorals of South and North Korea breed and survive in the DMZ. These water-loving deer



are deft swimmers and graze on water plants and flower leaves. They serve as a reminder of the peaceful ecology of prehistoric times.

➤ Bukhangang River and the East Coast Area

The DMZ includes not only the steep mountainous regions but also a river running north to south. A major water source for the Korean people, the upper reaches of the Bukhangang River in the Demilitarized Zone are also the habitat of schools of mandarin fish, also called the water leopard or golden mandarin fish. Swimming between the South and the North, these fish fulfill the dream of reunification of the Korean people. The stunning yellow mandarin fish looks like carp, but its beauty belies the fact that it preys on smaller fish.

Beyond the Bukhangang River, the eastern DMZ reveals Korea's unique topography with a continuous panorama of high and low mountains and valleys. On Hyangno-

bong Peak, the highest peak at the eastern end of the DMZ, diverse types of wild flowers blossom and turn colors with the changing seasons. *Hyangno* means sweet scent of flowers and as the name implies, Hyangno-bong is a habitat for purple and white Hanabusaya asiatica Nakai, a species indigenous to Korea, as well as other rare flowers that one can find only in books.

The eastern DMZ area was identified as the largest habitat for the antelope, a natural monument in South Korea, taking international antelope experts by surprise. Antelope are referred to as "living fossils of nature" because they have changed little over the long period of their existence. Today, about 200 antelope make the DMZ their home. Because of the antelope's nature not to leave its established territory, its very existence demonstrates that the DMZ has become one of the most peaceful havens on the planet, free from the threat of



1. A soldier and a goat
2. Spotted seals
3. Salmon
4. Cranes
5. An eagle
6. An eagle-owl

human intervention.

What is most touching is the love and friendship between antelope families and soldiers at their guard posts. Every winter, when the antelopes' natural food source is covered by a blanket of heavy snow, the soldiers at the DMZ climb up their watchtowers to throw some of their own rations, such as radishes, cabbages, and potatoes, over a 4-meter-high barbed wire fence. The antelope families savor the food, and thanks to the soldiers' care, are able to overcome the harsh winter.

At the end of the East Coast DMZ lies the East Sea, where the sun first rises on the Korean Peninsula. Every autumn, trees near the coastline turn crimson and gold, schools of salmon migrate south from the waters of faraway Alaska to the rivers along the East Sea. They are returning home to lay their eggs after three to five years at sea. The salmon seek rivers to the north and to the south of the DMZ. For them, there is no such thing as a

50-year-old division between the Koreans.

Across the 155-mile distance from the East Sea, where the sun rises, to the West Sea, where the sun sets, the peace and abundance of wild animals and plants on the DMZ is a blessing of nature and symbolizes hope for the Korean Peninsula. Flowers of hope are blooming, nourished by the fresh, natural environment of the DMZ. Nature has created its own unique paradise, and life itself has healed the miserable wounds of war. The DMZ is truly a legacy of living cultural assets to be shared not only by the Korean people but by all humanity. If you have the opportunity to visit the DMZ while you are in Korea, be sure to see the living cultural assets that



thrive within the walls of barbed wire separating the two Koreas. You'll surely be touched by the experience.

MAJOR FESTIVALS OF THE LUNAR CALENDAR

The Korean lunar calendar incorporates seasonal divisions of 24 *jeolgi* (turning points), each one lasting about 15 days. The seasonal cycle became a timetable in Korea's agrarian society and the seasonal festivals and folk games naturally developed on the cycle of the 24 *jeolgi*. However, *jeolgi* customs and festivals are vanishing from the modern Korean lifestyle. Today's biggest festivals of the lunar calendar include Lunar New Year's Day (Seollal), the First Full

Moon Day (Jeongwol Daeboreum), the Spring Festival (Dano), and the Harvest Festival (Chuseok).

On Lunar New Year's Day, the biggest holiday of the year, Koreans perform an ancestral service before a ritual table set with libations of food and drink and pray for the well-being of their family. After the service, younger family members bow to their elders and exchange New Year's greetings with them. On the 15th day of the first full moon, people prepared hard-shell



nuts (walnuts, peanuts, chestnuts, and pine nuts). It was believed that cracking and eating nuts would repel the evil spirits that caused boils and other skin troubles. Diverse folk games were held to wish for peace, health, and an abundant harvest. For instance, a tug-of-war game or *juldarigi* by east and west teams promoted communal cooperation. A bridge-crossing game or *dari balkki* involved crossing a bridge a number of times equal to one's age under the first full moon in the belief that this would ward off leg pain and keep one healthy until the year's end.

During the Spring Festival Dano, the 5th lunar day of the 5th month, men celebrated by wrestling or *ssireum*. Women washed their hair with iris extract and rode swings. The annual Dano

Festival in Gangneung features diverse traditional events including a ritual service dedicated to the tutelary mountain deity and the Gwanno Gamyeongeuk, the masked-dance drama of civil officials and servants.

The Harvest Festival, Chuseok, held on the 15th day of the 8th lunar month, is another family occasion that is almost as big a national holiday as Lunar New Year's Day. An ancestral ritual service is offered with fresh harvest crops and fruits. Indispensable to the festival menu is *songpyeon* or rice cake stuffed with chestnuts, sesame, or beans and steamed with pine needles to add fragrance. On Chuseok, various games are enjoyed. Today, these traditional games are held in palaces to encourage participation from visitors.

Clockwise from above:
Miryang Baekjungnori;
Yangju Sonorigut or a cattle
worship rite in the Yangju
area; Julgwangdae;
Yeongsan Soemeoridaegi;
Gangneung Danoje

Ancestral worship





GANGNEUNG DANOJE FESTIVAL

The Gangneung Danoje Festival is a major Korean festival held in honor of *Daegwallyeong sansin* (the deity that protects the village).

The festival commences on the 5th day of the 4th lunar month with the brewing of the sacred liquor.

Danogut (a shamanistic ritual) is held on three occasions (the 5th and 15th day of the 4th month, and on the 3rd to the 7th day of the 5th month) at the Namdaecheon Exorcism Site to honor the mountain deities that control the harvest and protect the people.

The *Gwanno* mask drama is another important element of the festival. The main characters are the *yangban* (a nobleman), *gaksi* (a

young maid), two *jangjamaris* (the ocean and earth deities), two *sittakttagis* (the deities that drive away evil spirits), and a 10-member band.

The mask drama is composed of five episodes that tell the tender love story between the *yangban* and *gaksi*.

The Gangneung Danoje Festival was included in UNESCO's Third Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity on November 25, 2005, and can be enjoyed by people from all over the world.



Traditional Holidays of the Lunar Calendar

Festival	Significance	Date	Events	Food
Seollal	Lunar New Year's Day. An ancestral service is offered before a ritual table and at ancestors' graves. New Year's greetings are exchanged by family members, relatives, and neighbors.	1st day of the 1st lunar month	Ancestral memorial service (charye), visiting ancestral graves (seongmyo), New Year's bows to elders (sebae), exchange of well-wishing remarks (deokdam), kite flying, Korean stick-tossing game (yut non), seesaw (neolttwigi)	Sliced rice cake boiled in beef broth (tteokguk), savory honeyed cakes (yakgwa)
Daeboreum	The first full moon of the year. From the Silla period, people celebrated in the belief that the first full moon would ward off evil spirits and bad luck.	15th day of the 1st lunar month	Bonfire (daljip taeugil, talisman burning (aengmagi taeugil), good-luck bridge crossing (dari balkkil), a game involving swinging a burning can in a field (jwibul non)	Rice boiled with five grains (ogokbap), nut eating (bureom), wine drinking for sharp ears (gwibalgisul)
Junghwajeol	Day to celebrate the start of the farming season.	1st day of the 2nd lunar month	Housecleaning, coming of age ceremony, bean parching, fishermen's shaman rite (yeongdeunggut)	Pine-flavored rice cakes stuffed with beans, sesame, or nuts (songpyeon)
Samjinnal	Migrant swallows return from the south in spring.	3rd day of the 3rd lunar month	Leg fighting, butterfly fortune-telling, women's puppet play (gaksi noreum)	Azalea wine (dugyeonju), pancake garnished with azalea flower (dugyeon hwajeon), azalea punch (dugyeon hwachae)
Hansik	Also called Cheongmyeong. Visit to ancestral graves. The use of fire is not permitted and people eat cold food.	105th day from the winter solstice	Visiting ancestral graves, swinging	Mugwort cake (ssuktteok), coated sweet mugwort dumplings (ssukdanja), mugwort soup (ssuktang)
Dano	It is believed that the positive energy of heaven and earth is the strongest on this day. Prayers are made for a good harvest.	5th day of the 5th lunar month	Swinging, wrestling	Rice cake made with herbs (sunchi-tteok), sweet drinks mixed with powdered herbs and honey (jehotang), herring soup (junchiguk)
Yudu	Believing that eastward-flowing water creates positive energy, people wash their hair in streams that run in that direction.	15th day of the 6th lunar month	Water greeting ceremony, hair washing to wash away bad luck	Five-colored noodles (yudumyeon), finger-shaped rice dumplings (sudani), Korean ravioli (pyeonsul), thin wheat cake wrapped with vegetables and grilled beef (milssam)
Chilseok	It is a folk belief that the two love stars, Altair and Vega, meet on this day on a bridge made by magpies over the Milky Way. The lovers' tears of joy and sadness result in rain.	7th day of the 7th lunar month	Worship rite offered to the Gods of the Seven Stars (Great Dipper), votive rite praying for rain	Wheat pancake (miljeonbyeong), wheat noodles, steamed rice cake topped with red beans (sirutteok), fruit punch
Baekjung	Baekjung refers to the procurement of 100 kinds of grains and seeds in the middle of the hot summer. People offered the grains to Buddha and took a day off with food and games.	15th day of the 7th lunar month	Hoe washing, worship rite dedicated to Buddha	Red bean-topped rice cake mixed with dried persimmon, powdered chestnuts, pine nuts, dates, and cinnamon (seoktanbyeong)
Chuseok	Also called Hangawi, this is one of Korea's biggest holidays. Giving thanks for the year's harvest, people offer their ancestors the season's freshest foods.	15th day of the 8th lunar month	Visiting ancestral graves, female roundelay (ganggangsullae), offering ancestors the first rice grains (olbyeosinmi)	Pine-flavored rice cake stuffed with chestnuts, sesame, or beans (song-pyeon), laro soup (toratang)
Jungyangjeol	Also called Junggu. On this day, people, the literati in particular, enjoyed the feeling of autumn by admiring chrysanthemums, and painting and composing poems on the theme of autumn.	9th day of the 9th lunar month	Celebrating autumn with poetry and painting	Pancake garnished with chrysanthemum (gukhwajeon), roe (eoran), honeyed citron tea (yujacheong)
Seotdal Geumeum	On New Year's Eve, people bid farewell to the old year with their ancestors	31st day of the 12th lunar month	Staying up all night with the doors wide open to receive ancestral spirits	Rice mixed with vegetables (bibimbap), bean powder-coated glutinous rice cakes (injeolmi), traditional cookies (hangwa)



KOREA
TOURISM
ORGANIZATION

Head Office

40 Cheonggyecheon-ro, Jung-gu, Seoul, 100-180, Korea Tel: 82-2-7299-600, Fax: 82-2-757-5997, E-mail: editor@mail.knto.or.kr

Subsidiaries

Grand Korea Corp.

Hanmoo Convention Annex 4th Floor, 159 Samseong-Dong, Gangnam-gu, Seoul, Korea 135-799
Tel: 82-2-3466-6000, Fax: 82-2-3466-6497

Kyongbuk Tourism Development Corporation

375 Shinpyeong-dong, yeongju-si, Gyeongsangbuk-do, Korea
Tel: 054-745-7601, Fax: 054-745-6727

KTO Overseas Offices

AMERICA Los Angeles 5509 Wilshire Blvd., Suite 201, Los Angeles, CA 90036 USA Tel: 1-323-634-0280, Fax: 1-323-634-0281 E-mail: la@kntoamerica.com **New York** Two Executive Drive, Suite 750, Fort Lee, NJ 07024, USA Tel: 1-201-585-0909, Fax: 1-201-585-9041 E-mail: ny@kntoamerica.com **Chicago** 737 North Michigan Ave., Suite 910, Chicago, IL 60611 USA Tel: 1-312-981-1717/9, Fax: 1-312-981-1721 E-mail: chicago@kntoamerica.com **Toronto** 700 Bay Street, Suite 1903, Toronto, Ontario, M5G 1Z6 Canada Tel: 1-416-348-9056/7, Fax: 1-416-348-9058 E-mail: toronto@knto.ca **Hawaii (Representative)** 1188 Bishop St, PH 1, Honolulu, Hawaii 96813, U.S.A. Tel: 1-808-521-8066, Fax: 1-808-521-5233

OCEANIA Sydney Level 16, Australia Square Tower, 264 George St., Sydney, NSW 2000, Australia Tel: 61-2-9252-4147/8, Fax: 61-2-9251-2104 E-mail: visitkorea@knto.org.au

EUROPE Frankfurt Baseler Str 35-37 60329 Frankfurt am Main Germany Tel: 49-69-233226, Fax: 49-69-253519 E-mail: kntoff@euko.de **Paris** Tour Maine Montparnasse, 33 Avenue du Maine, B.P.169 75755 Paris Cedex 15, France Tel: 33-1-4538-7123, Fax: 33-1-4538-7471 E-mail: knto@club-internet.fr **London** 3rd Fl., New Zealand House, Haymarket, London, SW1Y 4TE, UK Tel: 44-20-7321-2535, Fax: 44-20-7321-0876 E-mail: london@mail.knto.or.kr **Moscow** 4th floor, Business-center "Mosarlock Plaza", 16, Marksistskaya str., Moscow, 109147, Russia Tel: 7-495-230-6240, Fax: 7-495-230-6246 E-mail: kntomc@tour2korea.com **Vladivostok** Vladivostok Business Center "Hyundai" Office 501, 29, Semyonovskaya str., Vladivostok, 690091, Russia Tel: 7-4232-49-1163, Fax: 7-4232-49-1176 E-mail: knto_vld@mail.ru

ASIA **Hong Kong** Suite 4203, 42/F, Tower 1, Lippo Centre, 89 Queensway, Admiralty Hong Kong Tel: 852-2523-8065, Fax: 852-2845-0765 E-mail: general@knto.com.hk **Singapore** 24 Raffles Place #20-01 Clifford Centre S048621 Tel: 65-6533-0441/2, Fax: 65-6534-3427 E-mail: kntosp@pacific.net.sg **Taipei** Rm. 2213, 22th Fl., Int'l Trade Center Bldg. 333 Keelung Rd. Sec. 1, Taipei 10548 Republic of China Tel: 886-2-2720-8049, Fax: 886-2-2757-6514 E-mail: kntotp@ms5.hinet.net **Bangkok** ESPLANADE Ground Fl., Unit no. G02A 99 Rachadapisek Road, Dindaeng, Bangkok 10400 Thailand Tel: 66-2-354-2080-1, Fax: 66-2-354-2083 E-mail: kntobkk@knto-th.org **Beijing** Korea Tourism Organization, 3/F, Korea Center Building Guanghua Xili Chaoyang Beijing 100020, China Tel: 86-10-6585-8213, Fax: 86-10-6585-8147 E-mail: beijing@tour2korea.com **Shanghai** 2201 Yanan Rd. (W), Shanghai, Shanghai International Trade Centre 418, China Tel: 86-21-6219-2941, Fax: 86-21-6219-2946 E-mail: ssanghai@mail.knto.or.kr **Guangzhou** KNTO Guangzhou Office 1/F West Tower, Fourtune Plaza, No.116-118, Tiyyudong Road, Guangzhou, China P.C.510620 Tel: 86-20-3893-1639, Fax: 86-20-3893-1221 E-mail: koreagz@mail.knto.or.kr/kntogz@126.com **Qingdao** Room 18-D, Wangjiao building, 73 HK Rd.(M) Qingdao Tel: 86-532-8587-5692, Fax: 86-532-8587-5992 E-mail: qdnto@yahoo.com.cn **Kuala Lumpur** Suite 24.05, Level 24, Wisma Goldhill, 67, Jalan Raja Chulan, 50200 Kuala Lumpur Tel: 60-3-2072-2515, Fax: 60-3-2072-3552 E-mail: info@knto.co.my **Dubai** 19th Fl., Dubai World Trade Center, P.O.Box 9488, Dubai, UAE Tel: 971-4-331-2288, Fax: 971-4-331-0999 E-mail: knto@emirates.net.ae **Mumbai (Representative)** TRAC Representations 111 Turf Estates 1st Floor Off Dr. E Moses Road Opp Shakti Mills Mahalaxmi, Mumbai 400011, India Tel: 91-22-24981999, Fax: 91-22-24910088 E-mail: trac@powersurfer.net

JAPAN Tokyo 9F, Hibiya Mitsui Bldg., 1-1-2, Yuraku-cho, Chiyoda-ku, Tokyo, Japan Tel: 81-3-3580-3941, Fax: 81-3-3591-4601 E-mail: tokyo@tour2korea.com **Osaka** 8th Fl., KAL Bldg. 1-9, 3-chome, Hon-machi, Chuo-ku Osaka, Japan 541-0053 Tel: 81-6-6266-0847/8, Fax: 81-6-6266-0803 E-mail: osaka@tour2korea.com **Fukuoka** 5th Fl., Asahi Bldg. 1-1, 2-chome, Hakata-ekimae, Hakata-ku Fukuoka, Japan 812-0011 Tel: 81-92-471-7174, Fax: 81-92-474-8015 E-mail: fukuoka@tour2korea.com **Nagoya** 2nd Fl., Toyopet Nissei Bldg. 13-30, 2-chome, Higashi Sakura, Higashi-ku Nagoya, Japan 461-0005 Tel: 81-52-933-6550/1, Fax: 81-52-933-6553 E-mail: nagoya@tour2korea.com **Sendai** Mituisumitomokaijo Sendai B/D 1,2F 5-27, Ichibancho 2-chome Aoba-ku, Sendai-shi, Miyagi, Japan Tel: 81-22-711-5991/2, Fax: 81-22-711-5993 E-mail: sendai@tour2korea.com



Korean Editors

First Edition

An Byung Ju former president of the College of Confucian Studies, Sung Kyun Kwan University

Park Seong Rae professor, Hankook University of Foreign Studies

Koo Chun Sir director, World Food Research Institute

Geum Key Sook professor, Hong-ik University

Lim Young Joo specialist, Cultural Properties Committee

So Heon professor, Kyonggi University; former director of the National Museum of Korea

Shim Jae Ryong professor, Seoul National University

Han Myung Hee professor, University of Seoul

Lee Sang Hae professor, Sung Kyun Kwan University

Kim Kwang On professor, Inha University

Lee Ki Dong professor, Dongguk University

Second Edition

Seo Young Su professor, Danguk University

Jeon Young Jae journalist, Chuncheon MBC



English Editors

John H. T. Harvey, Sydney Kim



Translators

Lee Chunoc, Andrew Killick, Jin So-yun



Photographer

Park Seoung-u

KOREAN CULTURAL INSIGHTS

All of the information in this book is valid as of April 2007

Published by the Korea Tourism Organization

Organized by Publications Team

[Tel: 02-729-9403, editor@mail.knto.or.kr], Korea Tourism Organization

Designed by HodgePodge

Printed by RIDRIK Printing Co., Ltd. in the Republic of Korea.

Not for sale. 한국문화관광안내 (영)

DYNAMIC
KOREA



just call
1330
Travel Info Service

When you need English assistance or travel information, just dial 1330. A bilingual operator will offer you detailed information on tourist sites, transportation, restaurants, etc. How to dial 1330 from a telephone

In Korea Telephone | 1330 Cellphone | 02-1330

From Abroad | +82-2-1330