

A Teacher's Sourcebook for  
**KOREAN** Art & Culture

Featuring the Korean Art Collection  
of the Peabody Essex Museum  
Salem, MA



한국



**P | E | M**  
Peabody Essex Museum



## Table of Contents

Why Learn about Korean Art and Culture?	1
Timeline of Korean History	2
Introduction to Late Joseon Dynasty Korea	3
The Arts of Life	4
Paper	4
Lacquer	6
Porcelain	7
Clothing & Textiles	8
Screens	12
Works of art on front cover clockwise from left:	
<i>Hwarot</i> (bridal robe), detail 18th century Seoul Silk, paper, cotton, wool, metallic thread Museum purchase E20190	
City Gate, Korea Photograph Collection of Peabody Essex Museum	
Miseon (tail shaped fan) Ca. 1800 Chun-Ila Province Paper, lacquer, bamboo Gift of Yu Kil-Chun	
<i>Sambuldo</i> (three Buddhas), detail 19th century Paint, paper, textile Anonymous gift E30038	
<i>Ja</i> (ruler) 19th century Bamboo, ox horn, paint Gift of Charles Goddard Weld E9714	
Symbolism—Embodied Wishes and Hopes	14
Animals	15
Buddhist Symbols	16
Daoist Symbols	16
Chinese Characters	16
The Ten Longevities	16
Philosophy and Religion	17
Shamanism	17
Neo-Confucianism	20
Buddhism	21
Glossary	26
Works Consulted	29
Find Out More	33

KOREA is in the news almost every day.

Despite its small size (the Korean peninsula is approximately 84,565 square miles, about the size and latitude of Utah), Korea is home to 71 million people. That's almost twice the population of California on half the amount of land, and only 30 percent of that land is actually inhabitable.

## Why Learn about Korean Art and Culture?

South Korea is among the world's most technologically advanced nations, has a literacy rate of almost 100 percent, and is home to one of the most populous urban centers, Seoul (ranked 19th in the world). The current economic success on the Korean peninsula is all the more amazing considering Korea's occupation by Japan from 1910–1945 and the country's devastation during the Korean War (1950–1953). Korea has been divided at the 38th Parallel since the Soviet Union and the United States drove Japan out of Korea at the end of World War II, but neither power wanted to see the other take complete control of the Korean peninsula. The Korean War, which began when North Korea, aided by China and the Soviet Union, invaded South Korea (backed by the United Nations Forces including the United States), hoping to force reunification of the country. The ensuing war resulted in terrible losses on both sides and ended with an armistice and the establishment of the Demilitarized Zone.

North and South Korea have both become key players in the global economy and contemporary international politics, but Korean influence in the world does not stop there. Korean visual art, cinema, and performing arts, both traditional and contemporary, have gained global recognition for their innovation and sophistication. In 1995, Korea became the home to the first international art exposition in Asia, the Gwangju Biennial, which is now one of the most important global contemporary art events. Korean is spoken by more than 80 million people, making it the 15th most spoken language in the world. There are 2 million Koreans living in China, 1.3 million living in the United States, and about 700,000 living in Japan. Korean students comprise the second largest foreign student population in the United States (more than 93,000 people), behind Japan and just ahead of China.

It's this last point that brings us the Yu Kil-Chun Gallery of Korean Art and Culture at the Peabody Essex Museum in Salem, Massachusetts. A young member of the first official Korean delegation to the United States in 1883, Yu became one of the first Korean students to study in the United States when he enrolled in Governor Dummer Academy in Byfield, Massachusetts in 1884, sponsored by his friend Edward Sylvester Morse, the director of the Peabody Essex Museum. In the spirit of educational exchange, Yu donated some of his personal effects to start a collection of objects that would teach Americans about Korea. That first American collection has grown into a wonderful resource for 18th–19th century Korean art and culture that presents a picture of life in late Joseon dynasty Korea. This information is all the more relevant now that the United States and Korea have become more closely connected. In 2003, Korean Americans celebrated the centennial anniversary of the first Korean

immigration to the United States. Korean children adopted by American families have also made a significant contribution to the cultural connections between the two countries. Beginning with war orphans who were adopted by Americans in the 1950s, the adoption of Korean children has continued to the present day, resulting in a population of almost 100,000 Korean adoptees living in the United States.

Here at PEM, we are fortunate to have the Yu Kil-Chun Gallery of Korean Art and Culture to learn from and enjoy, and we hope the following resources will help introduce the beauty, depth, and complexities of Korea and its people, art, and culture.



## Timeline of Korean History

7000–10th century BCE	Neolithic period
10th–3rd century BCE	Bronze Age
Beginning 300 BCE	Iron Age
57 BCE–668 CE	Three Kingdoms period Silla kingdom (57 BCE–668 CE) Goguryo kingdom (37 BCE–668 CE) Baekje kingdom (18 BCE–660 CE) Kaya Federation (42–562)
668–918	Unified Silla dynasty
918–1392	Goryeo dynasty
1392–1910	Joseon dynasty
1910–1945	Japanese colonial rule
1945–1953	Liberation, division into zones of occupation by United States and Soviet Union The Korean War (1950–1953)
1953–present	Republic of Korea (South Korea) Democratic People’s Republic of Korea (North Korea)

## Introduction to Late Joseon Dynasty Korea

**T**he Joseon dynasty (1392–1910), ruled by the Yi family, was named for Korea’s ancient founding dynasty (ca. 4800 BCE). Joseon translates into “the land of morning calm.” It was a time of sophisticated cultivation in the arts and scholarship, often with Korean adaptation of Chinese thought, technology, and language. While the written language of the educated class in Korea was Chinese (and remained so into the 20th century), King Sejong (1397–1450) oversaw the development of *Hangeul*, the phonetic alphabet of the Korean language, to bring literacy to people in the lower classes. The Joseon dynasty had a close tributary relationship to China’s Ming dynasty (1368–1644) that allowed for support, protection, trade, the migration of science and technology, and the development of a class of Confucian scholars.

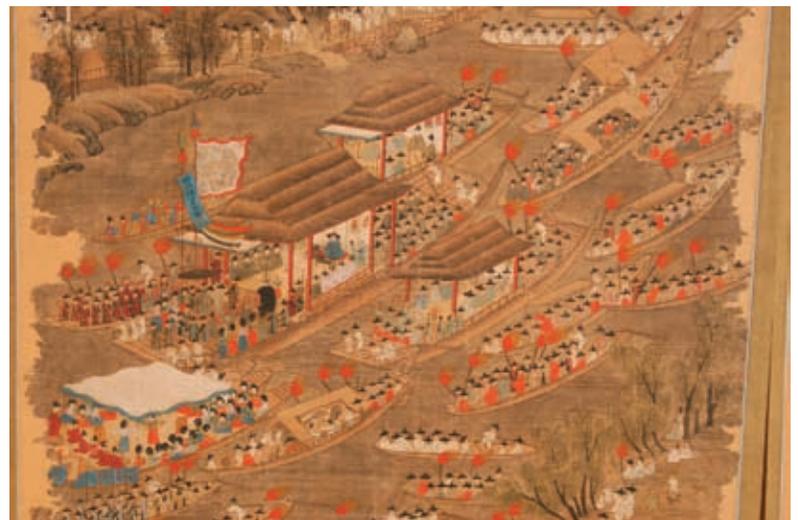
Late Joseon dynasty Korea (18th–20th centuries) was governed by principles of neo-Confucianism that called for respect for hierarchy in family, society, and government. This resulted in an atmosphere of extreme class striation and strict gender roles, with the *yangban*, or upper class, wielding the country’s power. The king’s court was the center of a system of administration populated with scholars and military officials (all men) who had passed the civil service exam.

After several hundred years of trading almost exclusively with China and Japan, late Joseon Korea became interested in establishing diplomatic relationships with the West, and despite internal conflicts, it started sending some of its citizens to receive a Western education in Japan. By the late 19th century, while European and American interests were fighting for control of southern Chinese ports, China and Japan were battling for control of the strategically located Korean peninsula. Eventually, Korea became a Japanese protectorate and then was formally colonized by Japan in 1910.



The first official Korean delegation to the United States, 1883, with Yu Kil-Chun standing in the center, and Percival Lowell seated on the right. Lowell, an American from Boston who had spent time in Korea and Japan, served as the delegation’s foreign counselor.  
Collection of Peabody Essex Museum

*Celebrations for the Governor of Pyeong-an* (detail)  
19th century  
Ink and colors on silk  
Gift of George A. Peabody and  
William C. Endicott  
E20262



## The Arts of Life

### PAPER

**K**orean paper is famous throughout Asia and the world for its high quality and is known for being exceptionally strong and durable. Made from mulberry trees (genus *Morus*) and produced by the government office of papermaking, Korean paper was used for a wide variety of objects including furniture, kitchen utensils, quivers, and tobacco pouches. These paper objects were made by gluing sheets of paper together, then gluing those layers of paper to a bamboo or wooden frame, or making scraps into “paper clay” or paper cords. The objects would then be covered with lacquer or a varnish made from rice, persimmon juice, and oil, rendering them strong and water resistant.



SUSAN BEAN

Artist Jang Yong-hoon makes *hanji* paper from mulberry bark in Gapyeong County, Gyeonggi Province, South Korea.  
(October, 2003)



*Jiseung jegi* (paper twine offering vessels)

19th century

Paper, lacquer

Museum purchase

E20156

These lacquered paper vessels were made by weaving together paper cords or twine. The simple, rustic appearance and frugal reuse of precious paper speak to the Confucian values that permeated daily life in Korea in the 19th century.



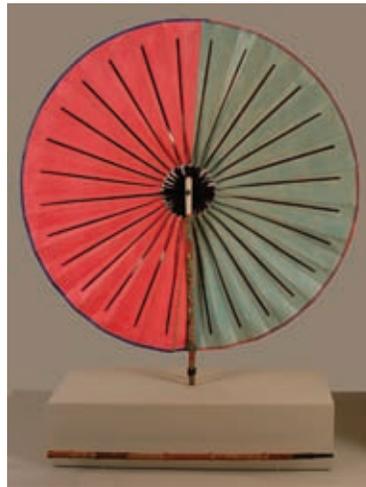
JEFFREY DYKES



JEFFREY DYKES

*Banjit gori* (sewing box)  
19th century  
Paper, metal  
Gift of Charles Goddard Weld  
E9792

This sewing box, made completely from paper, has a dark, austere exterior that opens to reveal colors and decorations considered auspicious for its owner.



*Taegukseon* (fan with yin yang symbol)  
19th century  
Paper, wood, lacquer  
Gift of Edward Sylvester Morse  
E4439

*Daeryunseon* (large wheel-shaped fan)  
19th century  
Seoul  
Paper, bamboo, metal, bone, ox horn,  
paint, wood  
Museum purchase  
E9731.AB

Fans were carried by both men and women in all seasons and for many reasons: for privacy in public, as a shield from the sun, to fan flames in the hearth, to keep away insects, to cool oneself, and as an accessory. By the late Joseon dynasty, most fans were made out of paper. They were often decorated simply, with some of the five cardinal colors: blue, white, red, yellow, and black. The combination of these colors is used on many other objects from daily life in Joseon Korea. They correspond to the five cardinal directions: east, west, south, north, and center, and the five elements: wood, metal, fire, water, and earth.

Blue/Green	East	Wood
White	West	Metal
Red	South	Fire
Black	North	Water
Yellow/Brown	Center	Earth

## LACQUER

Made from the sap of lacquer trees (genus *Toxicodendron*), lacquer is quite toxic to work with, but the results are beautiful and make items durable. Korean lacquer is renowned for its high quality. It was used to cover objects made of wood, paper, horsehair, bamboo, leather, and even metal. Applied in multiple layers (each layer takes a long time to dry), the finished lacquered object was long lasting, water-resistant, and beautiful. Early in the Joseon dynasty, lacquer production and even the number of lacquer trees was tightly regulated by the government, and lacquer objects were available only to the upper classes. Later, mass production techniques allowed lacquer products to reach all levels of society.



*Munseo ham* (document box)  
17th century  
Wood, lacquer, mother-of-pearl  
Museum purchase  
E300228



Sewing tray  
Late 18th century  
Paper, lacquer, mother-of-pearl  
Museum purchase  
E300229

These two examples of inlaid lacquer ware (made by placing pieces of mother-of-pearl or tortoise shell in wet lacquer) show dramatically different styles of decoration and aesthetics. The sewing tray, made of lacquered paper, was a woman's object and was decorated with jovial symbols of long life, fertility, and a happy marriage. The document box shows a more restrained, simple design of scrolling peonies, appealing to the more austere Confucian aesthetic. This treatment of decoration and symbolism on household objects show a gendered view of the world and divergent expectations of women and men.

## PORCELAIN

**K**orean ceramics have been admired and collected throughout Asia and the world for centuries. Porcelain, a type of ceramic made from fine white clay and fired at an extremely high temperature, was especially prized during the Joseon dynasty because of the purity and brilliance of its white color. Many porcelain wares from this time were completely white, keeping with austere neo-Confucian tastes. Others were decorated with an underglaze paint made from the blue mineral cobalt. The blue and white designs on Joseon period porcelain wares were inspired by Chinese Ming dynasty porcelain but present simplicity and elegance of design in keeping with Neo-Confucian aesthetics. For example, this wine bottle is decorated with just one image, leaving plenty of white space.



Jegi (offering vessels)  
19th century  
Porcelain  
Gift of Maria Henderson  
E300483, E300461



Wine bottle with dragon decoration  
19th century  
Porcelain with underglaze cobalt blue  
Museum purchase  
E2024

## CLOTHING & TEXTILES

**S**ewing and embroidery was the domain of women of all classes. Sewing tools were important possessions, considered precious, and were beautifully made and decorated. They showed a woman's aesthetic taste as well as her social status and wealth through her ability to afford these items.

Top to bottom:  
*Ja* (ruler)  
 19th century  
 Lacquer and mother-of-pearl  
 Gift of Charles Goddard Weld, E9720

*Ja* (ruler)  
 19th century  
 Wood, brass  
 Museum purchase, E1495

*Ja* (ruler)  
 19th century  
 Lacquer, wood, mother-of-pearl  
 Gift of Kojiro Tomita, E26008

*Ja* (ruler)  
 19th century  
 Bamboo, ox horn, paint  
 Gift of Charles Goddard Weld, E9714



*Silpae* (spool)  
 19th century  
 Wood, lacquer, mother-of-pearl  
 Gift of Gustavus Goward  
 E9806



*Silpae* (spool)  
 19th century  
 Wood, lacquer, mother-of-pearl  
 Museum purchase  
 E9807



*Beoseonko indu* (sock-shaped iron)  
 19th century  
 Wood, lacquer, mother-of-pearl, metal  
 Gift of Kojiro Tomita  
 E26008

Rulers, spools, and a small iron used for pressing seams were some of a woman's "seven friends" (the others were needles, thread, scissors, and thimbles) and were all made of inlaid lacquer on wood. The spool on the left is decorated with the Chinese characters for long life (*swu* in Korean) and happiness (*bok*), while the one on the right is decorated with peaches, a symbol of abundance and prosperity. The ruler on the left is decorated with a brightly colored and auspicious dragon, while two of the darker rulers in the middle bear the image of the seven star constellation (Chilsong, or the Big Dipper), which is associated with the Buddhist and shamanist deity who controls life span and childbirth.



*Jebok* (robe for royal ancestral rites)  
 19th century  
 Silk  
 Museum purchase  
 EI5354A

Special-occasion garments were made by hand by women for their families. The care taken with each stitch was tantamount to a wish for good fortune and protection for the wearer. The type of fabric and the use of color indicated class and status. Upper-class people wore a variety of colors and high-quality fabrics, while others were restricted to cotton fabric and colors like white and earth tones.

The man's robe, composed of the colors of *eum* and *yang* (Chinese: yin and yang), reflects the subdued simplicity befitting a Confucian scholar.



*Hwarot* (bridal robe)  
18th century  
Seoul  
Silk, paper, cotton, wool, metallic thread  
Museum purchase  
E20190

This woman's bridal robe is ornately and intricately decorated with luxurious fabrics and embroidered symbols of long life and fertility, including peonies, lotus blossoms, vines, and a phoenix with its offspring. Besides conveying good wishes, the decorations are also meant to protect the bride from bad fortune. The bands of fabric on the sleeves composed of white, blue, and red invoke protection from the cardinal elements of metal, wood, and fire, with which the colors are associated.



*Saektong chima jeogori* (multicolored girl's festival dress)  
Ca. 1900  
Silk, cotton  
Museum purchase  
E38896B

The girl's festival dress is composed with stripes of colors on the sleeves. In this case, the sleeves are striped with more than the five cardinal colors. Children were dressed in brighter colors than adults to help protect the children from malevolent spirits and because of Confucian beliefs stating that adults should comport themselves with sober decorum.



*Bojagi* (wrapping cloth)  
20th century  
Ramie  
Museum purchase with funds from the Toplitz Hilborn Memorial Fund  
E301728

Wrapping cloths came in all shapes and sizes and were used for wrapping almost anything. By wrapping an object, the user hoped to trap happiness or blessings in the folds of cloth. This type of cloth is made of fabric scraps, meticulously and beautifully assembled into a patchwork design by women to whom every piece of cloth was precious. While many wrapping cloths were sewn by hand, this particular one was made with a sewing machine.

## SCREENS

Screens were among the most popular and ubiquitous forms of painting found in late Joseon dynasty homes and were painted by itinerant artists or artists employed at court. They were used to decorate a room or rearrange a space, to serve as backdrops for ceremonies and performances, and to help insulate against drafts during the cold winter months.



*Hwajo* (birds and flowers), detail  
19th century  
Ink and color on paper  
Museum purchase and gift of Lea Sneider  
E301717

Subjects like this bird and flower screen with its many references to marital bliss would be appropriate for the chambers of a newlywed couple. The imagery (read from right to left) depicts animals or birds in conjugal pairs alongside symbolic plant motifs.

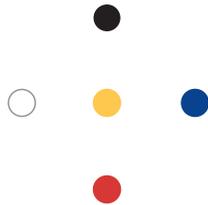


Men's quarters (*sarangbang*, or outer quarters) would be decorated with screens referencing scholarly pursuits like calligraphy, poetry, and painting. This screen combines two genres of painting: *munjado* and *chaekgori*. *Munjado* paintings featured the Chinese characters for the eight principles of Confucian virtue: filial piety, brotherly love, loyalty, trust, propriety, righteousness, sense of honor, and humility. The characters are adorned with images or symbols that relate to the principles, sometimes with an image replacing one of the character's strokes. *Chaekgori* paintings feature the accoutrements of a scholar's studio. The most defining feature are the stacks of books, which are surrounded by incense burners, porcelain vases, spectacles, brushes, and sometimes animal symbols related to a scholar's pursuits. This example of a brightly colored *munjado chaekgori* screen is adorned in contrast to the stark calligraphy or ink painting that a scholar would paint himself.

*Munja chaekgori* (pictorial ideographs and scholars' articles)  
 19th century  
 Ink and color on paper  
 Museum purchase  
 E300529

## SYMBOLISM—Embodied Wishes and Hopes

Found in abundance in all forms of Korean art, the images outlined below were part of a visual lexicon that would have been understood by everyone at the time and is still recognized today. These images were not just decoration but embodied and conveyed hopes for the protection and good fortune that they could bring.



### COLORS

#### *Five Cardinal Colors, Directions, and Elements*

Blue / Green	East	Wood
White	West	Metal
Red	South	Fire
Black	North	Water
Yellow / Brown	Center	Earth

### PLANTS

Pomegranates	Fertility, many sons
Dates	The king, fertility
Persimmons	Fertility, many children
Peonies	Wealth, honor, happiness, fertility, marital bliss, spring
Grapes	Fertility, many children
Peaches	Long life, abundance, prosperity, fertility, spring
Creeping vines	Perpetuity, longevity
Pine	Integrity, longevity
Melon	Fertility, many children

#### *Four Honorable Men—Noble Attributes of a Confucian Scholar*

Bamboo	Integrity, consistency (evergreen)
Orchids	Loyalty, integrity
Apricot or plum blossoms	Indomitable spirit (blooms in late winter in the snow)
Chrysanthemums	Constancy (blooms in late autumn, despite frost)

## ANIMALS

Tiger	Courage, protection, chases away malevolent spirits
Magpie	Repels bad luck, attracts good luck (often paired with tiger)
Rabbits	Fertility
Butterfly	Happiness, free love (as opposed to Confucian propriety)
Cicada	Noble-mindedness
Fish	Diligence, vigilance, academic success, many children
Bat	Homophone for happiness, blessings ( <i>bok</i> )
Five bats ( <i>obok</i> )	Five fortunes: longevity, wealth, health, virtue, natural death
Monkey	High position in government (homophone for emperor)
Cat	Protection from evil spirits
Rooster	Intelligence, patience, trust, bravery, military strategy
Peacock	Authority, nine virtues: tidy face, careful walk, appropriate behavior, contentedness, peaceful coexistence, not obscene, always returns
White heron	Graciousness, academic success
Duck	Happiness, fertility
Mandarin duck	Fidelity
Wild goose	Good news, loyalty
Crane	Nobility, spirituality, long life
Deer	Friendship, long life
Pheasant	Nobility

### *Mythical Animals*

<i>Haetae</i>	Protection from fire
Phoenix	Elegance, virtue, morality, prosperous future, the queen
Dragon	Heavenly power, good luck, repels evil, the king, rain

### *Four Guardians—Symbols of Auspiciousness and Authority*

- Blue dragon of the east
- White tiger of the west
- Red phoenix of the south
- Black tortoise-snake of the north



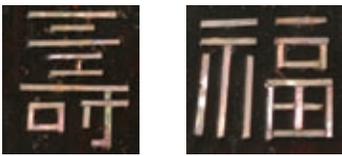
## BUDDHIST SYMBOLS

Clouds	Good harvest, absolute power of heaven, enlightenment
Lotus	Purity, creation, birth, enlightenment



## DAOIST SYMBOLS

Big Dipper	(Seven Stars) Chilsong—deity that controls life spans, childbirth
<i>Taegeuk (eum yang)</i>	Ultimate equality and balance, cycle of life (Chinese: yin yang)
Blue	<i>Eum</i> , female, negative, earth, moon, cold
Red	<i>Yang</i> , male, positive, heaven, sun, hot
Yellow	Humankind, third element in <i>samtaegeuk</i>



## CHINESE CHARACTERS

<i>Swu</i>	Longevity (Chinese: <i>shou</i> )
<i>Bok</i>	Happiness, blessings (Chinese: <i>fu</i> )
<i>Huy</i>	Double happiness, marriage (Chinese: <i>shuang xi</i> ) (Shown clockwise from upper left.)



## THE TEN LONGEVITIES

### *Shipjangseng*

- Rocks
- Mountains
- Water
- Clouds
- Crane
- Deer
- Tortoises
- Pine tree
- Fungus of immortality
- Sun



# Philosophy and Religion

## SHAMANISM

Shamanism is an indigenous religion of Korea centered on a belief that life force exists in all natural objects. Human mediators, usually women, called shamans are religious figures who can influence these life forces, or spirits. A shaman (*mudang* for women, *paksu* for men) interacts with spirits through ceremonies that involve dance, percussion, fans, and other tools. Ceremonies are often performed outside, in temporary shrines, or in people's homes. The shaman communicates with spirits who can speak through him or her. It is believed that while dancing, a shaman's soul leaves her body for the spirit world. In the shamanist pantheon there exist a great variety of nature spirits including the heavenly spirit and spirits of the sun, moon, stars, earth, mountains, seas, rivers, rocks, and trees. Spirits of family ancestors and historical figures including warriors and kings are also invoked. Shamanist rites are performed to bring happiness, ward off disease, and escort the souls of the deceased to heaven.

Originating in the Neolithic period (4000 BCE–1000 BCE), Korean shamanism is still practiced today. Related to similar religious practices in northern and central Asia, Korean shamanism evolved as it came in contact with foreign traditions, such as Buddhism, Daoism, and Confucianism. Like many aspects of Korean thought and culture, shamanism remains distinctly Korean while simultaneously adapting to these outside influences. For example, shrines to shamanist deities, especially Sanshin, the mountain spirit, are found on the grounds of Korean Buddhist temples.

### *Shaman Paintings*

Shaman paintings depicting a few specific subjects are used for ceremonies and are usually burned after the death of the shaman who owned them. Originally painted by the shamans themselves, shaman paintings were later made by commissioned artists and Buddhist monk painters. These paintings reflected the Daoist, Buddhist, and Confucian deities incorporated into the shamanist pantheon.

In addition to being used in shamanist ceremonies, paintings of the mountain spirit Sanshin would be placed in small shrines in or near Buddhist temples, where people could individually pray to Sanshin without the shaman as an intermediary. Usually portrayed with a pine tree and accompanied by his messenger the tiger, Sanshin was thought to protect travelers and grant sons to couples who could not conceive.



*Sambuldo* (three Buddhas), detail  
19th century  
Paint, paper, textile  
Anonymous gift  
E30038



*Sansindo* (the Mountain Spirit)  
Late 18th century  
Ink and colors on silk  
Museum purchase  
E300674



Beginning in the late Unified Silla period (668–918), many communities in Korea installed *jangseung* (guardian poles) carved from tree trunks at the village entrance to protect themselves. The rough-carved images were designed to frighten away evil spirits and disease. Usually *jangseung* were installed in pairs: a taller pole represented the male spirit of the heavens, and a shorter pole represented the female spirit of the earth.

***Shamanism in the Arts of Daily Life***

Although found in artwork not explicitly related to shamanist ceremonies, the central themes of Korean art during the Joseon period are related to shamanistic beliefs: bringing good fortune, repelling evil spirits, and conveying hopes for a long life. These themes are found in the symbolism of paintings, tools, decorative arts, and clothing and in the traditions observed on major Korean holidays like Seollal (Lunar New Year, celebrated at the first new moon of the year) and Chusok (Thanksgiving, celebrated on the 15th day of the 8th lunar month).

*Jangseung* (village guardians)  
 19th century  
 Wood  
 Museum purchase,  
 Edward Sylvester Morse Fund  
 E20809, E20810

*Gulrae* (girl's festival hat),  
 detail of embroidery  
 19th century  
 Northern Korea  
 Silk  
 Gift of Young Y. Chung  
 E301980



Decorated with auspicious colors and symbols like deer, peonies, vines, and cranes, this festival hat would have been made for a girl by a family member wishing to protect her from evil and bring her good fortune and a long life.

*Hwarot* (bridal robe), detail  
18th century  
Seoul  
Silk, paper, cotton, wool, metallic thread  
Museum purchase  
E20190



This woman's wedding robe abounds with symbols of fertility, a long life, a happy marriage, and protection from evil.



*Hwajo* (birds and flowers), detail  
19th century  
Ink and color on paper  
Museum purchase and gift of Lea Sneider,  
E301717

Bird and flower paintings depict a combination of auspicious animals and plants (often but not always birds and flowers). The subjects are often depicted in conjugal pairs, rich with symbolism of fertility, fidelity, happiness, and a long life. These paintings would be found in almost any domestic setting, especially in the room of a newlywed couple who were thought to need extra blessings and protection.



*Ja* (ruler)  
19th century  
Lacquer and mother-of-pearl  
Gift of Charles Goddard Weld  
E9720

This ruler, used for sewing, is decorated with the seven stars of the constellation Ursa Major or the Big Dipper. This constellation is associated with Chilsong, a protective deity in the shamanist pantheon with Daoist origins.

Not a religion but a governing way of life, Neo-Confucianism developed from the teachings of the Chinese philosopher Zhu Xi (1130–1200). Based on a desire for harmony in the family and society, Neo-Confucianism incorporates elements of Buddhism and Daoism to answer metaphysical and spiritual questions not addressed by the original Confucian texts. It encourages ancestor veneration ceremonies, ascetic self-cultivation through practices similar to Son (Zen) meditation, and an understanding of the universe similar to that of Daoist cosmology. While Neo-Confucianism draws heavily on both Daoism and Buddhism, much Neo-Confucian thought denounces both Buddhism and Daoism in their original forms.

Embraced by Korean court officials in the late Goryeo dynasty (938–1392), Neo-Confucianism became the official state ideology with the advent of the Joseon dynasty (1392–1910). Although Neo-Confucianism was an important philosophy in China and Japan, it gained special status in Korea, where its practices of social responsibility, high moral standards, and rigid values developed in support of the ruling class and in opposition to the Buddhist establishment. The emphasis on learning and scholarship was manifested with a Chinese-style imperial civil service examination system.

Governing principles of modesty, austerity, and acknowledging correct hierarchical relationships permeated all aspects of *yangban* (upper class) life. These principles manifested in slightly different ways for men and women. Women had more social freedom to practice Buddhism or shamanism, while *yangban* men, as scholar-officials, were expected to practice Neo-Confucianism more strictly.



**The Five Human Relationships of Confucianism**

Ruler	Subject
Parent	Child
Elder brother	Younger brother
Husband	Wife
Friend	Friend

*Gammoyeojaedo* (Spirit House)  
 18th century  
 Ink and color on paper  
 Museum purchase  
 E301985



This spirit house painting represents the ceremonial offering laid out in a family's home shrine. Originally a hanging scroll, this type of painting could be easily transported by a man serving in the military, who might be away from home on important holidays or anniversaries. It might also be used in a household without its own home shrine. Complex Neo-Confucian ancestor memorial ceremonies emphasize the connection of the living to their forbears and the continuity of family. At holidays and special anniversaries, offerings of fruits, cooked vegetables, rice cakes, meat, fish, noodles, rice, and wine would be laid out at an altar in a specific order to honor the ancestors' spirits and seek their blessings. The bright colors and flattened perspective reflect a vernacular Korean aesthetic.



*Okjeo* (stone flute)  
19th century  
Soapstone  
Museum purchase  
E20135

A *yangban* gentleman scholar would develop his skills in music as well as poetry, painting, and games of strategy. This stone flute carved from somber-hued soapstone reflects the simple Neo-Confucian aesthetic as well as the goals of continuous self-cultivation.

## BUDDHISM

**B**uddhism, originally from India, entered Korea from China in the 4th century during the Three Kingdoms Period (57 BCE–668 CE). Mahayana, the branch of Buddhism found in east Asia, easily coexisted and blended with indigenous shamanism and governing philosophies like Confucianism. It was adopted as the official state religion of the Three Kingdoms period and remained so during the Unified Silla period (668–935) and Goryeo dynasty (918–1392). In addition to religious principles, Buddhism brought with it aspects of painting, architecture, medicine, and writing that became culturally embedded in Korea.

During the Silla period, the fusion of Buddhist and Confucian thought led to an atmosphere of religious patriotism. Wongwang (531–630), a monk who served both the Buddhist *sangha* (order of monastics) and the state developed the Five Precepts for Laypeople from the original Five Precepts of Buddhism, in order to address this fusion. Wongwang's precepts incorporate the Buddhist principles of trust, compassion, and Right Action with the Confucian values associated with family and societal hierarchy.



#### ***Five Precepts for Laypeople***

1. Serve the king loyally.
2. Serve your parents devotedly.
3. Treat your friends with sincerity.
4. Never flee the field of battle.
5. Use discrimination in killing.

From *Korea: A Historical and Cultural Dictionary*, edited by Keith Pratt and Richard Rutt (Routledge, 1999), p. 123.

#### ***Five Precepts of Buddhism***

1. Avoid harming any living thing, and cultivate deeds of loving kindness.
2. Avoid taking things you have not been given, and cultivate a generous nature.
3. Avoid sexual wrongdoings, and cultivate simple contentment.
4. Avoid telling lies or speaking unkindly, and cultivate honesty.
5. Avoid drugs and alcohol, and cultivate a pure and clear mind.

From *Buddhism* by Geoff Teece (Franklin Watts, 2003), p. 14.



As the official state religion of the Three Kingdoms period and the Silla and Goryeo dynasties, Korean Buddhism received royal patronage that led to the construction of many elaborate temples as well as sculpture and painting. During the Goryeo dynasty, Buddhism became part of the state bureaucracy—a monk's examination was similar to the civil service examination, and monks who passed the exam were given official titles.

The establishment of the Joseon dynasty (1392–1910) was in part a reaction to inequities caused by the state patronage of Buddhism during the Goryeo dynasty. The official state philosophy of the Joseon dynasty was Neo-Confucianism, but Buddhism was still practiced by members of the court, especially women. During this time, Buddhism was relegated to the status of folk religion and considered appropriate for the lower classes but not for men with political ambition. Therefore, the monks' examination system was terminated and monks were accorded the lowest social status.

Begun in the late Joseon dynasty, the Korean collection of the Peabody Essex Museum contains many objects that show Buddhism's overarching influence on Korean thought and life, as well as specific elements unique to Korean Buddhism.

*Hwarot* (bridal robe)

18th century

Seoul

Silk, paper, cotton, wool, metallic thread

Museum purchase

E20190

The use of the lotus blossom as an auspicious decoration on this wedding robe reflects the overall incorporation of Buddhist symbols in Korean art and the coexistence of Buddhist, Daoist, shamanist, and Confucian motifs. While the lotus still carries meaning as a Buddhist symbol for purity and rebirth, it also has a general connotation of happiness, good fortune, and fertility. All images embroidered on this robe reflect a hope for a long life, prosperity, and a happy marriage for the woman who wore it. They also reflect the highly developed aesthetics and artistry in late Joseon dynasty Korea.



*Sambuldo* (three Buddhas)

19th century

Paint, paper, textile

Anonymous gift

E30038

In the late Joseon dynasty, a new type of painting emerged in which Buddhist deities appeared in shaman paintings. These deities were painted alongside shamanist deities or completely on their own, as shamans considered their practices to be part of Buddhism. Painted with a bright palette of mineral pigments, this type of painting was often hung in a shrine on the grounds of a Buddhist temple complex.



*Gamnotaeng* (Nectar Ritual)  
1744  
Color and gilt on silk  
Museum purchase  
E302324

This rare nectar ritual painting, an art form unique to Korea, combines Confucian veneration of one's own ancestors with Buddhist concern for the souls of all deceased beings. Such paintings were installed in the main hall of Buddhist temples.

At the center of the painting is a table filled with food and flowers. The Buddhas and bodhisattvas at the top of the painting transform these offerings into nectar. The nectar is then consumed by the suffering human souls depicted at the bottom of the painting. Nectar ritual ceremonies are held several times a year to guide souls into paradise. This example was commissioned by patron devotees who thus earned great spiritual merit. Monk artists carried out the commission as an act of spiritual devotion.

### *A Key to the Nectar Ritual Painting*

#### TOP, RIGHT TO LEFT:

1. Kshitgarbha, the king of hell, a bodhisattva who helps souls escape the torments of hell
2. Amitabha, Buddha of Infinite Light who presides over the Western Paradise, with two attendants
3. Seven buddhas, who bestow the nectar of immortality
4. Avalokiteshvara, the bodhisattva of compassion
5. Innowang Bodhisattva, who leads souls to paradise

#### CENTER:

6. A royal procession arriving for the ceremony
7. Monks and nuns praying
8. Devotees, some dancing and playing instruments, followed by acrobats
9. Central figure with fiery red hair, constricted throat, and posture of supplication who stands for all the lost souls who long to receive the nectar of immortality
10. Offering table heaped with delicacies and flowers ceremonially transformed by heavenly beings into the nectar that will save wandering souls
11. Buddhist priests praying before the altar
12. Musicians and dancers
13. Monks and monk musicians led by their teacher, who is seated in a chair
14. Pilgrims, including a man in a formal outdoor hat (*kat*), the earliest known depiction of Korean secular dress in a Buddhist painting

#### BOTTOM:

Scenes of death occupy the outer perimeter of the painting's lower half. Barely visible against the beige ground are wandering ghostly souls of the deceased. The pine trees and rocks at lower left and right are symbolic of the secular world.



## Glossary

ascetic. Characterized by simple or austere living, self-discipline, and self-denial to achieve spiritual improvement.

auspicious. Characterized by favorable circumstances and success.

*bojagi*. A cloth used to wrap, carry, or store things, as well as to show reverence for an object by trapping good fortune in the folds of the cloth.

Buddha. An awakened being who has achieved perfect enlightenment, in accordance with the tenets of Buddhism. Also, the historical Buddha, born Prince Siddhartha Gautama (also called Sakyamuni), who lived in northern India in the 6th century BCE.

bodhisattva. In Mahayana Buddhism, a compassionate enlightened being who remains in the earthly realm to help others reach enlightenment.

*chaekgori*. A style of Korean screen painting featuring stylized representations of a scholar's books, tools, and accoutrements.

Chilsong. A protective deity with Taoist origins who exists in both the shamanist and Buddhist pantheons, associated with the seven stars that form the constellation known in the West as Ursa Major or the Big Dipper. Chilsong has the power to control life span, bestow children, and keep the elements in balance.

Confucian scholars. Literati of the *yangban* class concerned with the study of Confucian classics and philosophy and the cultivation of talents such as poetry, painting, calligraphy, music, and games of strategy.

court artists. Painters who executed royal commissions of portraits, ceremony paintings, decorative screens, and paintings on ceramic vessels. These artists were selected through tests and were trained by the official government Bureau of Painting and assigned a progressive civil service rank. At different points in the Joseon dynasty, there were as few as 15 or as many as 30 court painters.

*eum* and *yang*. Two opposing yet interrelated forces that exist in everything in the universe. Together they form the "supreme ultimate" or *taegeuk*, equivalent to the Chinese yin and yang. *Eum* is associated with darkness, passivity, and female energy. *Yang* is associated with brightness, activity, and male energy.

*haetae*. A mythical lion-dog animal, that possesses the ability to repel fire. *Haetae* sculptures are typically placed outside palaces as guardians.

*Hangeul*. The phonetic alphabet used to write the Korean language, invented at the behest of the Joseon King Sejong in 1443.

hanging scroll. A vertical scroll hung on the wall, usually a painting or piece of calligraphy.

inlay. A decorative technique that involves fitting a material into a depressed or carved-out area of another.

itinerant artists. Artists who worked outside of the Bureau of Painting and traveled from town to town to create decorative and religious paintings commissioned by families of all classes.

*jangseung*. Sculptures carved from tree trunks erected as protective guardians at the entrance to Korean villages, usually in a pair consisting of a taller sculpture representing the male spirit of the heavens and a shorter sculpture representing the female spirit of the earth.

Joseon dynasty. The last dynastic period in Korean history (1392–1910), ruled by the Yi family, with Neo-Confucianism as its official ideology.

lacquer. A varnish derived from the sap of lacquer trees, used as an art medium that also protects objects made of wood, metal, and paper.

lotus. An aquatic plant with round leaves and large pink or white flowers that grows from the muddy bottom of a river or pond and blossoms above the water. A symbol of purity, goodness, and rebirth in Buddhism, lotus imagery also connotes happiness, good fortune, and fertility in Korean art.

Mahayana Buddhism. The “greater vehicle” sect of Buddhism, practiced in north and east Asia, founded in India in the 1st century. Mahayana places emphasis on personal devotion and merits, with enlightenment attainable by all.

*munjado*. A style of Korean screen painting featuring stylized Chinese characters for the eight Confucian virtues: filial piety, brotherly love, loyalty, trust, propriety, righteousness, sense of honor, and humility. Sometimes an image of a relevant plant or animal symbol would replace a stroke of a character.

Neo-Confucianism. The governing ideology of the Joseon dynasty that placed an emphasis on learning and scholarship as well as harmony in society and the family through observance of hierarchical relationships and ceremonial practices.

Sanshin. The mountain spirit, a deity in the shamanist pantheon who protects travelers and bestows children.

shaman. A religious figure in the Korean practice of shamanism, usually a woman, who acts as an intermediary between humans and the life forces that inhabit all beings by performing ceremonies. A shaman’s ceremonies involve dance, percussion, fans, and other tools.

shamanism. An indigenous religion of Korea centered on the belief that life force exists in all natural objects and beings.

*taegeuk*. Korean symbol composed of two interlocking, comma-like shapes representing the realms of earth (*eum*, blue) and heaven (*yang*, red), which combine to form the “supreme ultimate” unity of cosmological forces. A *samtaegeuk* symbol incorporates a third interlocking shape representing the realm of humankind (yellow).



tribute. A payment of money and goods to acknowledge submission of one state to another in exchange for protection, security, and trading privileges. Joseon Korea's diplomatic, trade, and military relations with China were regulated by a tributary relationship.

underglaze. A decorative technique of using pigment on ceramic before applying a glaze and firing.

vernacular. Native; indigenous; commonly understood.

*yangban*. The upper-class, educated military and civil officials who assisted in the governance of Joseon society. Characterized by scholarly pursuits.

Yu Kil-Chun (1856–1914). An attaché to the first official Korean delegation to the United States in 1883, when he began a lifelong friendship with Edward Sylvester Morse, then director of the Peabody Essex Museum. Yu stayed after the mission's completion to become the first Korean student in the United States and studied at Governor Dummer Academy in Byfield, Massachusetts. He donated items to found the Peabody Essex Museum's collection of Korean art and culture. After returning to Korea, Yu became a well-known leader and newspaper publisher, advocating for modernization and reform.

### ***Why Learn about Korean Art and Culture?***

---

Armstrong, Charles K. "Korea in East Asian and World History: A Guide for Teachers." *Asia for Educators*. 2005. Columbia University. 22 November 2005. [http://afe.easia.columbia.edu/teachingaids/korea/korea\\_in\\_east\\_asian\\_and\\_world\\_hi.htm](http://afe.easia.columbia.edu/teachingaids/korea/korea_in_east_asian_and_world_hi.htm).

*East Asia in World History: A Resource for Teachers*. 2005. Asia for Educators, Columbia University. 28 November 2005, <http://afe.easia.columbia.edu/webcourse/index.html>.

"Korea, North." *CIA—The World Factbook*. 2005. Central Intelligence Agency. 18 September 2005 [www.cia.gov/cia/publications/factbook/geos/kn.html](http://www.cia.gov/cia/publications/factbook/geos/kn.html).

"Korea, South." *CIA—The World Factbook*. 2005. Central Intelligence Agency. 18 September 2005. [www.cia.gov/cia/publications/factbook/geos/ks.html](http://www.cia.gov/cia/publications/factbook/geos/ks.html).

### ***Timeline of Korean History***

---

Armstrong, Charles K. "Korea in East Asian and World History: A Guide for Teachers." *Asia for Educators*. 2005. Columbia University. 22 November 2005 [http://afe.easia.columbia.edu/teachingaids/korea/korea\\_in\\_east\\_asian\\_and\\_world\\_hi.htm](http://afe.easia.columbia.edu/teachingaids/korea/korea_in_east_asian_and_world_hi.htm).

*The Arts of Korea: A Resource for Educators*. New York: The Metropolitan Museum of Art, 2001.

Lee, Peter H. *Sourcebook of Korean Civilization: Volume I, From Early Times to the Sixteenth Century*. New York: Columbia University Press, 1993.

### ***Introduction to Late Joseon Dynasty Korea***

---

Bean, Susan S. and Frederic A. Sharf. *The Korean Collection of the Peabody Essex Museum*. Salem, Massachusetts: The Peabody Essex Museum, 1999.

Chang, Kyung-Ho. "Korea, §II, 2: Architecture: Materials and techniques." *Grove Art Online* (Accessed 22 November 2005). [www.groveart.com/shared/views/article.html?section=art.047380.2.2](http://www.groveart.com/shared/views/article.html?section=art.047380.2.2).

Deuchler, Martina. *Confucian Gentlemen and Barbarian Envoys: the Opening of Korea, 1875–1885*. Seattle: University of Washington Press, 1977.

Haboush, JaHyun Kim. *The Confucian Kingship in Korea: Yongjo and the Politics of Sagacity*. New York: Columbia University Press, 2001.

Lee, Peter H. *Sourcebook of Korean Civilization: Volume I, from Early Times to the Sixteenth Century*. New York: Columbia University Press, 1993.

Pratt, Keith and Richard Rutt, eds. *Korea: A Historical and Cultural Dictionary*. London: Routledge, 1999.

Shin, Myung-ho. *Joseon Royal Court Culture*. Timothy V. Atkinson, trans. Paju, South Korea: Dolbegae Publishers, 2004.

## Works Consulted

- Cho, Seon-Mi: "Korea, §IX, 1: Popular Arts: Painting," *Grove Art Online* (Accessed 23 March 2005), [www.groveart.com/shared/views/article.html?section=art.047380.9.1](http://www.groveart.com/shared/views/article.html?section=art.047380.9.1).
- Hong, Son P'yo: "Korea, §I, 7: Status of the Artist," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.1.8](http://www.groveart.com/shared/views/article.html?section=art.047380.1.8).
- Kim, Hongnam. *The Story of a Painting: A Korean Buddhist Treasure from the Mary and Jackson Burke Foundation*. New York: Asia Society, 1991.
- Kim, Kumja Paik and Dong-wha Huh. *Profusion of Color: Korean Costumes and Wrapping Cloths of the Choson Dynasty*. Seoul: Asian Art Museum of San Francisco and the Museum of Korean Embroidery, 1995.
- Kim, Kumja Paik. "At the UMMA: Korea's Painting in Brilliant Colors." *Journal of the International Institute*, 6.1 (1998).
- "Korea, §VI, 5(ii): Choson Porcelain, 1392–1910," *Grove Art Online* (Accessed 20 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.6.5.2](http://www.groveart.com/shared/views/article.html?section=art.047380.6.5.2).
- "Korea, §VI, 5(ii)(c): Choson Porcelain, 1392–1910: Inlay," *Grove Art Online* (Accessed 20 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.6.5.2.3](http://www.groveart.com/shared/views/article.html?section=art.047380.6.5.2.3).
- "Korea, §VI, 5(ii)(a): Choson Porcelain, 1392–1910: Monochrome glaze," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.6.5.2.1](http://www.groveart.com/shared/views/article.html?section=art.047380.6.5.2.1).
- "Korea, §VI, 5(ii)(b): Choson Porcelain, 1392–1910: Underglaze Decoration," *Grove Art Online* (Accessed 20 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.6.5.2.2](http://www.groveart.com/shared/views/article.html?section=art.047380.6.5.2.2).
- "Korea, §I, 5: Iconography and Subject-Matter," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.1.6](http://www.groveart.com/shared/views/article.html?section=art.047380.1.6).
- "Korea, §I, 5(ii): Iconography and Subject-Matter: Natural Themes," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html?section=art](http://www.groveart.com/shared/views/article.html?section=art).
- "Korea, §VIII, 9(vi): Lacquer: Choson, 1392–1910," *Grove Art Online* (Accessed 20 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.8.9.6](http://www.groveart.com/shared/views/article.html?section=art.047380.8.9.6).
- "Korea, §IX, 2(iii): Popular Crafts: Embroidery and Sewing," *Grove Art Online* (Accessed 20 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.9.2.3](http://www.groveart.com/shared/views/article.html?section=art.047380.9.2.3).
- "Korea, §VIII, 11(iv): Textiles: Choson, 1392–1910," *Grove Art Online* (Accessed 20 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.8.11.4](http://www.groveart.com/shared/views/article.html?section=art.047380.8.11.4).

*Korean Art Guide*. Seoul: Korean Overseas Information Service, 1987.

- Korean Arts of the 18th Century: Splendor and Simplicity*. New York: Asia Society Galleries and Weatherhill, 1993.
- Korean Heritage Series: Chasu (Embroidery)*. Seoul: Korean Overseas Information Service, 1995.
- Korean Heritage Series: Folk Paintings*. Seoul: Korean Overseas Information Service, 1995.
- Korean Heritage Series: Paper Crafts*. Seoul: Korean Overseas Information Service, 1995.
- Korean Heritage Series: Patterns*. Seoul: Korean Overseas Information Service, 1995.
- Korean Heritage Series: Pottery*. Seoul: Korean Overseas Information Service, 1995.
- Korean Heritage Series: Tanch'ong*. Seoul: Korean Overseas Information Service, 1995.
- Kwon, Yoon Hee: "Korea, §VIII, 4: Dress," *Grove Art Online* (Accessed 22 November 2005). [www.groveart.com/shared/views/article.html?section=art.047380.8.4](http://www.groveart.com/shared/views/article.html?section=art.047380.8.4).
- Pratt, Keith. *Korean Painting*. New York: Oxford University Press, 1995.
- Yi, Song-Mi: "Korea, §IV, 2(iii): Bird-and-Flower Painting," *Grove Art Online* (Accessed 23 March 2005), [www.groveart.com/shared/views/article.html?section=art.047380.4.2.3](http://www.groveart.com/shared/views/article.html?section=art.047380.4.2.3).
- \_\_\_\_\_: "Korea, §I, 5(iii): Iconography and Subject-Matter: Conceptual themes," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.1.6.3](http://www.groveart.com/shared/views/article.html?section=art.047380.1.6.3).
- Zo, Za-yong. *Traditional Korean Painting: A Lost Art Rediscovered*. Tokyo: Kodansha International, 1990.

### **Symbolism—Embodied Wishes and Hopes**

- The Arts of Korea: A Resource for Educators*. New York: The Metropolitan Museum of Art, 2001.
- Pratt, Keith. *Korean Painting*. New York: Oxford University Press, 1995.
- Yoon, Yeol-su. *Handbook of Korean Art: Folk Painting*. Seoul: Yekyong Publishing, 2002.

- Choe, Sang-su. *Annual Customs of Korea*. Seoul: Seomun-dang Publishing Company, 1983.
- Clark, Donald N. *Culture and Customs of Korea*. Westport, Connecticut: Greenwood Press, 2000.
- Janelli, Roger L. and Dawnhee Yim Janelli. *Ancestor Worship and Korean Society*. Stanford, California: Stanford University Press, 1982.
- Kalton, Michael C., ed., trans. *To Become a Sage: the Ten Diagrams on Sage Learning by Yi Toegy*. New York: Columbia University Press, 1988.
- Kendall, Laurel. *The Life and Hard Times of a Korean Shaman*. Honolulu, Hawai'i: The University of Hawaii Press, 1988.
- "Korea, §IV, 2(i)(d): Buddhist Painting: Choson, 1392–1910," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html](http://www.groveart.com/shared/views/article.html).
- "Korea, §I, 5(i): Religious Themes," *Grove Art Online* (Accessed 23 March 2005). [www.groveart.com/shared/views/article.html?section=art.047380.1.6.1](http://www.groveart.com/shared/views/article.html?section=art.047380.1.6.1).
- Korean Buddhism*. Seoul: Korean Buddhist Chogye Order, 1996.
- Korean Heritage Series: Shamanism*. Seoul: Korean Overseas Information Service, 1995.
- "Korean Philosophy." *The Cambridge Dictionary of Philosophy* (1999). Retrieved 15 February 2005 by xreferplus. <http://xreferplus.com/entry/828522>.
- Korean Spirit in Design: Choson 1392–1910*. CD-ROM. Seoul: Samsung, 1998.
- Lee, Peter H. *Sourcebook of Korean Civilization: Volume I, From Early Times to the Sixteenth Century*. New York: Columbia University Press, 1993.
- Moes, Robert J. *Korean Art from the Brooklyn Museum Collection*. New York: Universe Books, 1987.
- Pak, Youngsook. "Korea," *The Encyclopedia of Buddhism*. MacMillan Reference Books, 2003.
- Portal, Jane. "Korean Shaman Paintings." *Oriental Art* 41 (Spring 1995): pp. 2–9.
- Pratt, Keith and Richard Rutt, eds. *Korea: A Historical and Cultural Dictionary*. London: Routledge, 1999.
- Pratt, Keith. *Korean Painting*. New York: Oxford University Press, 1995.
- Sorensen, Henrik H.: "Korea, §IV, 2(i)(d): Buddhist painting: Choson, 1392–1910," *Grove Art Online* (Accessed 22 November 2005). [www.groveart.com/shared/views/article.html?section=art.047380.4.2.1.4.1](http://www.groveart.com/shared/views/article.html?section=art.047380.4.2.1.4.1).
- \_\_\_\_\_: "Korea, §I, 4: Religion and Philosophy," *Grove Art Online* (Accessed 22 November 2005). [www.groveart.com/shared/views/article.html?section=art.047380.1.5](http://www.groveart.com/shared/views/article.html?section=art.047380.1.5).
- \_\_\_\_\_. *Iconography of Korean Buddhist Painting*. Leiden, Netherlands: E.J. Brill, 1989.
- Teece, Geoff. *Buddhism*. Alexandria, Australia: Franklin Watts, 2003.

## WEB SITES

- Armstrong, Charles K. *Korea in East Asian and World History: A Guide for Teachers*. 2005. Asia for Educators, Columbia University. [http://afe.easia.columbia.edu/teachingaids/korea/korea\\_in\\_east\\_asian\\_and\\_world\\_hi.htm](http://afe.easia.columbia.edu/teachingaids/korea/korea_in_east_asian_and_world_hi.htm).
- Arts of Korea\Resources for Educators\Explore & Learn*. 2005. Metropolitan Museum of Art. [www.metmuseum.org/explore/publications/korea.htm](http://www.metmuseum.org/explore/publications/korea.htm).
- AskAsia: Korea*. 2005. AskAsia: a K-12 Resource of the Asia Society. [www.askasia.org/Korea/](http://www.askasia.org/Korea/).
- The Korea Society Publications*. 2005. The Korea Society. [www.koreasociety.org/publications/](http://www.koreasociety.org/publications/).
- PBS Online: Hidden Korea*. 2005. Public Broadcasting Service. [www.pbs.org/hiddenkorea/index.htm](http://www.pbs.org/hiddenkorea/index.htm).
- PEM | ARTscape.™* 2005. Peabody Essex Museum. [www.pem.org/artscape](http://www.pem.org/artscape).

Find Out More

## BOOKS AND MUSEUM PUBLICATIONS

- The Arts of Korea: A Resource for Educators*. New York: The Metropolitan Museum of Art, 2001.
- Arirang: The Korean American Journey*. Dir. Tom Coffman. DVD. Center for Asian American Media, 2003.
- Bean, Susan S. and Frederic A. Sharf. *The Korean Collection of the Peabody Essex Museum*. Salem, Massachusetts: The Peabody Essex Museum, 1999.
- Learning from Asian Art: Korea*. Philadelphia: Philadelphia Museum of Art, 2005.

## FILMS AND VIDEOS

- Chi-hwa-seon*. Dir. Im Kwon-Taek. DVD. Kino Video, 2002.
- Chunhyang*. Dir. Im Kwon-Taek. DVD. New Yorker Video, 2000.
- Hidden Korea*. Dir. Jan Thompson. VHS. PBS Home Video, 2001.