

NATIONAL MUSEUM OF KOREA

QUARTERLY MAGAZINE VOL.64 SUMMER 2023



Inside galleries

CURRENT
04 Companions on the Eternal Journey

CURRENT
10 Return of Cheonma

CURRENT
16 Reading Encoded
Baekje Records on Wood

CURRENT
20 Seeking Solace in a Smile:
Stone Seated Bodhisattva from
the Hansongsa Temple Site



Long-necked Jar Decorated
with Clay Figurines
5th Century
Tomb 30 at Gyerim-ro, in the Area
of the Tomb of King Michu, Gyeongju
H: 34cm
Gyeongju National Museum
National Treasure

Features

FROM THE COLLECTION
24 An Excursion to a Baekje Utopia
at the Special Exhibition
Masterpieces of the Baekje Kingdom,
Tiles with Patterned Designs

CURRENT
26 People are the Focus of Painters
Ranging from Botticelli to Van Gogh

WORLD ART GALLERY
30 Separate but Inseparable: Mythology and
Culture of Ancient Greece and Rome

INTERVIEW
34 Kunsthistorisches Museum Vienna: Powered by
New Discoveries of Greek and Roman Artifacts
and a Wealth of Cultural Inspiration

ESSAY
36 How the National Museum of Korea Records
Times Past

INTERVIEW
38 A Stroll in the Green Outside Gardens between
Spring and Summer

ESSAY
42 Buncheong Epitaph Tablets in the Lee Kun-Hee
Collection at the National Museum of Korea

New & Noteworthy

NEWSCARD
46 Tech-Driven Cultural Heritage Contents
Encountered Outside Museum Premises

Cultural Heritage Conservation
Science Center Breaks Ground

Conservation Science in Museum

103rd Volume of NMK Art Journal

GIFTS
47 Introducing the Best of National Museum Goods

NATIONAL
MUSEUM OF
KOREA

QUARTERLY MAGAZINE VOL.64 SUMMER 2023

Publisher
Yoon Sungyong
Director General of the National Museum of Korea

Editorial Board
Kim Hyekyoung / Ryu Junghan / Park Jinil
Lee Youngbeom / Jun Baeho / Jeong Myounghee
Choi Hwan / Huh Hyungwook

Publication Date
August 25, 2023

Editor
Kim Wongil

Editorial Direction
Kim Miso / Myong Seongeun
Tel: +82-2-2077-9575
Email: mymse@korea.kr

Design and Production
UNIQUEPLUS

Translation
Timothy Atkinson

Revision
Timothy Atkinson / Hwang Chiyoung

ISSN
2005-1123

Note to Readers
Throughout the magazine, East Asian names are
listed in the order of family name followed by first
name. The related information of image is given in the
following order: title, period or produced date, artist,
material, dimensions. Items from other institutions are
classified by their collection names.

**National Museum of Korea
Quarterly Magazine** is also
available on the website
(webzine.museum.go.kr/eng)
and smart devices. You can
also download its PDF version
and subscribe to our newsletter
to receive our latest news on
website.



National Museum of Korea
137 Seobinggo-ro, Yongsan-gu, Seoul 04383,
Republic of Korea
www.museum.go.kr/site/eng/home

Printed in Korea.
Copyright © 2023 National Museum of Korea.

COMPANIONS ON THE ETERNAL JOURNEY

Special Exhibition at the National Museum of Korea
May 26, 2023 – October 9, 2023

The special exhibition *Companions on the Eternal Journey—Earthenware Figurines and Vessels from Ancient Korea* selects from the treasure trove of ancient Korean earthenware to discuss the figurative pottery and clay figurine-decorated pottery buried in Silla and Gaya tombs. The present exhibition is filled with earthenware vessels and clay figurines (*tou*) in the shapes of humans, animals, and various inanimate objects. All are ritual vessels with special meanings and were used in funerary rites held some 1,600 years ago. Figurative pottery is specially shaped earthenware used as vessels, while earthenware vessels with figurines applied on their surface serve a different purpose. This exhibition examines both types, which differ somewhat, in an effort to understand the essential meanings conveyed by their forms.





©Photograph by Hong Kiwoong



Figurative Pottery (Bird, Boat, Horse, Shoes)
 Bird-shaped Earthenware (L) H: 36.0 cm
 National Museum of Korea
 Changwon National Univeristy Museum
 Gimhae National Museum

Section 1. GIFTS FOR ETERNAL LIFE, FIGURATIVE POTTERY

The burial sendoff ceremony (*jangsong uirye*) represents life's final rite of passage, where the deceased's earthly affairs are put in order and the deceased is sent off into the afterlife. This is linked to the belief that death does not end life, but rather that life in this world continues in the next world that follows death. This belief is evident not only in the numerous grave goods buried in large tombs on former Silla and Gaya lands but also in the lavish burial customs complete with funerary rites.

The variously shaped figurative pottery pieces excavated from Silla and Gaya tombs are vessels that were used in sacrificial ceremonies and carry symbolic meaning with respect to the afterlife. In Silla and Gaya, pottery configured to resemble

birds, auspicious animals, horns, horses, carts, boats, houses, lamps, etc., were buried in tombs as grave goods. These express the belief by people more than 1,600 years ago in a world where life goes on after death in a continuum.

Five Figurative Pottery Pieces Imbued with Symbolism

Marisan Tomb 45, in Haman, is an ancient site that has produced prime examples of figurative pottery that reveal how the afterlife was viewed and what the burial sendoff ceremony looked like. The individuals interred inside a large tomb on the top of Marisan Mountain had ruled Ara Gaya. Five figurative pottery pieces were found inside Marisan Tomb 45: one deer-shaped horn cup, one boat-shaped vessel, two house-shaped vessels, and one lamp-shaped vessel.

The tradition of the Gaya burial sendoff ceremony involving figurative pottery is

preserved intact in a single tomb.

Connecting with Heaven

Agricultural societies have long held traditions of bird worship. A passage in the “Biographies of the Dongi” in the Book of Wei section of the *Records of the Three Kingdoms* (*Sanguo Zhi*, a Chinese historical text) tells how ancient people in the Northeast used bird feathers in funerary rites to enable the spirit of the deceased to fly to Heaven. Bird-shaped vessel production began in Gyeongju ca. late 3rd C. and spread to the surrounding regions from the 4th C. onward. Most of the bird figures resemble ducks, but the modes of expression vary widely by time period and region. Other figurative pottery conveys the sacredness of Heaven in dragon-shaped vessels or horn cups.

Journeying Together

Korea's Three Kingdoms period was a time of frequent interactions between the kingdoms on the Korean Peninsula and both China and Japan. Horses were the highest form transportation in 4th-6th C. society. They were also very important for the military at a time when large military battles and small skirmishes occurred frequently. Figurative pottery was produced in the shapes of shoes, horses, carts, and boats during the 5th century. These pieces were intended to serve as assistants, reducing the difficulties experienced by the deceased on the long road into the afterlife.

Providing Peaceful Rest

The house and lamp represent essentials for continuing a warm and peaceful existence in the next world. House-shaped vessels served as ritual earthenware, with excellently portrayed pillars, front and rear doors, and roofs. These pieces

serve as excellent primary materials for studying ancient architecture. Lamp-shaped vessels were left in the tombs to illuminate the darkness. Thus the house and oil lamp figures together were

meant to provide the deceased with peaceful repose in the space where they were to spend their eternity.



**The Complete Set of Figurative Pottery from
Marisan Tomb 45 in Haman**
 Gaya, 5th century
 (Middle) H: 19.2 cm
 Haman Museum
 Treasure

Section 2.
STORIES OF FAREWELL,
CLAY FIGURINE-
DECORATED POTTERY

When a person dies, rituals are performed in a set sequence as the tomb is made and the corpse is buried. These ceremonial proceedings include festive rites with song and dance to help the survivors collectively overcome their feelings of loss and return to their normal lives. Scenes of such communal rituals are presented in 3D on Silla clay figurine-decorated pottery. The sight of human figures participating in the burial sendoff ceremony remain for us to witness, as if time has stood still. Silla was producing earthenware with applique figurines prior to its adoption of Buddhism, and so they reveal the look of the traditional ceremonies that had been handed down for seeing off the soul into the afterlife.

Most of the ancient Silla clay figurines were discovered in Gyeongju's Hwangnam-dong district. A large accumulation was unearthed during the Gyeongju Station expansion project in 1926, in the Japanese colonial period. The [Colonial] Joseon Government-General Museum quickly dispatched a team to survey the site and collect the relics, but only sketchy records remain of the affair.

The National Museum of Korea has for many years been reattaching and restoring the fragmented records and relics, shedding light on the structure of the tomb and characteristics of the excavated items. Now, a total of 97 pieces of the restored clay figurine-decorated pottery have been put on public display.

Clay Figurine-decorated Pottery
and The Funerary Rites

Earthenware pieces decorated with clay applique figurines are, as is the case with figurative pottery, vessels that were produced for funerary ceremonies and used in sacrificial rites. They were filled with prepared food dishes or ingredients for the ceremony, after which they were buried in the tomb. These pieces were mostly discovered in the vicinity of the Tumuli Park in Gyeongju, the former Silla capital. This type of funerary object was buried either in stone-piled tombs with an outer coffin or stone-lined tombs. Recently, a cache of thirty-three pottery pieces with clay figurine decorations was found inside Tomb B-6 at the Jjoksaem site in Gyeongju, capturing public attention and putting the Hwangnam-dong district in Gyeongju into the spotlight.



Lid Decorated with Clay Figurine
(Person Playing a Stringed Instrument and Person Prostrating Vessel)
Silla, 5th century
Hwangnam-dong, Gyeongju
D: 11.8 cm
National Museum of Korea



Lid Engraved with the Image of a Procession
Silla, 5th century
Hwangnam-dong, Gyeongju
D: 21.5 cm
Gyeongju National Museum



Figurine Depicting the Moment of Death
Silla, 5th century
Hwangnam-dong, Gyeongju
H: 3.2 cm
National Museum of Korea

Farewell Festival

The funerary rites was performed for the benefit of the survivors of the deceased. Therefore, the festive-like ritual is presumed to have been aimed at sublimating fear and sorrow into regenerative energy. Historical records say that the people in Goguryeo would initially respond to a death by wailing and crying but would beat drums and dance when the funerary rites were performed. Clay figurine-decorated pottery found in Hwangnam-dong portray human figures prostrating to someone, playing musical instruments, or dancing. The depictions of communal everyday activities, too, are realistic. Vividly shown on top of the pottery are human figures hunting or working or spending a moment with animals, while the animal figures are of those seen commonly in everyday surroundings.



Clay Figurine-decorated Pottery
Silla, 5th century
Hwangnam-dong, Gyeongju
National Museum of Korea

A Completed Story

A jar is decorated with clay figurines of highly symbolic human and animal characters. This single panorama links different scenes found on various other pottery with clay applique. It is thought to represent a standardized story related to the funerary rites in contemporary Silla society. Most prominent is the figure of a snake snatching a frog by the hind leg, which repeats at regular intervals on the jar surface. Various other characters appear in between the snake and frog depictions: a figure playing a stringed instrument, a man and a woman engaging in sexual intercourse, a man with a cane, a bird, and a fish. The message expressed symbolically here is rebirth and resurrection in the afterlife.

After Figurative Pottery and
Clay Figurine-decorated Pottery

Silla's governing system of centralized power strengthened in the 6th century, and Buddhism was adopted as the state religion. The Buddhist view of the afterlife became accepted, and vestiges of the tradition of burial in large tombs with great stores of grave goods subsided. The production of figurative pottery and clay figurine-decorated pottery naturally disappeared.

Social practices changed, leading to changes in the appearance of the funerary figurines that were buried along with the deceased. The *tou* were replaced by a new category of clay funerary figurines called *toyong*, which were used in a new form of the funerary rites. The ways of mourning a person's death differed, but the feelings of loss for a loved one remained the same. This story is not limited to ancient Silla and Gaya, but applies to the people who live in modern times as well. The ways in which ancient people coped with the sorrow and dread caused by death still ring true today because all people feel the same essential meaning of death.

This special exhibition has arranged several devices that will assist visitors in approaching the death-related topic of the funerary rites, which could arouse some rather heavy feelings. A hands-on learning space has been installed inside the introductory section of the exhibition, and a simple explanation of the displays is provided. The introductory section presents the information in video, braille, and experiential formats so that every visitor can understand the subject without difficulty.

This is the NMK's first exhibit to employ a digital data search station for visually impaired visitors. Inside the exhibition hall, braille texts are provided with easy-to-understand explanations. Visitors may also access audio explanations on their mobile phones by using the QR code. These newly adopted guide-systems are the result of the ongoing effort to create a museum that is easily accessible to every visitor. Visitors are encouraged to try and understand the feelings of ancient people when they were saying farewell to a loved one forever.



Figurines Decorated Long-necked Jar
Silla, 5th century
Michuwangneung District Gyerim-ro
Tomb 30 in Gyeonju
H: 34 cm
Gyeongju National Museum
National Treasure

RETURN OF CHEONMA

Special Exhibition at the Gyeongju National Museum
May 4, 2023 - July 16, 2023



Mudguard with Heavenly Horse Painting
Silla Kingdom
Fabric is Attached on Top of a Woven
Bamboo Plate to Secure the Gilt-Bronze Plate

The tomb was named “Cheonma,” or “Heavenly Horse.”

The discovery of the Cheonmachong Tomb began with government plans to create a tourist attraction after repairing the Silla royal tombs and allowing the public to see their interiors. At the time, the government intended to excavate Tomb No. 98 (Hwangnam daechong), the largest mound in the entire complex, and open it up. However, experts for the academic community advised extreme caution because no Korean team had, up to that time, ever dug into a wooden (framed) chamber tomb covered with an earth and stone mound. Many were of the opinion that the smaller Tomb No. 155 should be excavated first and that the massive Tomb No. 98 project be undertaken only after they had a better understanding of the structure of this tomb type.

However, the existence of a relic even more precious than the gold crowns was confirmed to exist inside Tomb No. 155. Researchers verified that the tomb contained the first painting ever found from Silla, a saddle mudguard bearing the likeness of the Cheonma (Heavenly Horse). In 1973, front-page stories ran in the newspapers for days on the Cheonmachong Tomb excavation project, capturing the attention of the Korean public. Moreover, the mudguard inside Tomb 155 earned it the name Cheonmachong Tomb. Sculptures of the Heavenly Horse figure still remain around downtown Gyeongju, and “Cheonma” symbolizes both Gyeongju and Silla. The year 2023 marks the 50th anniversary of the excavation of Cheonmachong Tomb. The Gyeongju National Museum and Cultural Heritage Administration are proceeding with various projects in cooperation with the Department of Restoration and Maintenance of Core Heritage Sites of the Silla Kingdom's Capital, Province of Gyeongsangbuk-do, and City of Gyeongju. Among these, the Gyeongju National Museum is hosting a special exhibition called the Return of Cheonma, displaying the saddle flap with the Heavenly Horse figure painted on it.

Cultural Heritage Meets Art: Looking with a New Perspective

This special exhibition consists of three sections. Part 1, “Looking with a New Perspective,” presents eleven artistic shots of the golden relics and glass cup excavated from Cheonmachong Tomb, produced by professional photographer Koo Bohnchang. The photographic works on display have been taken from among those featured in an art masterpiece brochure called The Gold Crowns of Silla, coproduced by the Gyeongju National Museum and set to be published in the second half of this year. The appearance of the golden relics as viewed through Koo Bohnchang’s lens differs markedly from the way they look in conventional photographs of historical relics. Normally, the photographs are taken with a black background to contrast against relics tinged with gold, but photo artist Gu has employed a gold-colored background, something previously considered taboo, as a way to elicit a new effect.



The crown made of gold is positioned above, while the belt with pendants is arrayed below. The photographs were taken to allow the viewers to penetrate the glass case and feel like they are actually wearing these objects.



Crown Made of Gold
Silla Kingdom
National Treasure
©Koo Bohnchang



Ornamental Border of the Crown
Silla Kingdom
Treasure
©Koo Bohnchang

“When Koreans think about Silla, the image of the golden crown comes to mind. As such, these are familiar and precious relics for us. To the people of Silla, the golden crown, which emits a subtle shine even in dark surroundings, represented the sun, the center of the world, and absolute power. The crown was infused with the breath of the Silla royal family. Returned to the Korean people as a funerary object inside Cheonmachong Tomb, it was interpreted to signify the desires of human beings, life in Silla times, and ambitions in the realm of the afterlife. The camera lens provides a special opportunity to view this golden relic up close, appearing as it did 1,500 years ago. The goal has been to use photography to amply demonstrate the beauty of the golden crown.”

- Professional photographer Koo Bohnchang

The photographs of the relics have brought about another art form, while the intrinsic beauty of the golden relics has simultaneously been preserved. Moving from the photographs in Section 1, visitors advance to Section 2, where they see the actual articles on display. This is an opportunity to pause and image how the rulers appeared in all their glory.

Silla’s Brilliant Culture of Gold

Section 2, “Meeting the Main Attraction Adorned in Gold,” provides visitors with a look at the gorgeous decorative golden accessories and blue-colored treasures of the Cheonmachong Tomb’s main attraction. The important relics on display were carefully selected from among 11,526 items excavated from this royal tomb, and they include a gold crown, belt with pendants, and crown ornament that came from a chest of grave goods.

The exhibition layout lets visitors view all the items on display a single work of art, helping them feel for themselves why the personal ornaments excavated from Cheonmachong Tomb are known as “the epitome of Silla’s culture of gold.” Thus, writing has been mostly removed from the interior walls of the exhibition hall. The display explanation panels have a QR code that visitors may access to find the information on the museum website.

“...The very fact that such flimsy birch bark, although buried in the ground, managed to last for such a long time was truly inconceivable... Indeed, the miracle was how, when we lifted the upper layer, the Heavenly Horse painting spread out beneath it. The realistic figures surrounding the Heavenly Horse painting and its perimeter were vivid, as if they had just been laid by the artist’s brush.”

Ji Gon-gil

Former Director General of the National Museum of Korea
A member of the excavation team of Cheonmachong Tomb

The Story Behind Return of Cheonma

Section 3, “The Story Behind Return of Cheonma,” stands ready to inform visitors about the mudguard bearing the Heavenly Horse painting. How did the excavation team members feel when they discovered this amazing relic? Former Director General of the National Museum of Korea Ji Gon-gil, who participated in the excavation project, has left his story inside the exhibition hall.

The current fourth public viewing of the original painting is called Heavenly Horse Painting Mudguard II. The famous work was shown twice from 2014 in an event known as Heavenly Horse Painting Mudguard I, while an exchange exhibit is also planned. Hence, the public has had multiple opportunities to see the original article directly over the past nine years. Photography is restricted in Section 3 in order to protect the mudguard painting. Instead, visitors can receive a leaflet with a high-resolution fold-out image of the painting. It is produced at about a 75 percent scale of the original, providing a keepsake for Heavenly Horse aficionados. Visitors’ understanding is requested with respect to the ban on photographing the original piece.

A Herd of Silla Heavenly Horses at One Venue

Another point of interest: The Heavenly Horse painting from the Cheonmachong Tomb, initially unveiled to the public in 2014, is not alone. Saddle mudflap fragments were also discovered inside Geumgwanchong (Gold Crown Tomb) and Geumnyeongchong (Gold Clapper-bell Tomb), which were excavated during the Japanese colonial period. However, no means existed to verify their identity at the time of their discovery, so no one even considered calling them “Cheonma.” The excavation reports labeled the animal figures as unidentified “monsters.”

By 2013, forty years had passed since the Cheonmachong Tomb dig, and the Heavenly Horse painting emerged from a new preservation process. The technology also brightened the mudflaps inscribed with Cheonma images uncovered during the Geumgwanchong and Geumnyeongchong excavations. This verified that the Heavenly Horse was seen as a sacred animal in the minds of the Silla people. It is hoped that the present exhibition, which marks the 50th anniversary of the Cheonmachong Tomb excavation, is an opportunity to rethink our role in preserving our cultural heritage and assigning new value to it.

READING ENCODED BAEKJE RECORDS ON WOOD

Special Exhibition at the Buyeo National Museum
May 23, 2023 - July 30, 2023

The Buyeo National Museum has continued to work on projects designed to shed light on Baekje technologies that have long been little understood. The Museum opened *Stonework Technology of the Baekje People* in 2021, followed by *Baekje Technology in the Clay* in 2022 and *The Story of Baekje Written on Wood* this year.

The present special exhibition is a follow-up to *History Passwords in Wood: Wooden Tablets*, which opened in 2009 and delved into the same topic. This time around Baekje’s recordkeeping practices are covered, with the focus on the extant wooden tablets from the kingdom. The displays include materials unearthed since 2009, offering visitors a greater variety of wooden tablet forms and contents.

	七	八	九
	九	九	〃
	六	七	八
	十	口	十
	三	口	一
五	六	七	八
八	八	八	〃
冊	冊	五	六
	八	十	十
		六	四
四	五	六	七
七	口	七	〃
卅	卅	冊	冊
八	五	二	九
口	四	五	六
	六	口	〃
	卅	卅	卅
口	口		六
口	三	四	五
	五	五	〃
	十	卅	卅
口	五		五
	二	三	四
	四	四	〃
	八	十	十
		二	六
	二	口	
	三		
	六	口	
		二	
		〃	
		四	
		口	
		口	

Wooden Tablet Multiplication Table
Unearthed at Ssangbuk-ri, Buyeo
Baekje
Pine Wood
L: 30.1 cm, W: 5.5 cm



Front view of the gallery entitled “Wooden Tablets, from Excavation to Preservation”

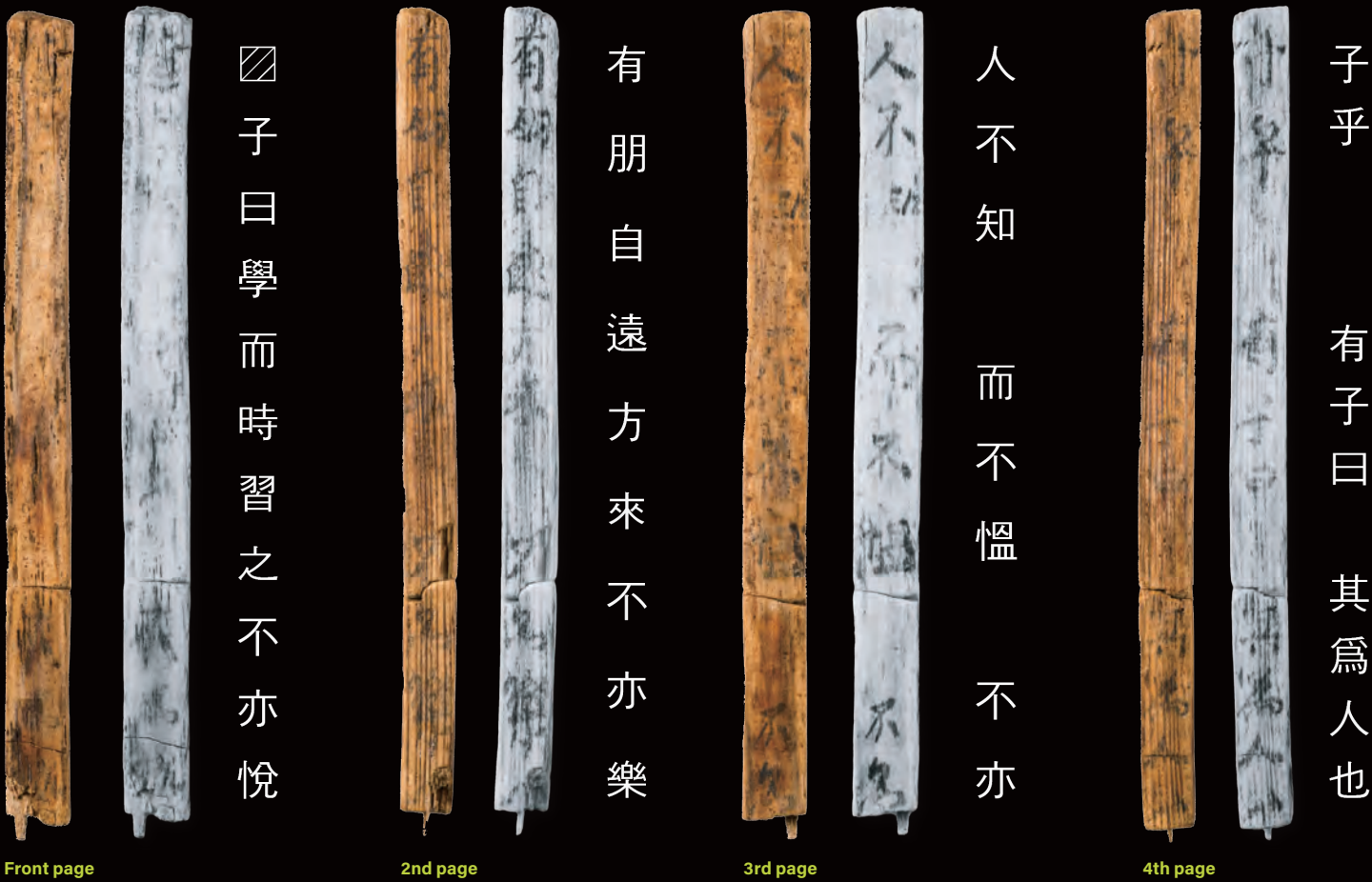
The wooden tablets (*mokkan*) are long, narrow strips of wood cut for keeping records in the era before paper was widely available. The text was either brushed onto or incised into the wood surface. In other words, wood played the role of paper when paper was either difficult or impossible to obtain. To date, more than 120 of these Baekje wood tablets have been discovered. They represent a very important cultural heritage that offers clues into Baekje history and culture, as other extant records from this kingdom are sorely lacking. The wooden tablets vividly offer contents on Baekje politics, economics, culture, philosophy, and religion.

The exhibition is organized into five main themes, entitled (1) “Wooden Tablets: the SNS for Baekje People”; (2) “Wooden Tablets: from Excavation to Preservation”; (3) “Wooden Tablets: Where Did They Appear?”; (4) “Baekje Wooden Tablets: The Story of Baekje Written on Wood”; and (5) “Wooden Tablets: Valued as a Recordkeeping Practice.”

“Wooden Tablets: the SNS for Baekje People” is the exhibition prologue. Here visitors receive background information on the wooden tablets and listen to an audio recording of sounds made by the writing implements. Also on display are the brushes, ink and inkstones used when producing the wooden tablets; a small knife; whetstone; and various wooden tablet forms.



Front view of the gallery entitled “Baekje Wooden Tablets: The Story of Baekje Written on Wood”



Wooden Tablet with *Analects of Confucius* Passage,
Unearthed at a Site in Ssangbuk-ri, Buyeo
Baekje
Pine Wood
L: 28.7 cm, W: 2.2 cm

Section 1, “Wooden Tablets: from Excavation to Preservation,” explains why the wooden tablets managed to remain intact while buried underground for 1,500 years, what preservation treatment processes are employed after these items are unearthed, and the ways in which they can be used as primary written materials for researchers today. The exhibition hall has the atmosphere of a conservation science laboratory, and visitors are able to wear lab coats to enhance their experience as conservation scientists.

Section 2 is entitled, “Wooden Tablets: Where Did They Appear?” A diorama has been created here that re-creates the Baekje capital city at Sabi (CE 538–660; present-day Buyeo-eup), where at least 90 percent of all the Baekje wooden tablets have been found to date. A video presentation applies projection mapping to introduce the wooden tablet discovery area in 3D.

“Baekje Wooden Tablets: The Story of Baekje Written on Wood” is the title for Section 3. The text written on each Baekje wooden tablet is deciphered and the message contents as well as the cultural materials unearthed with the wooden tablet are studied. The combined research results are then used to categorize each Baekje wooden tablet in one of eleven types: (1) the Baekje person’s social status & name, (2) government administration, (3) tax collection & labels, (4) multiplication table, (5) medical treatment, (6) loans & interest calculations, (7) Baekje Buddhist temples & ancestral rites, (8) handwritten correspondence, (9) composition practice, (10) practice scraps, and (11) *Analects of Confucius* passages. As such, people today can have a look at the daily life records of people who lived in Baekje. Of special interest in Section 3 is the “A Day in the Life of a Baekje Government Official” station.

The main character is named Deukjin, an official who once lived in the Sabi central district. Here, he edits the wooden tablet contents and conveys them in an SNS format, a common way for communicating and recording data today. This novel exhibition form is designed to bring the visitors and the Museum more closely together.

The last stop on through the exhibition serves as the epilogue and is called, “Wooden Tablets: Valued as a Recordkeeping Practice.” Here visitors can examine the historical significance of Baekje wooden tablets, which bear diverse kinds of information on the kingdom’s political, economic, and cultural aspects. These tablets are valuable resources for understanding not only Baekje culture but also ancient East Asian culture generally. At the last station, “Making a Wooden Tablet of My Own,” visitors may record digitally

everyday life events, starting with their impressions of the exhibition they just saw.

The Baekje wooden tablets enable us to imagine Baekje history and society more concretely and deeply than the information in conventional paper documents from the period allow. The wooden tablets are merely small strips of wood with just a few characters on them, but their historical value is enough to rewrite a page of history. A visit to this exhibition is an opportunity to see the handwriting of Baekje people on wooden tablets. It should also enhance one’s appreciation for the advanced recordkeeping practices of the Baekje people, who were well versed in Chinese characters, as well as add a warm human touch to the subject.

SEEKING SOLACE IN A SMILE: STONE SEATED BODHISATTVA FROM THE HANSONGSA TEMPLE SITE

Permanent Exhibition Gallery at the Chuncheon National Museum
May 25, 2023~

Hansongsa Temple lasted for centuries after its establishment but then was abandoned. One may visualize the former temple site the Gangneung area, now rarely visited by people, as a quiet and melancholy place. Hushed cricket and grasshopper chirps penetrate the night stillness, while the stone statue seems to thrust forth from the earth. Moonbeams are cast between the pine trees, that have barely survived on this desert-like sandy beach for so long. The form of the bodhisattva statue, which is made of white marble, stands out in the moonlight. The statue surface absorbs the lunar rays and sparkles like stars in the night sky. ^{Fig. 1}



Fig. 1
Stone Seated Bodhisattva from the
Hansongsa Temple Site Bathed in
Moonlight

The seated bodhisattva, which is depicted wearing a tall “precious crown” and grasping a small lotus branch, was produced during the Goryeo period (918-1392). It was located in Namhangjin-dong, Gangneung, on the former site of Hansongsa Temple, which was originally surrounded by pine trees and lay next to the sea. On May 25, 2023, the statue was opened to the public in the renovated hall renamed “Seeking Solace in a Smile: Stone Seated Bodhisattva from the Hansongsa Temple Site,” on the 2nd floor of the Permanent Exhibition Gallery. The statue was already an object of public affection before it was moved to the Chuncheon National Museum. The new setting has marked Gangwon-do Province’s National Treasure as a must-see and is designed to provide Museum visitors with a viewing experience that engages the five senses.

To fully appreciate this bodhisattva image, one must examine stories that surround it. Hansongsa (Cold Pine Temple) was established in late Unified Silla and initially known as Munsusa (Manjusri Temple) or Munsudang (Manjusri Hall). During Goryeo, literati travelers on outings wrote poems and prose about the temple. For example, the Goryeo literatus Yi Gok (1298-1351) visited Munsusa and wrote: “People say that the two stone images-Manjusri and Samantadhadra-burst forth from the earth.” In addition to the seated bodhisattva statue at the Chuncheon National Museum, the Ojukheon House & Ojukheon Municipal Museum in Gangneung also has a stone bodhisattva image. The two images are precisely the ones of Manjusri and Samantadhadra mentioned in the writings of Yi Gok. ^{Figs. 2 and 3}

Hansongsa Temple was located on a site that is now inside Gangneung Air Force Base ^{Figs. 4}, and the original pedestals for the two bodhisattva statues remain there. The pedestals have suffered damage on their upper parts, but the figures of animals associated with each of the honored ones have been discerned—a lion (for Manjusri) and an elephant (for Samantadhadra).

The structures at Hansongsa Temple were regularly repaired through Joseon until around the 19th century, when the site became deserted, and the temple fell into ruin. The Confucian scholar Kwon Ingyu (1843-1899), a Gangneung native, wrote a poem about the desolate state of Hansongsa Temple in 1883 or 1884. The many pine trees and halls that had filled the grounds eventually disappeared, leaving just the two stone bodhisattva figures alone, seated in the lotus position.



Fig. 2
Stone Bodhisattva from the
Hansongsa Temple Site
Goryeo dynasty, 10th Century
White Marble
H: 92.4 cm
National Treasure

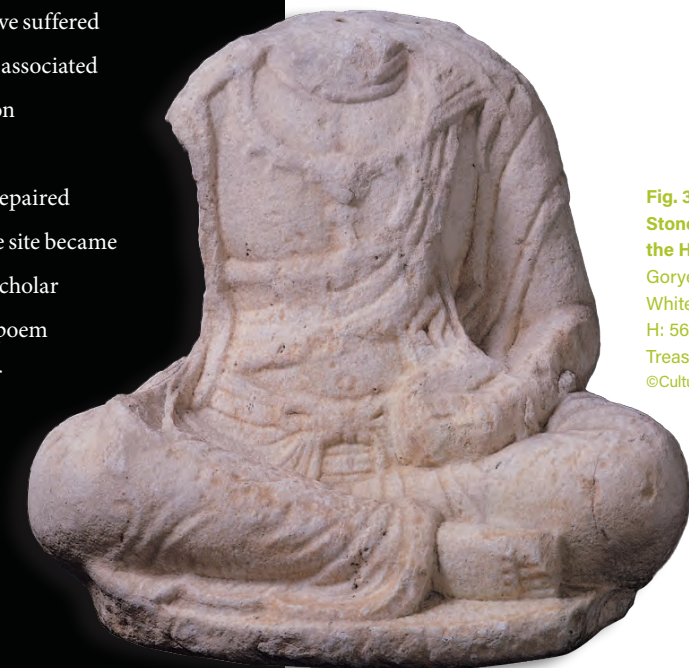


Fig. 3
Stone Bodhisattva from
the Hansongsa Temple Site
Goryeo dynasty, 10th Century
White Marble
H: 56 cm
Treasure
©Cultural Heritage Administration

The two statues went through difficult times with the demise of the temple. At some point the head became separated from the torso of one of these figures standing guard over an abandoned and desolate monastery site, and it was relocated to Chilseongam Hermitage, which is in the vicinity. In 1912 the statue was carried off to Japan by covetous people enamored by its beauty even in such an incomplete state. It was returned to Korea in 1965, only after a Korea-Japan agreement was concluded to settle property claims and promote economic cooperation. The statue then was placed in the Chuncheon National Museum. A close examination of the statue's neck area reveals traces of a long and winding history.

From the Buddhist art history perspective, the stone seated bodhisattva from the Hansongsa Temple site is a prime example of Buddhist

statuary popular in the Gangwon-do Province region in early Goryeo. The tall cylindrical crown on the bodhisattva's head is a common feature on Buddhist sculptural works from China's Liao dynasty (916-1125). It can also be found on other stone bodhisattva statuary in the Gangeung region, namely the Stone Bodhisattva from the Sinboksä Temple Site, and the figure in front of the Octagonal Nine-Story Pagoda in Woljeongsa Temple. Figs. 5

Former NMK Director-General Choi Sun-woo (1916-1984) explained that the rounded face contrasted by the gentle smile radiating from the outline of the small mouth is a common regional feature for stone bodhisattva statues from Gangeung during the time of its production in Goryeo.

Two bodhisattva statues once occupied the site of Hansongsa Temple, and the one now on

display inside the Chuncheon National Museum has been tentatively identified as Manjusri, the bodhisattva of wisdom. That is because the body tilts slightly to the left from the viewer's perspective. In other words, to make the image face the viewer standing directly in front, the statue base would have had to be positioned a bit toward the right. One of the two pedestals that remain at the Hansongsa Temple Site still has what is believed to be the front leg of the animal the bodhisattva was originally depicted as riding. When the leg is viewed directly from the front, it tilts slightly to the left. Considering the directionality of the bodhisattva statue and the pedestal, the work now in the Chuncheon National Museum is most probably Manjusri, who was always enshrined to the right of the Buddha, as seen from in front. Of course, Samantadhadra is occasionally depicted holding a lotus as well, and the direction of the bodhisattva figure may be interpreted according to each situation, so conclusively determining the figure to be Manjusri is also difficult.

The Stone Seated Bodhisattva from the Hansongsa Temple Site at one time was at the center of a crowded monastery complex. After the hustle and bustle went away, the figure quietly passed the centuries on a spot of crumbly sand amidst the soothing sound of the ocean waves and the wind blowing through the pines. The benevolent smile that had been cherished as a Gangwon landmark from the time of the statue's carving, crossed over the sea to roam in a foreign land, and then finally returned to stay in the Gangwon space. If this figure truly represents Manjusri, the bodhisattva of wisdom, his benevolent facial expression would be the smile of wisdom. The Stone Seated Bodhisattva from the Hansongsa Temple Site is now on display in a renovated exhibition space that maximizes its beauty and employs various elements to allow visitors to share in that enduring smile.

Sound and lighting are at the heart of the

exhibition space. Compositions by the composer Kayip (Lee Woojun) permeate the space where visual elements are restrained. Such an atmosphere allows visitors to focus fully on the outstanding formativeness of a National Treasure bodhisattva statue. Chairs are provided within the exhibition gallery for visitors to sit on and quietly listen to the music interspersed with the crashing sound of ocean waves against the Gangneung shore as well as the sighing of the ocean breeze through the pines along the beach. There is the twittering of small birds that pause briefly in the areas on warm spring days, the pounding of rain against the statues on mid-summer nights, the chirping of crickets and grasshoppers in the autumn nighttime, and the faint sounds of snow piling up on winter evenings.

Listening to the musical accompaniment to the natural sounds that have consoled the bodhisattva's solitary figure over the eons will trigger a delicate reverberation in the chest. This experience may be seen as a sad moment from the human perspective, but it is simply a moment in time for the bodhisattva of wisdom, who is searching for enlightenment. Kayip has composed music that naturally conveys all the moments the statue has experienced.

Music and lighting are also important elements for creating a new encounter with the Stone Seated Bodhisattva from the Hansongsa Temple Site. They encourage visitors, when in the exhibition space, to focus on the bodhisattva's smile, which seems to hold a mouthful of moonbeams. The direction and color of the light aimed at the bodhisattva gradually change as time passes. The alterations in the light are meant to indicate the long nights endured by the bodhisattva figure. On nights covered with rain-filled clouds, only a moist yellow moonbeam touches the statue's surface. On overcast days when the moonlight is blotted out, a solitary ray of light shines dimly on the statue's shoulder.



Fig. 5
The Stone Bodhisattva
Statue at Woljeongsa
Temple in Pyeongchang
Goryeo dynasty
H: 180 cm
National Treasure
©Woljeongsa Museum



Fig. 4
The Hansongsa Temple Site

The entire figure is illuminated on the occasional night of a bright full moon, causing the statue's white marble to sparkle even more intensely. The variable lighting inside the exhibition hall sometimes makes the bodhisattva's smile look gentle, while at other times it appears to thicken like pure white moonlight. The lights and music engage hall visitors with the bodhisattva's smile for a new viewing experience and a sympathetic response.

The Stone Seated Bodhisattva from the Hansongsa Temple Site rests upon the lotus on the rebuilt lion pedestal, modeled after the

original that is on the former temple grounds. Someone who loves this particular statue said, after viewing it in the renovated exhibition hall, that the bodhisattva appeared as if he had swallowed the moonbeams and that the remade lion hid in the moonlight, unable to bear the unease of being in the presence of a genuine bodhisattva smile. It is hoped that people will pause for a moment in front of the benevolent smile and immaculately beautiful whiteness and have a moment filled with the moonlight that appears first in the imagination.

AN EXCURSION TO A BAEKJE UTOPIA AT THE SPECIAL EXHIBITION MASTERPIECES OF THE BAEKJE KINGDOM, TILES WITH PATTERNED DESIGNS

Special Exhibition Held at the Korean Culture Brand Hall
in Incheon International Airport

May 16, 2023 - March 31, 2024



Tile with Landscape and Monster Design
Baekje
W: 28.2 cm, L: 28.1 cm
T: 3.9 cm, W: 5.82 kg

Are you ready to travel to Baekje this vacation season?

The special exhibition Masterpieces of the Baekje Kingdom, tiles with Patterned Designs opened at the Incheon Airport Museum, at Incheon International Airport, on May 16. Visiting here is like traveling to the idealized world held in the hearts of the Baekje people and provides a look at how tiles decorated with patterns have preserved the kingdom's beauty intact. This event was organized as a collaborative effort by the National Museum of Korea, Buyeo National Museum, and Incheon International Airport Corporation. On display are eight categories of pattern tiles that attest to the superb sensibilities and advanced technical prowess of Baekje artisans.

The Baekje patterned tiles are a Korean Treasure that has been ranked first most often (22 times, 1960-2019) among the items on display in overseas exhibitions over the past 50 years. Both outstanding technology and the requisite cultural competencies are needed to create even one exceptional artwork. Superb pieces such as Great Gilt-bronze Incense Burner of Baekje and patterned tiles of clearly represent the epitome of the contemporary craftsmen's technical capabilities as well as Baekje cultural achievement. The exhibition hall you visit today represents Baekje and carries the utopia dreamt by the Baekje people. You are cordially invited to come to Baekje.

*Exhibition location: Incheon Airport Museum, Boarding Gate 122, Terminal 1 West Side, Incheon International Airport



Tile with Lotus & Monster Design
Baekje
W: 29.5 cm, L: 29.2 cm
T: 4.7 cm, W: 8.12 kg



Combination Design of Cross and Lotus Design



Tile with Mountain Landscape Design in Relief
Baekje
W: 29.1 cm, L: 28.8 cm
T: 4.8 cm, W: 7.12 kg



Tile with Landscape & Phoenix Design
Baekje
W: 29.1 cm, L: 28.8 cm
T: 3.8 cm, W: 6.36 kg



Tile with Lotus Design
Baekje
W: 28.8 cm, L: 29.5 cm
T: 3.9 cm, W: 6.14 kg



Tile with Lotus and Cloud Design in Relief
Baekje
W: 29.7 cm, L: 29.5 cm
T: 4.0 cm, W: 6.00 kg



Tile with Phoenix Design
Baekje
W: 28.7 cm, L: 28.6 cm
T: 4.1 cm, W: 7.09 kg

PEOPLE ARE THE FOCUS OF PAINTERS

RANGING FROM BOTTICELLI

TO VAN GOGH

Special Exhibition at the National Museum of Korea
June 2, 2023 - October 9, 2023

During the Renaissance, Europeans began to look back on humanity in the way the ancient Greeks and Romans had done. Thereafter, while religion and God occupied an important place in European art, the artists' attention on people (as subjects) continued to grow. The interest in people, nature in their surroundings, and their everyday lives filled the artists' gaze, and they transferred the images to their canvas.

This special exhibition is the first to introduce the Korean public to European masterpieces collected by the National Gallery, London. An exhibition hall awaits you, divided into four sections with the works of fifty masters representative of Western painting, from the Renaissance through the Impressionism period.

Renaissance: Gods Descend to Earth

The French word “Renaissance” means rebirth. The movement toward change that began in Italy around the 14th century sparked renewed interest in ancient Greek and Roman culture, which had been forgotten during the Middle Ages. Section 1 is focused on this world as observed from person to person. Unlike the medieval practice of painting God’s realm in accordance

with Christian concepts, the Renaissance period painters scientifically analyzed and observed what was taken in by the human eye and depicted them accordingly in their artworks.

The figures of God and the saints in the paintings no longer occupy the planar space typical of medieval artworks. Rather, they have been moved into a more realistic-looking, three-dimensional world. ^{Fig. 1 and 2} The painters faithfully reproduce the images of their subjects, using their anatomical knowledge to draw human bodies with the ideal proportions and applying chiaroscuro techniques to contrast light and shadow. The images of the Madonna and Child are filled with human emotion, while natural surroundings and buildings are found in the background ^{Fig. 2} replacing the medieval gold coloring to symbolize Truth. The artists’ interest in the Greek and Roman classics was expressed in works with ancient myths as their themes, while portrait paintings also advanced amidst the artists’ concentration on people. Meanwhile, Northern European Renaissance painters centered mainly around the Flemish region (in present-day Belgium), the Netherlands and Germany were associated with early Dutch Realism, characterized by detailed, true to life depictions, and they directed their attention toward the new tendencies coming out of the Italian Renaissance.



Fig. 1 Three Miracles of Saint Zenobius
about 1500
Sandro Botticelli (about 1445–1510)
Tempera on wood, 64.8 x 139.7 cm



Fig. 2 The Virgin and Child with the Infant Saint John the Baptist ("The Garvagh Madonna")
about 1510–11
Raphael (1483–1520)
Oil on wood, 38.9 x 32.9 cm



Fig. 3 The Virgin in Prayer
1640–50
Sassoferatto (Giovanni Battista Salvi) (1609–1685)
Oil on canvas, 73 x 57.7 cm

Divided Churches, Divergent Paths

The Reformation religious movement, which started in Germany in 1517, split European Christianity into two main camps: the Catholics, who sought to preserve medieval Christian traditions, and the Protestants, who sought reform and change. In this period, the primary importance of Divine Providence remained as before, while the position of the Church became divided, and the focus of painters went off in divergent paths. Section 2 presents artworks from Catholic countries, where the attention was placed on the role of art in moving people’s hearts and minds, alongside paintings from Protestant nations, where the interest had shifted away from religious art in favor of scenes depicting people amidst their everyday surroundings.

Baroque art in Catholic countries like Italy, France, and Spain served as the means for returning to the human heart, the direction in which Protestantism was headed. ^{Fig. 3} The Baroque painting style, which began against this backdrop, is characterized by its dynamic composition, vivid coloring, and powerful expression of human emotions. During this period, the Italian painter Caravaggio (1571-1610) developed a new style ^{Fig. 4} in which ordinary people were rendered in bright hues and their strong presence came through. The “Caravaggio style,” with themes easy and simple to convey, quickly spread throughout Europe. The dramatic Baroque art also took advantage of the strengthening authority of absolute monarchs and the aristocratic class.



Fig. 4 Boy bitten by a Lizard
about 1594–5
Caravaggio (Michelangelo Merisi da Caravaggio) (1571–1610)
Oil on canvas, 66 x 49.5 cm

On the other hand, religious paintings were rejected in Protestant-centered Northern Europe out of concern over the tendency for people to worship the images on the canvas as God. The painters thus focused on naturally telling stories of people and their surroundings. Notably, landscape, still life, and genre paintings that had not attracted attention in other countries were acknowledged under independent themes in art markets mainly run by private citizens in Holland in the early 17th century. As a result, the popularity of these works grew. ^{Figs. 5 and 6}



Fig. 5 The Interior of an Inn ('The Broken Eggs'),
about 1665-70
Jan Steen (1626-1679)
Oil on canvas, 43.3 x 38.1 cm



Fig. 6 A Dutch Ship and Other Small Vessels in a Strong Breeze
1658
Willem van de Velde (1633-1707)
Oil on canvas, 55 x 70 cm



Fig. 7 Venice: Entrance to the Cannaregio
probably 1734-42
Canaletto (Giovanni Antonio Canal) (1697-1768)
Oil on canvas, 48 x 80.2 cm

A New Focus on the Individual

The Enlightenment Period began in the late 17th century and was marked by religious tolerance and individual freedom, threatening the power of both church and state. The people, meanwhile, increasingly focused their interest on individual freedom and happiness. The French Revolution erupted in 1789, accelerating this change in attitudes. Paintings went beyond being media for touting religion and ideology, and artists were actively commissioned to produce paintings for commemorating or remembering personal experiences. The artists' line of sight was pointed toward the lives of individual people.

"Grand Tours" were in vogue during the 18th century. The term refers to a cultural phenomenon whereby the scions of wealthy families would travel around Europe for educational purposes, and Italy was one of the most popular destinations. Just as travelers today take commemorative photos of the tourist spots they visit, Grand Tour participants would hire painters to produce portraits and landscapes. ^{Fig. 7}

England's economy advanced rapidly in the 18th and 19th centuries, thanks to political stability, overseas colonization, and the Industrial Revolution. In this period, portraits and landscapes were especially popular. The demand for portraits spread even to the middle class, and paintings remained an important medium for remembering individual lives until photography was born in the mid-/late 19th century. ^{Fig. 8} Beyond the Grand Tour, the romanticist tradition was perpetuated in which travel was popular and communing with nature was considered to be important. England experienced its golden age for landscape painting in the mid-19th century. ^{Fig. 9}



Fig. 8 Portrait of Charles William Lambton ('The Red Boy')
1825
Sir Thomas Lawrence (1769-1830)
Oil on canvas, 140.5 x 110.6 cm

Impressionism: Fleeting Moments

Impressionist painters came on the scene in France in the late 19th century, and their focus was on the changing appearance of cities modernized by the Industrial Revolution as well as on the lives of the people dwelling in these cities. ^{Fig. 10} At the time, urban planning was proceeding to redevelop Paris into a great metropolis. The narrow alleyways and dilapidated buildings were demolished and replaced by new parks and plazas. Paris was transformed into a magnificent modern city, with cafes lining widened streets and streetlamps lighting up the night. Here, artists could easily work outdoors, using tubes of factory-made paint and canvases.

The Impressionists basked in this freedom to their hearts' content, drawing and painting scenes under ever-changing light and color conditions. The theme of the painting, the purpose for the painting, and the degree to which the painted image resembled what the painter saw had always been important considerations from the Renaissance onward. However, the Impressionist painters chose to illustrate ordinary moments in their surroundings, and they did not require any special reason for painting what they did. The advent of cameras meant that painters no longer needed to focus on depicting their subjects in the way they actually looked. By employing increasingly creative color schemes and compositions, the artists came to produce paintings that expressed their personal thoughts and feelings.



Fig. 9 The Parting of Hero and Leander - from the Greek of Musaeus
before 1837
Joseph Mallord William Turner (1775-1851)
Oil on canvas, 146 x 236 cm

The Master Painter Turns to People

You have looked at paintings by European masters from the fifteenth to the early twentieth century. As time passed, the desire to represent God or mythological figures in paintings waned, and people began to explore other subjects. Moreover, painting went from being an instrument of the powerful to a form of art that ordinary people could also enjoy. This was not the result of changes in the paintings themselves but a reflection of the changing world in which the paintings were made. Nowadays, chances to encounter art are open to everyone. We can freely create, appreciate, and evaluate art as we want. We stand at the end of the road that has led art from being the preserve of a select few to something that everyone can enjoy. We hope that travelling through five hundred years with us has helped you understand how the master painter's gaze has observed the world and its people.



Fig. 10 Corner of a Café-Concert
probably 1878-80
Edouard Manet (1832-1883)
Oil on canvas, 97.1 x 77.5 cm

SEPARATE BUT INSEPARABLE: MYTHOLOGY AND CULTURE OF ANCIENT GREECE AND ROME

Ancient Greece and Rome Gallery in the Permanent Exhibition Hall at the National Museum of Korea

June 15, 2023 – May 30, 2027



A new gallery opened to the public inside the World Art Gallery on June 15, 2023. Introducing the new Ancient Greece and Rome Gallery, which, for the next four years, will offer a collection of 126 items showcasing the culture and art of ancient Greece and Rome. The exhibition is called *Separate But Inseparable: Mythology and Culture of Ancient Greece and Rome*, and, as the name suggests, it seeks to identify the significance of what the two civilizations had in common. The legacy of Greece and Rome is both broad and deep. The heritage is not limited to social institutions such as democratic government, Roman law, architecture, and philosophy; characters from Greek and Roman mythology have inspired things we encounter everyday such as computer games, movies, and commercial brands. Thus, people are familiar with the term “Greco-Roman.” However, since Greece and Rome each has its own dynamic history and rich culture, why are they so often discussed in the same breath? This question has been placed at the center of the present exhibition, and it is explored under three main themes: The World of Mythology, The Human Sphere, and The Empire of Shadows.

Section 1 is entitled “The World of Mythology” and deals with Greek myths, which were adopted by the Romans. Greek pottery decorated with the likenesses of gods are on display here. This section illustrates the unique powers and domains of the most important Greek gods through related stories, while also explaining how and why these myths became so deeply ingrained in the lives of ancient people. The terracotta lamps and small statuettes produced in the Roman era introduce additional gods, emphasizing how Roman’s embrace of Greek mythology served as the foundation for a shared worldview that has forever linked the two civilizations.

The mythologies of Greece and Rome, which have so many points in common, were based on the idea that the gods, portrayed in human form, exist in the same way that humans do. Therefore the gods are rendered in the forms of humans when they are young, healthy, and at their most beautiful. The marble sculpture of Venus ^{Fig. 1} and Athena/Minerva ^{Fig. 2} readily demonstrate the skills of the Greek sculptors, who sought to portray idealized beauty, and the Roman sculptural tradition, which inherited that legacy. When painting or sculpting a god, the image would be depicted either holding or wearing a distinguishing symbol or would be accompanied by a particular animal in order to differentiate it from the images of the other gods. Stories about the gods were widespread in both Greek and Roman societies, and this shared knowledge played a key role in strengthening cultural identity and social cohesion. People consulted the mythology when seeking standards for right and wrong as well as answers to life’s problems.

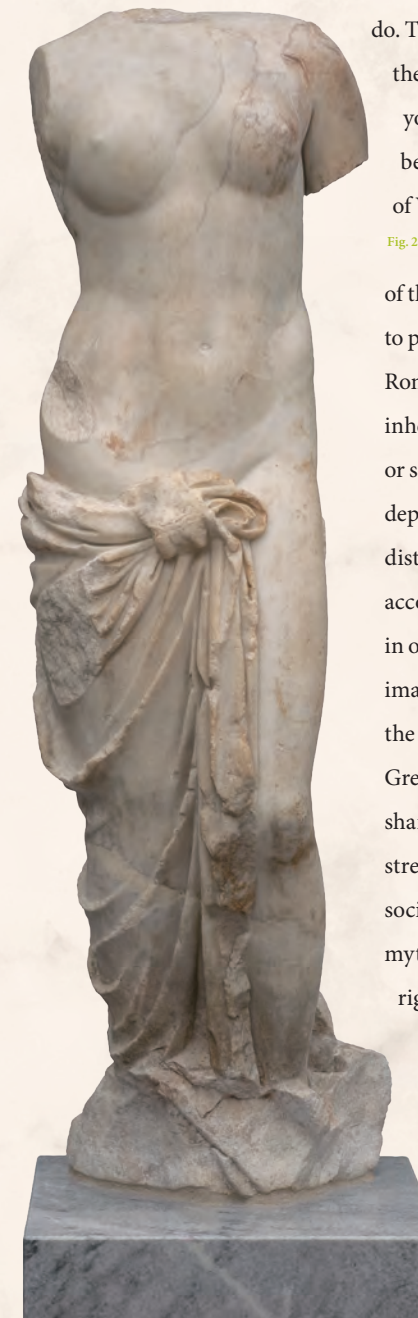


Fig. 1
Torso of Venus
Roman, 1st-3rd C. CE
From Ephesus, Türkiye
Marble
147.0 x 49.5 cm
©Kunsthistorisches Museum Vienna



Fig. 2
Bust of Athena/Minerva
Roman, 1st-2nd century copy of 430 BCE
Greek original
Marble
97.0 x 73.0 cm
©Kunsthistorisches Museum Vienna

It was only after the principles behind the movements of all things in Creation and the origins of Creation were explained by mythology that history, science, and philosophy gradually crept intellectual history. As this occurred over time, logical discourse arose that sought to describe the world through humans and nature rather than through the activities of the gods. Meanwhile, mythology stayed alive in the form of religion, exerting control over people’s lives and playing a pivotal role in the community. Amphora Depicting a Scene of Offering and Relief Sculpture with Hekate’s Warning indicate that people expressed their awe toward the gods in their everyday lives and illustrate that people’s vows to the gods as well as the gods’ curses were powerfully effective.

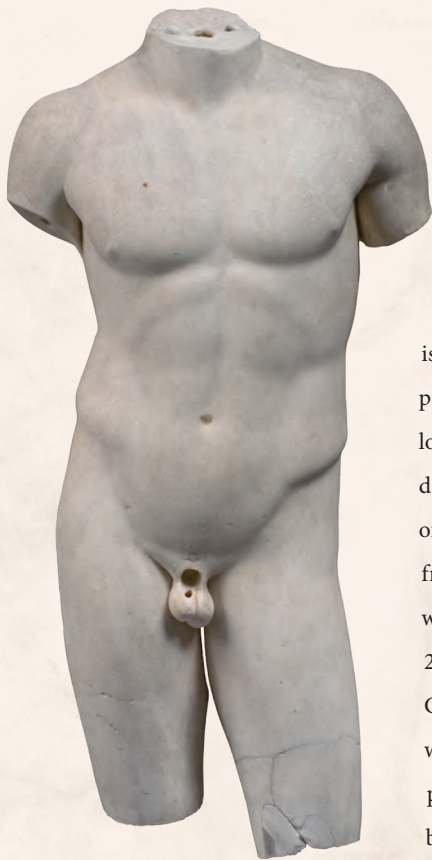


Fig. 3
Male Torso
Roman, 1st C. CE copy of Greek original
from 5th C. BCE
Marble
86.5 x 42.5 cm
©Kunsthistorisches Museum Vienna

A torso of a young man ^{Fig.3} was created during the Roman imperial period. The original bronze statue, which is now lost, was probably created in the fifth century BCE by a disciple of the renowned Greek sculptor Polykleitos from the Greek classical period. The copy and display of Greek masterworks recognized for excellence was a popular

Section 2, “The Human Sphere,” highlights the relationship between the Greek and Roman cultures, which ultimately proved to be mutually beneficial.

Virtually all the masterworks that were produced during what is known as the “classical Greek period” (5th and 4th C. BCE) were lost as a result of wars, natural disasters, and material reuse. Most of what we have today are copies from the Roman period. Greece was occupied by the Romans in the 2nd century BCE, and numerous Greek artworks were carried off as war trophies and arrayed in Roman public spaces or private residences, boosting Roman pride. Demand for Greek artworks soared in Roman society, resulting in their being copied in large volumes. Thanks to these copies, we are able to re-create the originals to this day.

cultural trend in the Roman Empire. Ultimately, the Roman love for Greek culture resulted in many materials being left behind that enabled posterity to surmise what the original Greek artworks were like. Moreover, Greek cultural elements were not confined to the Greek world but spread throughout the vast Roman Empire.

Rome also received the benefits of Greek culture in areas such as the plastic arts, literature, and philosophy. A classic example of this process is in portraiture. Greek sculpture depicted the human form ideally, and the sculptors were not interested in conveying in their works an actual person’s internal spirit or external likeness. However, Romans began modelling after Greek sculptures to create portrait sculptures of specific individuals. The depictions by the Romans stand out as being far more realistic than their Greek counterparts. Importantly, the Romans viewed the human aging process with respect, and Roman sculptors painstakingly reflected the traces of aging in their works.

With the emergence of a Roman imperialist regime, official portrait busts and full-length statues were produced in great quantities for each emperor, and these were erected in cities throughout the empire. The emperors’ individuality is expressed by the hairstyle, beard and facial expression, and each imperial portrait has characteristics that distinguish it from the rest. The head and bust ^{Fig.4} sculptures of Emperor Marcus Aurelius, who reigned in the mid- to late 2nd century CE, are displayed side by side. Portrait sculptures can be seen as a form of political propaganda of the Roman Empire, as it was the sole medium available for conveying the emperor’s appearance consistently.

Portrait sculptures of emperors and their family members became models for their contemporary age, and everyday people also created commemorative portraits in the style of the ruler stereotype. The type of garments depicted on the statue would indicate the social status and personality of the subject, and this point is well

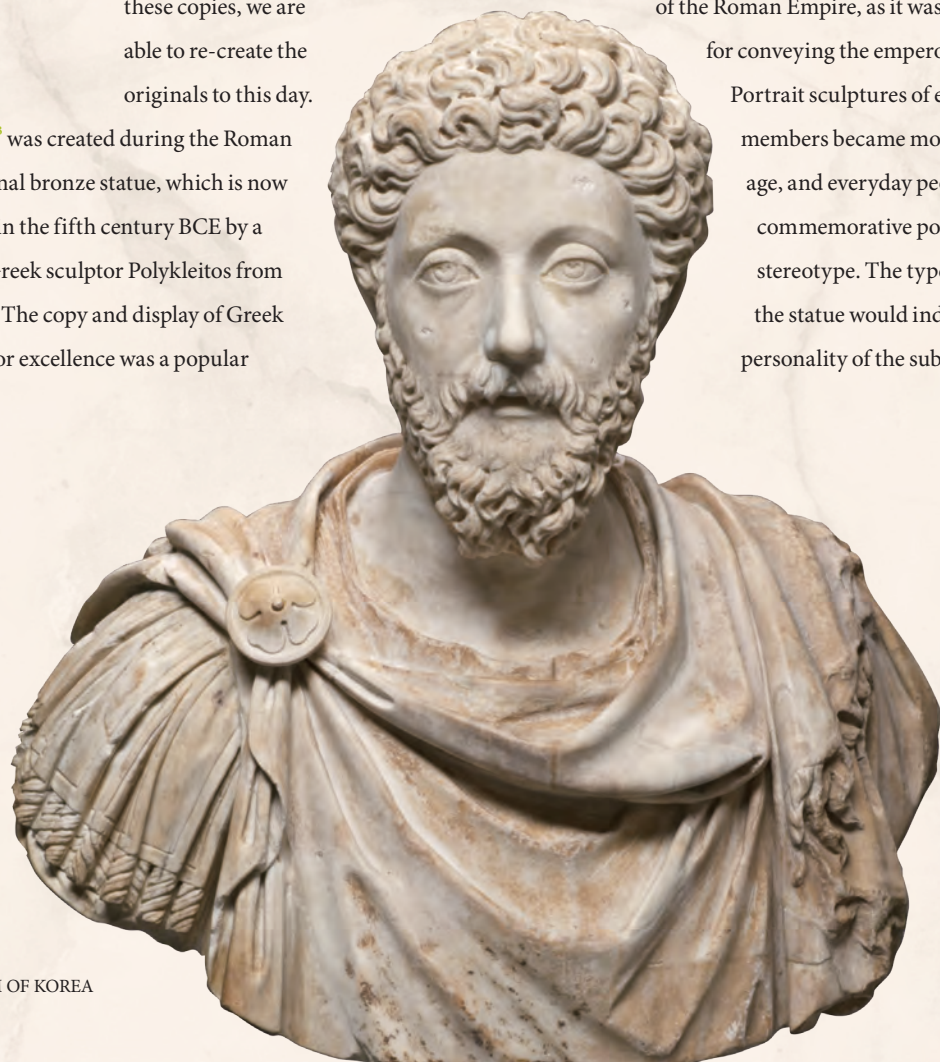


Fig. 4
Portrait of Emperor Marcus Aurelius
Roman, 161-180 CE
Marble
70.5 x 66.0 cm
©Kunsthistorisches Museum Vienna

shown by Portrait of a Male Wearing a Toga, ^{Fig.5} the largest piece on display in this exhibition.

“The Empire of Shadows” is the name for Section 3, which examines how the ancient Greeks and Romans viewed the afterlife as a shadowlike reality. The conception in both cultural spheres was that death did not mark the end of life but rather was a transition or transformation to a different form of existence. However, they also believed that the deceased would enjoy eternal life only so long as they were remembered by the living. Thus many efforts were made during the funerary process to ensure that the person who had just died would not be forgotten. For example, the name of the deceased was elegantly inscribed on the cremation urn or sarcophagus. The tomb was placed in close proximity to major roads and lavishly crafted so that passersby would take notice. Statues, tombstones, and various other markers were erected. The Greeks and Romans considered it to be very meaningful when people who passed by a tomb would recite the deceased’s name.

The image on the Tombstone in the Form of Gate to Hades ^{Fig.6} represents the threshold through which one crosses after death to enter the nether world. Inscribed at the top is the name of the deceased,

a warning against the use of the site by any other person, and a message of greeting to those who pass by. A portrait of the deceased, along with the written name, was an important way to remember the person who had died. Usually, the name of the deceased, the name of the deceased’s family members, their relationship to the deceased, and their portraits were inscribed on the tombstone and the sarcophagus. The Greco-Roman conception of the afterlife was ultimately an extension of the worldview based on mythology. The Greeks and



Fig. 5
Portrait of a Man Wearing a Toga
Roman, 1st-2nd C. CE
Marble
225.0 x 80.0 cm
©Kunsthistorisches Museum Vienna



Fig. 6
Tombstone in the Form of Gate to Hades
Roman, 3rd C. CE
From Marmaraereglisi, Türkiye
Marble
124.0 x 127.0 cm
©Kunsthistorisches Museum Vienna

Romans shared the same myths as well as the perspective on life after death, and their funerary cultures developed similarly.

This exhibition addresses topics such as mythology, original masterpieces and their copies, portraiture, and funerary customs while seeking to answer the question posed from the outset, namely “Why do people discuss Greece and Rome as a pair?” Greek and Roman myths were originally separate, but over time Rome adopted Greek mythology, and the traditions came to share common points so that the two mythologies naturally came to be referred to as one. The myths, ways to understand and explain the world, were shared within communities, allowing the two great cultures of Greece and Rome to be intertwined. This connection extends beyond mythology. Without the profound influence of Greece, could philosophy, art, and literature have flourished the way it did in both Rome and Western Europe to the present? Concurrently, without Rome, would Greek culture be so familiar to us today? The title of this exhibition, “Separate But Inseparable,” sums up the answers to these questions.

KUNSTHISTORISCHES MUSEUM VIENNA: POWERED BY NEW DISCOVERIES OF GREEK AND ROMAN ARTIFACTS AND A WEALTH OF CULTURAL INSPIRATION

Interview with Dr. Georg Plattner, Director of the KHM Collection of Greek and Roman Antiquities & the Ephesos Museum



Are there any concerns when planning an exhibition that looks at the relationship between Greece and Rome? What particular aspects does the exhibition seek to examine?

When you intend to show Greek artifacts, you cannot help displaying Roman copies of original Greek works. So the Greco-Roman connection is inevitable.

We had to provide the appropriate basis in order to display the two cultures, so we directed our attention on values that are shared. I do not think that the negative connotation of such terms as “subjugation” is important in the arts. Greek and Roman arts influenced one another. Rome was already learning much from Greece back when in Greece the city-states were well established, and Rome was still small. That is because Greece had also started out as small city states(polis) and then expanded while receiving much influence from Rome. In addition, by the time Rome subjugated Greece, Hellenism had already become widespread in many regions, and it was expressed in the form of art. Thus, I believe the term “subjugation” in this case did not include cultural subjugation.

How did the Collection of Greek and Roman Antiquities begin at Kunsthistorisches Museum Vienna?

In 1798, Holy Roman Emperor Francis II instructed systematic classification of relics that had been in the possession of the Habsburg House for at least four centuries. Thus began the establishment of the Coins and Antiquities Cabinet. In the 19th century, the Cabinet took charge of all affairs related to ancient Greek and Roman relics and archeological discoveries, and at the same time they directly ran archeological excavations and research undertakings.

What is the significance of the Collection of Greek and Roman Antiquities?

I believe it has played an important role in Europe. That’s because the Collection of Greek and Roman Antiquities represents both languages and cultures. It goes without saying that both cultures exerted influence on all of Europe. The European region has been divided up into various countries, but they share the same roots. And this is why I believe the Collection has an important role and significance. These days, moreover, the traditional definitions of right and wrong have become muddled with the rise of national chauvinism and ethnic nationalism. Amid this flood of new ideas, we need to ponder why historical events have occurred. We need to look back to determine from where today’s forms and circumstances originate and how they have been realized.

I believe the museum’s role is not to reconfirm what we already know but rather to discover for the first time things we have never known, thereby sparking change in our understanding of the world. In what ways do you expect the newly established Ancient Greece and Rome Gallery at the National Museum of Korea to change visitors’ perceptions of the subject?

We can start by thinking about our own understanding of things before we meet the Korean visitors. As we decide what should be in this exhibition, it appears we know less about Korean history and historical relics than Koreans do about Greece and Rome. Thus this looks like an opportunity for us to learn much from Korea. Just as you said, I think today’s politics, art, and culture are enriched when we compare things that are mutually exclusive as well as things from the past with those from the present. By examining things that are different, we can get new ideas culturally, too. The ideas I am

referring to are not just about art, but extend to the realm of cultural inspiration. I believe people in every walk of life can receive inspiration if, while looking at the Ancient Greece and Rome Gallery at the National Museum of Korea, they think about how Greece and Rome were formed, respectively, as well as the kind of world and philosophy the ancient Greeks and Romans had. I, too, have received new inspirations while looking at the NMK’s World Arts Gallery, thinking this is an exhibition space that would never have been created in Europe in the same way.

Are there any viewing tips that you could impart to Korean visitors?

It is fun to look at the objects from two different angles. First is the art and cultural history perspective, where we look for beauty and for the details of each piece. Second is the historical standpoint. Compare the myths that the contemporary people believed in, the daily lives they led, and the kinds of ceremonies they engaged in, and you can get a new look at history from a different context.

Finally, we’d like to hear your thoughts upon visiting the National Museum of Korea.

I have been deeply impressed. The sheer scale of the building is surprising. I was delighted to be able to see diverse exhibits from a new, utterly unimagined cultural point of view. It has been very interesting to see Korean history and culture, which has been through epic periods akin to those experience by the Greeks and Romans. My positive feelings toward the National Museum of Korea go beyond the relics on display. Even the space has been artistically created overall. Above all else, I was amazed that such a wonderful space and exhibits are being offered to the public.

HOW THE NATIONAL MUSEUM OF KOREA RECORDS TIMES PAST

A half century ago, the National Museum of Korea stated its mission was “to preserve and renew antiquated objects and ultimately become an institution that recovers the significance of cultural history, rather than exist as an old building in which antiquated objects are amassed.” To this end, and to “promote public understanding of the museum business and serve as a modest boost and impetus for the NMK’s advancement,” the *Museum News* was launched in July 1973.

The *Museum News* reports on all activities, both major and minor, taking place at the National Museum of Korea. The Korean-language periodical not only covers archaeological breakthroughs that have resonated in Korean society such as the Baekje King Muryeong Tomb excavation (July 1971) and Great Gilt-bronze Incense Burner of Baekje discovery (December 1993) but also introduces the public to research projects and exhibitions related to cultural heritage. It also stands out for providing readers with news on the opening of new regional national museums around the country, stories on donated items and their donors, and articles by prominent members of the archaeological art history community.

Furthermore, the *Museum News* runs various columns such as Korean Language Archaeological Dictionary and Terminology Explanations, helping readers and NMK visitors to approach items in the Museum collection in a fun and easy way. The publication includes paintings produced directly by the staff and carries essays by NMK curators to ensure the contents are impressive and fun.

These writings tell of the hard work that continued day and night to ensure the cultural heritages were kept safe and secure when the NMK was relocated from Gyeongbokgung Palace to the present site at Yongsan.

Reading them now, along with essays on the scenery at the Museum in the different seasons, remain delightful and become even more precious with the passage of time. In addition to the relics in the Museum collection, the stories about the Museum have now become a new chapter in its history.

Now, after the passage of 53 years, past issues of the *Museum News* deliver a treasure trove of stories about exhibitions and academic research, and we can also read about the social atmosphere surrounding the National Museum of Korea. The *Museum News* should continue to be read and used, given the observation that collecting and reproducing pieces of the past will lead people to new inspirations and practices. People stand to learn more about the NMK in diverse contexts when they encounter the precious stories on the pages this publication, and, by extension, we at the Museum believe the foundation can be laid for new museum-visiting habits. Therefore, the National Museum of Korea digitally archived *Museum News* back issues and opened them to the public this year. You may simply log onto Google when wondering about something; now you have a dedicated site for satisfying your curiosity about NMK-related topics.

The Korean-language site (<https://webzine.museum.go.kr>) provides access to the contents of every *Museum News* issue. The older stories were written vertically in the Korean language, but now they can be read left-to-right horizontally, and site users can use keywords to search the archives for desired material. In addition, the Korean pronunciation has been inserted next to all words written in Sino-Korean characters for readers’ convenience. Site users have also responded enthusiastically to the function that allows them to selectively download any given story.



Most of the contents found in the back issues are only provided in the Korean language, but digital archives in English for all *National Museum of Korea* issues are available for download in pdf format. We invite readers of this magazine who are interested in Korean traditional culture to take full advantage of this opportunity. These digital archives can be accessed by going to the Archive section of the NMK English-language menu (<https://webzine.museum.go.kr/eng/>).

A STROLL IN THE GREEN OUTSIDE GARDENS BETWEEN SPRING AND SUMMER

Every season in Korea has its unique charm and attractiveness, and the late spring-early summer period is no exception. May is when the freshness and vibrancy of springtime transition toward summer, and the Museum's outdoor garden at the National Museum of Korea is still awash with natural greenery. We strolled there with Ms. Sumida from India and listened to what she had to say.

Q. "Have you had a reason to visit the Museum's outdoor garden?"

A. "I learned about the Museum's permanent exhibitions during the English language guided tour, and I also heard about the Museum's outdoor garden. The guide's explanations piqued my interest in the National Museum of Korea, so I just had to see what the outdoor area had to offer."

Q. "Did you read any articles or see any photos in a magazine or online of the NMK's outdoor area before your visit? If not, what ways are available for informing people outside Korea of the beauty of the open gardens at the National Museum of Korea?"

A. "I knew nothing about the Museum's outdoor garden before coming to Korea. It's too bad I couldn't learn about the beauty and excellence of this place earlier, but I'm very fortunate to have discovered it now. I've heard a lot about Korean K-pop and popular culture, but my knowledge of the lofty traditional culture seems a bit lacking. The Museum's outdoor garden are truly great, with a Korean sensibility incomparable with anything found elsewhere in the world. Korea's indigenous feel and aroma moved me surprisingly. If you promote this splendid place some more, then many more visitors would find their way here. It would be a good idea to use celebrities as spokesmodels. Another way to get the word out would be by connecting with overseas universities or other educational institutions."



Two Buddha Statues
Stone, H: 220.0 cm(Left), 280.0 cm(Right)
Goryeo dynasty
*Gift of Lee Sang-yong, 1995

Q. “What part is the most interesting?”

A. “I’ve come from India, so naturally the Buddhist pagodas and artworks are of greatest interest. The close similarity of Korean stone pagodas to those in India was particularly surprising. It was also impressive to see Koreans worshipping and praying in front of the pagodas the way people in India do. Buddha’s Birthday is celebrated in Korea as well as in India. My visit to the National Museum of Korea grounds is just a few days before Buddha’s Birthday, which makes this fact all the more meaningful. Meditation is

considered to be very important in India. I believe it is really good to breathe deeply and meditate while gazing at the pagoda, which conjures up a Buddhist cultural feeling. It seems that an even deeper awakening can be achieved in such beautiful surroundings as these grounds.”

Q. “Ms. Sumida, you have come here in the early summer period of May. Can you predict how the Museum’s outdoor garden would look during the other seasons of the year? And on a return visit, which season would you like it to be?”

A. “Korea has truly wonderful sights during all four seasons. An outdoor stroll in spring takes place in warm sunshine when the flowers are in full bloom. Walking around here under the shadows of these magnificent trees during the summer would also be nice, even though it is hot and humid. If the weather gets a bit overwhelming, then you can pause for a short rest at the pavilion. Cool breezes blow in autumn, and the variegated colors enrich the heart. The snowy scene in winter would be truly wonderful as well. All four seasons are attractive in their own way, so choosing a favorite is difficult. However I would like my next visit to be in the spring. That’s just because I happen to like springtime. (laughs)”

Q. “Do you intend to recommend the Museum’s outdoor garden to other foreigners?”

A. “Yes. I would like to suggest it especially to people who are interested in Buddhist culture. Looking at the Buddhist architectural structures in Korea is a good opportunity to compare with the Buddhist culture in your own country. As a viewing tip, I would recommend that people take in the Museum’s outdoor garden before going inside to look around the permanent exhibits. Combining the natural setting outside with the cultural heritage works and exhibits inside allows you to appreciate the allure of the National Museum of Korea all the more.”

Q. “Finally, could you sum up your feelings after looking around the Museum’s outdoor garden?”

A. “I really enjoyed visiting this place, where I can see and feel true Koreanness. It has been a meaningful experience. I am really, really happy to have come here.”

Seven-story stone Pagoda
Monastery Site Culture
Goryeo dynasty
Gaeseong area
Stone, H: 752.0 cm, W. 334.0 cm
National Treasure



BUNCHEONG EPITAPH TABLETS IN THE LEE KUN-HEE COLLECTION AT THE NATIONAL MUSEUM OF KOREA

The *myoji*, or epitaph tablet, was placed either inside or in the vicinity of an individual’s grave as a form of written record, providing facts about the deceased. The information inscribed on these tablets include the grave occupant’s birth and death dates, family line, official posts in life, and meritorious achievements. As such, these inscriptions have long been used as a reference in historical studies.

Stone tablets were the main medium for these epitaphs from the Three Kingdoms through Unified Silla and the Goryeo period. However, ceramic vessels came to be used for this purpose in the Joseon dynasty (1392-1897), reflecting the development of how ceramics were used in everyday life. The ceramic tablets produced in early Joseon closely resembled the traditional form, which was oriented toward Confucian rites and norms, and this practice was maintained through late Joseon as well.

However, they would feature specific styles and characteristics in each time period. They also contain a wealth of information on individuals not recorded in other historical documents, making them important sources for history and art history.

The surviving members of the family of the late Samsung Chairman Lee Kun-Hee (1942-2020) donated his massive collection of historical artifacts and art pieces to the National Museum of Korea in 2021. Included in this donation are two *buncheong* ware epitaph tablets from Joseon in the 15th century.

One (listed as LKH 59) bears the inscription “13th Jeongtong (Ch. Zhengtong) year” (1448) and the other (listed as LKH 827) is dated “6th Cheonsun (Ch. Tianshun) year” (1462). They show a special relationship in terms of the ceramicware style as well as the inscription details.



Fig. 1
Epitaph Tablet and Vessels
Buncheong Ware with “the 13th Jeongtong Year” Inlay
Joseon dynasty, 1448
H: 22.6 cm
Treasure, LKH 59

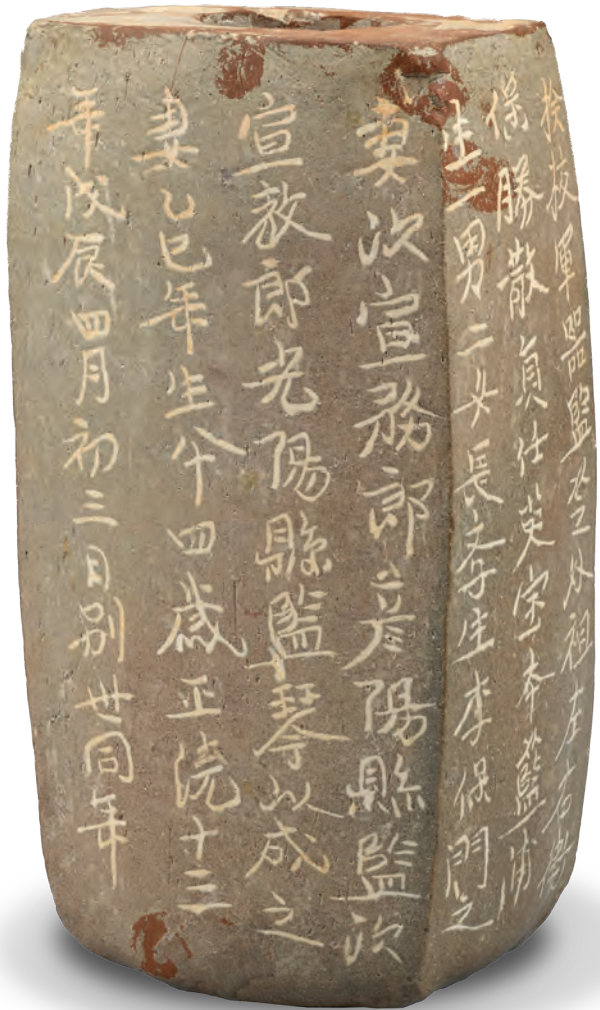


Fig. 2
Overall View and Bottom Surface
of the Epitaph Tablet of LKH 59



The *buncheong* ware accompanying LKH 59 consists of one epitaph tablet, two dishes, one large bowl with flattened rim, two lidded jars, and one basin. ^{Fig. 1}
The deceased is identified as the Lady Yi (1365-1448), wife of Yi Sajing (?~?), a civil official in early Joseon, and the epitaph tablet was produced in 1448. ^{Fig. 2}
The tablet is a rectangular prism with a hold drilled through the top and bottom surfaces. The inscription covers all four sides and reads top to bottom in a counterclockwise direction.

The LKH 59 epitaph tablet inscription records that Goryeong is the ancestral home of Lady Yi, while another document likewise confirms Lady Yi’s grave is in the Goryeong-gun (County) area of Gyeongsang buk-do. After she died, her family is believed to have ordered the production of an epitaph tablet at one of the local ceramics kilns. Indeed, old *buncheong* ware sites from Joseon are located at Sabu-ri and Gisan-ri in the Goryeong area. The Geographical Appendix to the *Sejong Sillok* (Veritable Records of King Sejong) also reports the existence of a porcelain works in the county. Considering that these kilns were in operation in the mid-15th century, the probability is high that this is where the *buncheong* ware set now labeled LKH 59 was fired.

The *buncheong* ware vessels unearthed with the LKH 59 epitaph tablet feature patterns produced either by stamping or by a combination of stamping and inlay. The epitaph tablet, which has writing on its surface, has used an inlay technique for the written characters to ensure they are clearly legible. Stamps were used to decorate the accompanying vessels. As such, the set reveals the transition process from inlaid to stamped decoration on *buncheong* ware during the 1440s.



Fig. 3
Epitaph Tablets and Vessels
Buncheong Ware with “the 6th Cheonsun Year” Inlay
Joseon dynasty, 1462
H: 25.0 cm
LKH 827

The information inscribed on the three LKH 827 epitaph tablets covers Geum Iseong (1396-1461), magistrate of Cheongha-hyeon, and the tablets were produced in 1462.^{Fig. 3} The written information is quite similar on each one^{Fig. 4}. According to the Annals of the Joseon dynasty, Geum Iseong was appointed fifth inspector of the Office of the Inspector-General in 1441 and served as the Haenam-hyeon magistrate up to 1450. In 1452, he was appointed magistrate of Cheongha-hyeon, part of today’s Gyeongsangbuk-do, where he worked to protect against Japanese pirate raids. The inscription on this epitaph tablet states: “Geum Iseong married the daughter of Yi Sajing, but he had no children.” That means that Geum Iseong was the son-in-law of Lady Yi, the occupant of the grave related to the epitaph tablet in LKH 59. As such, the contents of epitaph tablets yield important clues into the clans and personal relationships of people in the Joseon period.

Various *buncheong* dishes, jars, bowls, and basin were excavated along with the LKH 827 epitaph tablets. The assortment and composition of the pieces resembles the *buncheong* vessels in the LKH 59 collection and offers a glimpse of the tableware types favored as the set to go with the epitaph tablet during this particular time period. The epitaph tablets come in two types: one shaped like a flat plate and the other having greater depth, indicating a time of transition toward the flatter style. The tablets are presumed to have been produced in Gyeongsangbuk-do’s Goryeong region, the center of power for Geum Iseong during his lifetime. The ceramicware was decorated by stamping and a combination of stamping and brushing, which resembles the production style of the kiln at Gisan-ri, Goryeong. This evidence allows for the assumption that the LKH 827 pieces were fired at this location.



Fig. 4
Three Epitaph Tablets of LKH 827

An examination of the two-epitaph tablet sets from the donated Lee Kun-Hee collection, while considering their stylistic characteristics, textual contents, and chronological arrangement, confirms how epitaph tablets from mid-15th century Joseon look, what types of tableware sets were preferred to accompany the epitaph tablets, and what kind of relationship existed between the two deceased individuals written about in the epitaphs. Interestingly, Lady Yi turns out to have been the mother-in-law of Geum Iseong. Their respective clans both resided in the Goryeong area, while porcelain works

as well as pottery works operated in the area during early Joseon. Multiple former *buncheong* ware kiln sites have also been confirmed in the region as well. The epitaph tablets are precious cultural heritages. They serve as historical time capsules, providing traces of how people lived in early Joseon and various cultural aspects of the period. Moreover, they show stylistic change and features of *buncheong* ware in early Joseon, a time when a uniquely Korean style of ceramics use was developed.

Details of these buncheong ware epitaph tablets can be found in the authors' thesis in MISULJARYO (NATIONAL MUSEUM OF KOREA ART JOURNAL) No. 103 (June 2023)



Tech-driven Cultural Heritage Contents Encountered Outside Museum Premises

The National Museum of Korea has remained dedicated to introducing the essence of Korean cultures, and in recent years has created digital contents that reinterpret cultural heritage to impart a modern feel. As part of this effort, the NMK concluded a joint work agreement with Shinsegae Duty Free (DF) in 2022. Now, the iconic media façade on the 10th floor of the Shinsegae Duty Free Main Store in Seoul projects video contents creations by the NMK that are fused with cutting-edge technologies. The video presentation is shown each Saturday afternoon.

The latest in the video series is a production by the Chuncheon National Museum called “Moran, the Peony.” The grandeur and magnificence of the Joseon royal family was elevated by the meaning of the peony, and so the video symbolically portrays Korea’s cultural image as a flower in brilliant full bloom among the numerous cultures of the world. The program debuted on May 20, K-Culture Day, and is now shown between 3:00 PM and 6:30 PM every Saturday.

Cultural Heritage Conservation Science Center Breaks Ground

The NMK is in the process of building the new Cultural Heritage Conservation Science Center, which will provide a scientific approach for managing cultural heritages. in government projects as well as expand support for conservation activities at museums inside and outside Korea. Construction is scheduled for completion in March 2025, and the Center will open in the second half of that year. The 3-story structure with basement level has a total floorspace of 196 m² and will come with a preservation treatment lab equipped to handle materials individually, a 3D contents lab, an analysis & diagnosis lab, and various facilities for cultivating conservation science specialists. A “digital conservation science system” will also be built to run the Center most effectively. System functions will include (1) virtual digital preservation treatment, (2) digital analysis and assessment, and (3) smart telediagnosis.

Conservation Science in Museum

Conservation Science in Museum received high marks in the 2022 academic journal assessment conducted by the National Research Foundation (NRF) of Korea and was qualified as a registered scientific journal. The semiannual publication (May and November) imparts specialized information on conservation science with respect to cultural heritage works, to include museum environments as well as scientific preservation treatment and analysis for cultural heritages. The 29th volume of the magazine, which came out this past May, published nine research papers related to the NMK collection, to include Analysis of the Background Fabric and Coloring of the Paintings of a 60th Wedding Anniversary Ceremony and Conservation Treatment and Scientific Investigation of Letters of Master Bogak from the Goryeo Period.



Korean-language editions of the NMK's academic journals are publicly available via the Museum website at Conversation Science in Museum

103rd Volume of NMK Art Journal

The inaugural issue of the MISULJARYO(NATIONAL MUSEUM OF KOREA ART JOURNAL) came out in August 1960 and became the first publication of its kind to be registered in the Korea Citation Index. In June, the 103rd volume was published of this journal, which has contributed much to the advancement and research vitality within the nation's art history circles for more than six decades. This latest issue features two research papers and one reference piece.

The first paper is entitled “From Famous Official to Close Attendant to the Throne: The Portrait of Heo Mok Recopied in 1794.” The study examines how the project for reproducing the Heo Mok Portrait went beyond the traditional practices when painting portrait replicas and delves into the political significance of King Jeongjo’s management of personal attendants and the concentration of the power in Southerner faction members such as Chae Jegong (1720-99). The second paper, “Formation of Discussions on and Collection of Jeong Seon’s (1676-1759) Works during the Colonial Period,” analyses research on the process of establishing recognition for Jeong Seon and collecting his paintings. The final story is “From the late Samsung Chairman Lee Kun-Hee Collection Donation: Buncheong Vessels and Epitaph Tablets,” which covers the features and details of four sets of buncheong ware vessels and epitaph tablets produced in mid-15th C. Joseon and touches on the relationships among the four sets.

Manuscripts for the MISULJARYO are collected every March and September, while the publication is completed in June and December of each year.

INTRODUCING THE BEST OF NATIONAL MUSEUM GOODS

Here is an introduction to popular items well suited for purchase as gifts or souvenirs for both domestic visitors and foreign travelers. You may find these items offline at the National Museum Shop and online at www.muds.or.kr. These are also available at Incheon International Airport and make ideal gifts or souvenirs for people on their way abroad. They are sold at both (East and West) Korean Traditional Culture Experience Center outlets on Level 3 inside Incheon International Airport Terminal.

A collection of small, colorful figurines of Bodhisattvas in various poses, displayed on a tiered stand.	<p>Pensive Bodhisattva Miniatures (Ver 3) Size 65 x 84 x 155 mm Material polyurethane resin Price KRW 65,000 Set one pensive bodhisattva miniature, for description cards (in Korean, English, Japanese and Chinese) in a box.</p> <p>The pensive bodhisattva figures feature soft curves and gentle smile; the fine details on these miniatures are faithful to the original, and they are available in five different pastel tones, enhancing their pearly sheen.</p>
Three small, cute, stylized Bodhisattva characters in different colors (yellow, orange, and white) sitting on a small wooden stand.	<p>Pensive Bodhisattva Characters (3 Types: Mood Lamp, Keyring, and Smart Tok) This series employs characters developed to present the pensive bodhisattva in a more familiar way.</p> <p>Mood Lamp Size 70 x 80 x 110 mm Materials LED lamp, ABS/ silicon Price KRW 35,000 Package mood lamp, USB 5-pin charger cable Just touch the pensive bodhisattva figure to activate the mood lamp, which illuminates in a series of five different colors. Soft and spongy, they are safe for use in a child's bedroom.</p> <p>Keyring Size 60 x 80 x 100 mm Materials 100% cotton dress; 100% polyester stuffing Price KRW 18,500 The character doll keyring is made with soft, pliable materials. These materials have received the Korean government's KC mark for safety and eco-friendliness, and are safe for people of all ages to use.</p> <p>Smart Tok Size 38 x 60 x 38 mm Materials semitransparent resin Price KRW 18,000 The smart tok is adjustable for three heights and is well suited for use as a mobile phone cradle. For more fun, the color changes mysteriously by the angle to which the smart tok is set.</p>
A red ceramic mug with a blue lid and a white ceramic coaster with a blue design, next to a green box.	<p>Uigwe Mug & Coaster Set Size (mug) D: 80 mm, H: 85 mm, (coaster) 160 x 160 x 12 mm Material ceramic Price KRW 49,000 Set one mug and one coaster in a box The product is designed to graphically reproduce a royal procession scene with palanquin from a <i>uigwe</i> (ceremonial record) illustration. It comes in a set with mug, lid, and coaster for greater utility. It can be heated in a microwave oven or range over and cleaned in a dishwasher.</p>
A set of bookmarks and a booklet featuring various Korean cultural treasures, including a traditional Korean house and a traditional Korean festival.	<p>Bookmark Set Featuring Korean Cultural Treasures Size 240 x 120 x 70 mm bookmark size 35 x 35 mm, 30 x 43 mm Materials stainless steel, gold plating Price KRW 30,000 Set bookmarks & explanatory booklet The set showcases ten famous relics from nine different museums, including the NMK. Descriptions of the relics are written in Korean and English, side by side. The bookmarks feature a gold-plated finish and are stored in an elegant case for enhanced refinement. They are thin and lightweight, and they make great gifts for people overseas.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a gold crown design, next to a white box.	<p>Footed Cups with Gyeongju Gold Crown Design Size D: 60 mm x H: 75 mm / 65 ml Materials ceramics, gold leaf Price KRW 39,000 Set two footed cups, case, and product description booklet These cups have been designed as a modern interpretation of the Silla gold crown and footed dish motif. An embossed gold crown pattern adorns the middle of each cup, while gold is inlaid around the rim and base to accentuate Silla splendor. These goblet-shaped vessels are perfect for serving either wine or tea.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>
A set of two white ceramic cups with a blue floral design, next to a white box.	<p>Sofu Glass Set with True-view Landscape Painting Cup Size 5 x 5cm / 70 ml, Box Size 18.5 x 12.5 cm Material ceramic Price KRW 18,500 Set two cups The illustration decorating these cups is a modern reinterpretation of a painting from the Joseon period Songdo Travelog Album. The scene includes the painter's figure and a boat. The cups come in a box with a written description included.</p>



Inside galleries

Companions on the Eternal Journey

Return of Cheonma

Reading Encoded Baekje Records on Wood

Seeking Solace in a Smile: Stone Seated Bodhisattva from the Hansongsa Temple Site

Features

An Excursion to a Baekje Utopia at the Special Exhibition Masterpieces of the Baekje Kingdom, Tiles with Patterned Designs

People are the Focus of Painters Ranging from Botticelli to Van Gogh

Separate but Inseparable: Mythology and Culture of Ancient Greece and Rome

Kunsthistorisches Museum Vienna: Powered by New Discoveries of Greek and Roman Artifacts and a Wealth of Cultural Inspiration

How the National Museum of Korea Records Times Past

A Stroll in the Green Outside Gardens between Spring and Summer

Buncheong Epitaph Tablets in the Lee Kun-Hee Collection at the National Museum of Korea

New & Noteworthy

Tech-Driven Cultural Heritage Contents Encountered Outside Museum Premises

Cultural Heritage Conservation Science Center Breaks Ground

Conservation Science in Museum

103rd Volume of NMK Art Journal

