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Unit: South Korea, Land of the Morning Calm

Level:

This lesson is intended for second grade students of mixed ability levels in a Social Studies unit.

Lesson:

Extend knowledge about South Korea through counting 1-10 in South Korean and through writing in Hangul

Goal:

The student will gain a better understanding of Asian culture as we study the country of South Korea.

Instructional Objectives:

1. The student will recall previous knowledge of South Korea by using a KWL chart.
2. The student will read and identify new information given by the teacher from computer printouts.
3. The student will analyze the information and choose a number between 1-10 that could apply to the information studied, such as, two might be used to illustrate the number of parts in South Korea.
4. The student will compose one or two sentences about his or her information, construct the South Korean number that matches the number chosen in #3 with a brush and black paint, and write the South Korean pronunciation for the number on a page for our classroom counting book.
5. The student will compare South Korean numbers to American numbers.
6. The student will sign the book page in English and then write the first letter in his or her first and last name in Hangul.

Time:

Objectives 1, 2, and 3 will take forty-five minutes. Objectives 4 and 5 will take forty-five minutes and Objective 6 will take thirty minutes. Sharing will take another thirty minutes.

Strategies:

1. The teacher will lead a discussion allowing the students to demonstrate their previous knowledge of South Korea.
2. The teacher will read the book Count Your Way Through Korea by James Haskins.
3. The teacher will lead a discussion of information included in the book.
4. The teacher will divide the students into groups of two.
5. The teacher will assign each group a computer print out on new South Korean information.
6. The teacher will explain how the information will be used to create a classroom counting book.
7. The teacher will observe as each group designs a page for a new classroom counting book using new information on South Korea.
8. The teacher will use the overhead projector to explain the Hangul language to show the students how to write the first letter of their first and last names.

Closure:

The teacher will allow each group to show its number page for our new South Korean counting book on the overhead projector and share what it learned.

Practice:

Reviewing past knowledge
Discovering new vocabulary
Analyzing text to find new information
Enhancing reading comprehension
Comparing and contrasting numbers and letters of two cultures
Evaluating the necessity to expand our learning to Asian cultures

Evaluation:

Teacher observation
Assessment of the counting book

Materials:

Book: Count Your Way Through Korea by James Haskins (First Avenue Editors, June 1989).

Computer articles

KWL Chart

South Korean number sheet

South Korean counting pages 1-10

South Korean counting book cover

Hangul letters and pronunciation key

Brushes

Black paint

Bookbinder

Construction paper

Markers

Pencils

References:

<http://user.chollian.net/~jis0523/Images/kor-map1.jpg>

<http://www.dongjak.go.lr/pub/tue/tue.jsp?sc=tue02120101>

<http://content.lib.washington.edu/cdm4/item-viewer.php?CISOROOT=ethnomisic&CIS>

<http://en.wikipedia.org/wiki>

Book Cover/Pages by Carol Littlejohn

South Korean Number Sheet by Mrs. Shin

How to Write in Hangul given by Mrs. Cha

http://www.mct.go.kr/hangeul/image/hangul1_1.gif

http://www.Koreanculture.org/06about_Korea/symbols/14nancheong.htm

http://www.hcs.go.kr/english/01intro/museum_31.htm

http://www.Korea.net/kois/magazine/pictorialKoreaView.asp?Html_no=564

http://www.Korea.net/Korea/kor_loca.asp?code=L05

<http://www.international.ucla.edu/eas/statistics/Koreacty.htm>

한글 기본 음절표

vowel											
모음											
자음 consonant	vowel										
	a	ya	er	yeu	o	yo	oo/u	u/yu	eu	ie	
ㄱ g	가	가	거	겨	고	교	구	규	그	기	
ㄴ n	나	냐	너	녀	노	뇨	누	뉴	느	니	
ㄷ d	다	다	더	더	도	도	두	듀	드	디	
ㄹ l	라	랴	러	려	로	료	루	류	르	리	
ㅁ m	마	마	머	며	모	묘	무	뮤	므	미	
ㅂ b	바	바	버	벼	보	보	부	뷰	브	비	
ㅅ s	사	샤	서	셔	소	쇼	수	슈	스	시	
ㅇ ng	아	야	어	여	오	요	우	유	으	이	
ㅈ j/z	자	쟈	저	져	조	조	주	쥬	즈	지	
ㅊ ch	차	챤	처	쳐	초	초	추	츄	츠	치	
ㅋ c/k	카	카	커	켜	코	코	쿠	큐	크	키	
ㅌ t	타	타	터	터	토	토	투	투	트	티	
ㅍ p	파	파	퍼	펴	포	표	푸	퓨	프	피	
ㅎ h	하	하	허	혀	호	효	후	휴	흐	히	

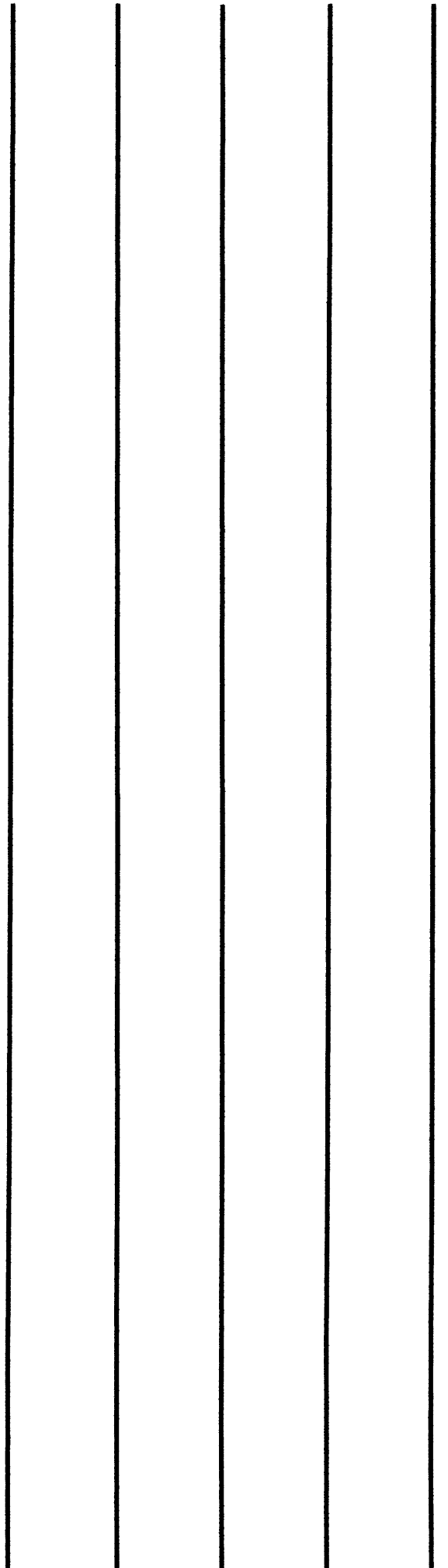
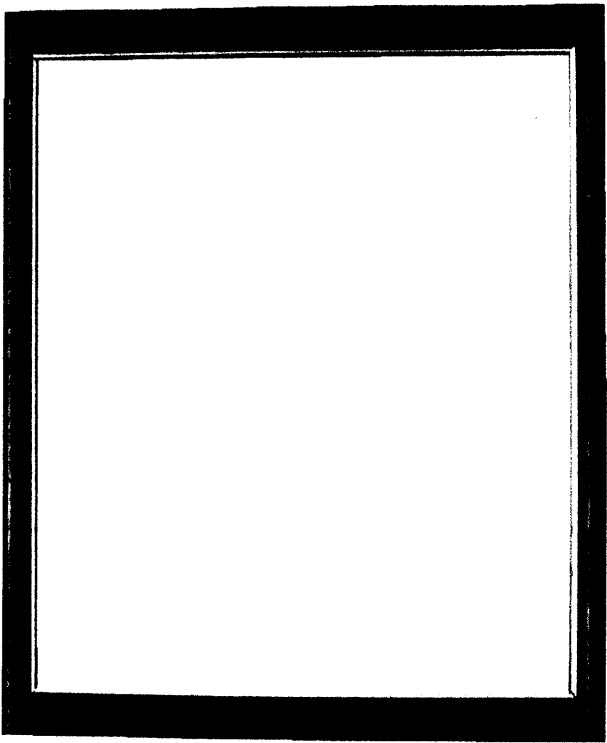
ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ
a	eo	o	u	eu	i	ae	e

ㅙ	ㅛ	ㅝ	ㅠ	ㅞ	ㅟ
ya	yeo	yo	yu	yae	ye

ㅘ	ㅙ	ㅚ	ㅜ	ㅝ	ㅞ	ㅟ
wa	wae	wo	we	oe	wi	ui

한글 (Han Guel)		English
하나 (hana)	1	One
둘 (dull)	2	Two
셋 (set)	3	Three
넷 (net)	4	Four
다섯 (dashut)	5	Five
여섯 (yoshut)	6	Six
일곱 (illgop)	7	Seven
여덟 (yodop)	8	Eight
아홉 (ahop)	9	Nine
열 (youll)	10	Ten





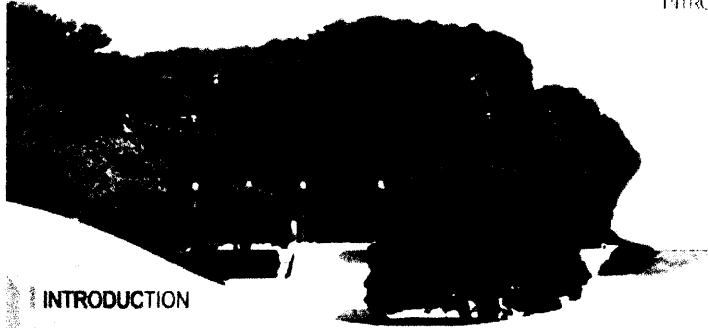
⊕ Hyeonchungsa

INTRODUCTION

YI SUNSIN

YI-WING INFO

ORGAN



Chungmugong Yi Sunsin Hall

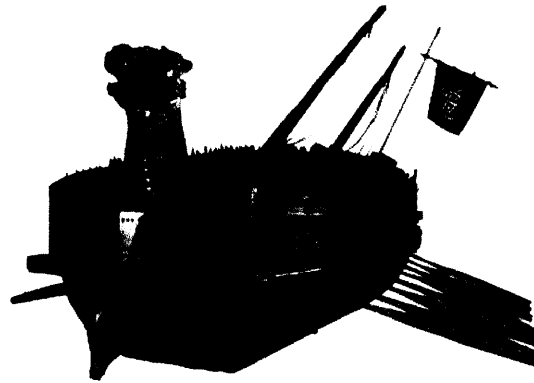
INTRODUCTION

- History
- Preview of Hyeonchungsa
- Remains in our Possession

REMAINS IN OUR POSSESSION

Geobukseon(Turtle Ship)

▶ PRELUSTRE



Geobukseon, invented by Admiral Yi in 1592, is the world's first ironclad ship. It is said that his subordinate commander Na Dae-yong played a major role in building the ship as a dopyeonsu(head carpenter). Geobukseon, which could accommodate a crew of 130 to 150, had two stories inside: some of them can row it with oars and put loads on board in the first; others can fire guns and arrows at the enemy in the second. Its roof was covered with a great number of iron spikes to prevent the enemy from boarding. Sixteen oars and two sails were equipped for good mobility(about 11 knots per hour). There were two main gates, each in the front and the rear, along with four small emergency gates built on the top. Smoke could be emitted for a smoke screen to disorder the enemy from the dragon-shaped front

part(mouth) of the ship.

According to Nannung Ilgi, Geobukseon was first launched on open seas off yeosu in 27 March 1592 and it was on 12 April of the year, the day before Japanese forces invaded Joseon, that it was equipped with cannons such as Jijapo and Hyeonjapo for actual fighting. It played a great role in Admiral Yi's victory by being first deployed in his second campaign in Sacheon, Dangpo and Danghangpo. It was first called Sogyeongbae(a blind ship). Its replica on display at Hyeonchungsa's Memorial Hall was produced on the basis of the size and shape of the Tongjeyeong-and Jeolla Jwasuyeong-version of Geobukseon described on complete works of Admiral Yi published in 1795. The replica, one sixth the original size, was donated by the Dong A Ilbo(a newspaper publishing company) in 1969.

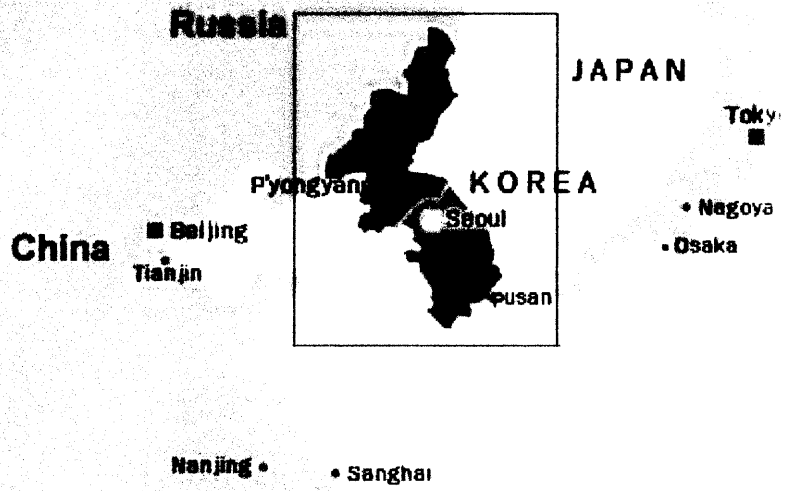
09:00 ~ 18:00
 Every Tues day(closed day)
 3~10month: 09:00 ~ 18:00
 11~2month: 09:00 ~ 17:00
 Ticket : an hour before closing time


Hyeonchungsa Shrine
 Office



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 No. 100, Hyeonchungsa-ro, Gyeongju, Gyeongsang-do, Korea

EAST AND NORTH ASIA



 INFORMATION SEARCH

 MAP

 TOURIST ATTRACTIONS

CULTURAL PROPERTIES

CULTURAL PROPERTIES

RAIN GAUGE & OBSERVATION POST

Notsoejiguui Brass Globe

Danyusemungyeong Copper Mirror

Sayuksinmyo Tombs

Sujuke Jeonggong Sindobi Monument

Calligraphy of Ahn Jung-geun

Yongyangbong Jeejeong Pavilion

Imdang Jeonggong Sindobi Monument

Jegok Jeonggong Sindobi Monument

Jideoksa Bumyoso Tomb

Cheolbuljwasang of Jijangsa

Bronze Age Yongbeom Casting

Rain Gauge & Observation Post

Bitsalmunuitogí Comb-patterned Earthenware

Changbi ahn Clan Sindobi Bumyoso Monument

Lee Jeong Yeong's Tomb

Wanseonggun Lee Gwi-jeong's Tomb

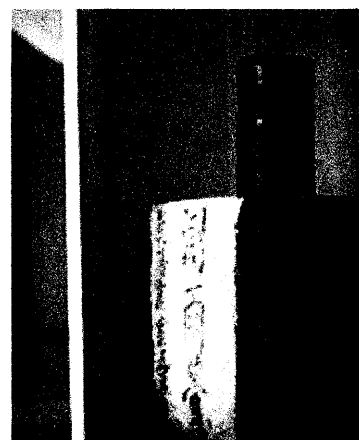
· HOME>Cultural Properties>Rain Gauge & Observation Post


Treasures No. 561, 812

Location: Collection of Korea Meteorological Administration


Cheugugi is a bronze cylinder shaped rain gauge and Cheugudae is a pedestal made of granite on which the Cheugugi stood. This rain gauge was set up in Gamyeong, Gongju-si and was in the custody of the Japanese Weather Center until it was returned to Korea in March of 1971. It is currently in the custody of the Korea Meteorological Administration and is the only remaining rain gauge of its kind. Made of bronze, the gauge may be disassembled into three parts which are connected to three bases when in use. On the middle section is engraved the name "Geumyeong Cheugugi" as well as its height, diameter, weight and production date of 1837. Also, the National Treasure No. 842 Cheugudae was set up in the front yard of Seonhwadang in Gamyeong, Daegu-si, and is one of the four rain gauge pedestals that remain today, and 37X37cm in width, the pedestal has a round hole in the top of 16cm in diameter depth where the rain gauge was placed. 'Cheugudae' is engraved on the front and by date of production, being May of 1770. It was in the custody of Wadayuji, a Japanese, moved it to the front yard of the Korean Observation Post (currently Incheon Weath 1910. In early 1950, it was moved again to the Seoul Weather Post and to the National Meteorological Office where it still remains today. It suffers a few bullet dents from and is considered valuable data due to its precise production date and records that national records.


Tourist Attractions by Areas



Enlarged View 



 Route Map

 Transportation

Subway : Boramae Station

About Korea

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National Symbols

A+

Facts and figures

Facts and figures

Korea and its People

History

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Inter-Korean relations

Korea in the world

Economy

Society

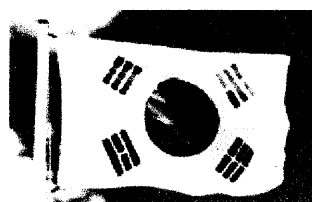
Culture and the Arts

Korean Life

Sports

Tourism

National Flag



The Korean flag is called Taegeukgi. Its design is based on the principles of the yin and yang in Asian philosophy. The center of the flag is divided into two equal parts: the upper red section represents the proactive cosmic force of the yang, and the lower blue section represents the passive cosmic forces of the yin. The two forces embody the principles of continual movement, balance, and harmony that govern the universe. The circle is surrounded by four trigrams, one in each corner. The trigrams symbolize one of the four universal elements: heaven, earth, fire, and water.

National Flower

Koreans have loved the rose of Sharon for centuries. According to records, Koreans have treasured the rose of Sharon as a heavenly flower since ancient times. In fact, the Silla Kingdom called itself Mugunghwa Country. Even the ancient Chinese referred to Korea as "The land of gentlemen where Mugunghwa blooms." Love for the flower was further heightened when Mugunghwa samcheolli hwaryeo gangsan ("Rose of Sharon, thousand miles of beautiful mountain and river land!") was written into the national anthem of the late 19th century. The rose of Sharon has been an important part of the Korean culture for centuries, and that the government adopted it as the national flower after Korea was liberated from colonial rule.



There are more than 100 cultivars of the rose of Sharon indigenous to Korea. They include semi-double, and double types of flowers. Depending on the colors of flower, they are divided into 3 groups, Dansim (flower with red center), Baedal (pure white flower), and Baedal (pure white flower), and on the edges of the petals). The Dansim, single types of flowers, serves as Korea's national flower.

The rose of Sharon blooms from early July through late October. Some 2,000 to 3,000 flowers bloom on a single plant, which is strong enough to survive even when it is transplanted or used for decoration or flower arrangements. Thus, the flower represents the wish for last development and prosperity.

Koreans cherish and care for the national flower as it symbolizes the many glories experienced and the trials and tribulations the people have overcome.

National Anthem



Dancheong

Symbols of Korea

- Hanbok
- Kimchi and Bulgogi
- Hangeul
- Jeryeak
- Masks and Dance
- Taekwondo
- Korean Ginseng
- Bulguksa Temple
- Mt. Seoraksan
- Korean Artists
- Printing Heritage
- Musical Instruments
- Pottery
- Dancheong
- Patterns
- Jangsingu
- Jasu
- Paper Crafts
- Bojagi
- Folk Paintings
- Sesi Customs
- Shamanism
- Rites of Passage
- Ssireum
- Gardens



The use of dancheong in Korea dates back many centuries, and the skillful techniques developed long ago are still preserved today. Dancheong refers to Korean-style decorative coloring used on buildings or other items to convey beauty and majesty, and is done by applying various patterns and paintings in certain areas. Five basic colors are used: red, blue, yellow, black and white.

In addition to its decorative function, dancheong was applied for practical reasons as well. It was used to prolong the life of the building and conceal the crudeness of the quality of the material used, while emphasizing the characteristics and the grade or ranks that the building or object possessed. Dancheong also provided both a sense of conformity to certain traditions and diversity within the tradition. Ordinarily dancheong refers to the



painting of buildings constructed of wood. Coloring of other buildings or objects may be found as well, adding majesty to a stone building, structural statues or artifacts.

Due to the absence of buildings that date from ancient times, the history of Korean dancheong can only be traced via murals in old tombs during the Three Kingdoms period (57 B.C.-A.D. 668). Particularly, in murals of old tombs from the Goguryeo Kingdom (37 B.C.-A.D. 668), there remain diverse colored patterns which show the appearance of dancheong and architectural characteristics of that period. Along with those murals, colored pictures and lacquerwork excavated from tombs also show the elements of dancheong. 조선시대(1392-1910)에는 한국의 단청은 According to historical records of the Three Kingdoms, only nobility with the rank of seonggol (those in the royal family qualified to be king) could use the five colors during the ancient Silla Kingdom (57 B.C.-A.D. 668). Unfortunately, no building decorated with dancheong from that era remains today. Only through evidence from architectural remains excavated in Gyeongju, the capital of the Silla Kingdom, can it be deduced that dancheong during that period was quite delicate and beautiful.



In the Gaoli tujing (Goryeodogyeong, Illustrated Account of Goryeo), written in the 12th century by the Chinese scholar Xu Jing(Seogeung), it is noted that the Goryeo people enjoyed building royal palaces. According to the text, the structure of the places where the king stayed was constructed with round pillars and a square headpiece. The ridge of the roof was colorfully decorated and its configurational structure appeared as if it were about to ascend to the sky. This description suggests the size and majesty of the palace of the Goryeo Dynasty (918-1392), which existed around the 12th century. Xu Jing's book also included a description of the luxurious dancheong work stating that, "the handrail was painted in red and decorated with vine-flowers; the coloring was very strong, yet gorgeous, thereby making the palace stand out among other royal palaces."



Buildings from the Goryeo Dynasty that remain standing today exhibit bright and soft coloring and the dancheong lining shows that the dancheong techniques used during the Three Kingdoms period were further improved during the Goryeo Dynasty.

During the Joseon Dynasty (1392-1910), Korean dancheong work was further developed and diversified. The general characteristics of dancheong during that period were a more expressive style and featured a complex unit pattern and decorative composition, along with more luxurious coloring.

There were a number of different types of dancheong; even in one

UCLA Center for East Asian Studies

South Korea's Largest Cities

This list includes South Korea's cities with populations over one million as of 1995 national estimates.

City	Population (millions)
Seoul	10.78
Busan	3.80
Daegu	2.26
Inchon	2.20
Kwangju	1.24
Daejin	1.18

Source: United Nations Statistics Division website. South Korean cities:
<http://www.un.org/Depts/unsd/demog/410.htm>. These figures are from the 1995 national estimates.

[Click here to see a map of the Korean penninsula.](#)

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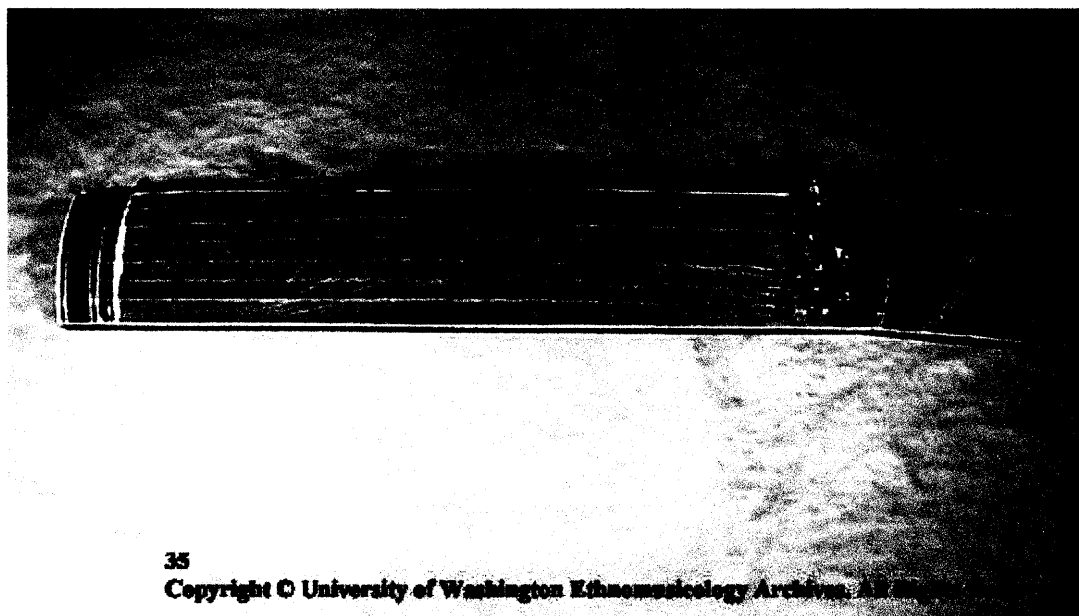
back to results : previous : next



100.0%



Ajaeng



35

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Instrument Title	Ajaeng
Instrument ID	35.00
Instrument Name	Ajaeng
Country/area	Korea; East Asia; Asia
Hornbostel-Sachs No.	312.22-71
Keyword	Tangak; Hyangak; Chongmyo; Shinawi; Shamanism; Zither
Description	<p>A heterochord long half-tube zither with a hollow wooden body and sounded with a resined bow. Approximately 1/5th of the body is at an obtuse angle to the rest of the body. It has flat sides and undersurface of light coarse-grained wood.</p> <p>Seven tight-wound silk strings run parallel along the length of the body, attached at the angled end by thick dark-blue cords. The strings are stretched over seven separate moveable wooden bridges, linked to each other by a thick dark-blue cotton string. The angled end rests on the floor, the long end rests on a collapsible wooden frame of dark-stained color. (The stand is not with the ajaeng.)</p> <p>It is used in court music in tangak, hyangak, and chongmyoak ensemble, as well as in Shinawi instrumental ensemble music originally accompanying shaman rituals. This instrument appears to be in fairly good condition except for two small hairline cracks on the underbelly beside the small soundhole. See doc. card for picture.</p>
Materials	Wood; Silk; Cord; Stain
Dimensions	Total Length: 166 cm (long piece 135 cm; short piece 33 cm) Width: 24 cm.
Accessories	Bow (hairless); stand (neither found 5/98)
Condition	Good; hairline cracks in inlaid strips (not structurally important); crack from upper edge of sound hole to end; filled holes in top surface (plugged & trimmed)
Digital Collection	Ethnomusicology Musical Instrument Archive
Image No.	xac_035b.jpg
Contact Info	For further information contact: Archivist, University of Washington Ethnomusicology Division, School of Music Box 353450, Seattle, WA 98195; (206) 543-0974
Copyright	This Musical Instrument database is intended for educational and instructional use; if you cite or download images or text, please acknowledge the University of Washington

Cheonmachong

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From Wikipedia, the free encyclopedia
(Redirected from Heavenly Horse Tomb)

Cheonmachong, formerly Tomb No.155, is a tumulus located in Gyeongju, South Korea. The tomb was excavated in 1973 and is believed to date probably from the fifth century but perhaps from the sixth century CE. The tomb was for an unknown king of the Silla Kingdom.^[1] The tomb, in typical Silla style, is a wood-lined chamber running east to west and is covered in a mound of boulders and earth.^[2] This kind of tomb is said to follow the pattern of a tomb in Pazryk, Kazakhstan.^[3] The tomb is 47 meters in diameter, 157 meters in circumference, and 12.7 meters in height.

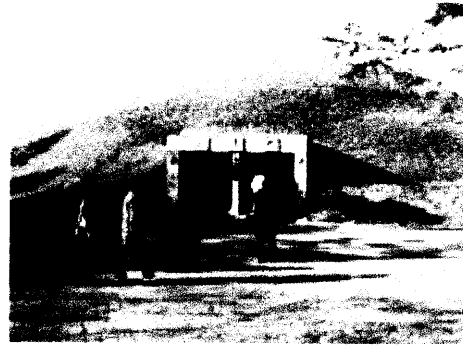
The chamber of the tomb contained a lacquered wooden coffin which had burial goods placed around it.^[1] A total of 11,500 artifacts were recovered from the tomb. The name of the tomb derives from a famous painting of a white horse

which is depicted on a birch bark saddle flap, also referred to as a mud-guard.^[3] The horse, a Korean pegasus, has eight legs and is depicted with wings on its feet. This painting is a rare example of extant Silla painting and indicates a strong influence by the Korean Goguryeo Kingdom.^[4] The burial of horse trappings and the sacrifice of a horse with the king shows the importance of horse culture in Silla society and indicates the central role of the king in shamanism practiced by the people.^[3] The other side of the saddle flaps depict horsemen and the phoenix. The tomb also yielded many other treasures including a gold crown and a gold girdle, both replete with jade comma-shaped beads. These trappings of royalty indicate that a king was buried in the tomb. Additionally, the fact that the girdle in the Heavenly Horse Tomb is similar to a girdle found in the Gold Crown Tomb and the use of the dragon motif in gold plates which matches treasures in the Baekje King Muryeong also indicate a royal king was interred in the tomb.^[3] Besides the crown and girdle, the chamber also held gold bracelets and gold rings for every finger of the buried king.^[2] The tomb also contained a chest full of burial goods which including the aforementioned painted saddle flap, and also iron kettles, pottery, bronze vessels, lacquerware, saddles, and a 98 centimeter long sword.^{[2][4]}

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- 2 Notes
- 3 References
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Cheonmachong



The entrance to the tomb.

Korean name

Hangul 천마총

Hanja 天馬塚

Revised Romanization Cheonmachong

McCune-Reischauer Ch'ŏnmach'ong

Mireuksa

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From Wikipedia, the free encyclopedia

Mireuksa was the largest Buddhist temple in the ancient Korean kingdom of Baekje. The temple established in 602, by the King Mu. Its site was excavated in 1980 in Iksan City in South Korea. The excavation disclosed many hitherto unknown facts about Baekje architecture. The stone pagoda at Mireuksa is one of two extant Baekje pagodas. It is also the largest as well as being among the oldest of all Korean pagodas.

The legend of the creation of Miruke-sa is told in the *Samguk Yusa*. King Mu and his queen were said to have seen a vision of the Maitreya Buddha at a pond on Mount Yonghwasan. The King promptly had the pond drained to establish the Mireuksa temple complex. The nine-storey wooden pagoda that once stood in the center of the complex is said to have been the work of Baekje master craftsman Abiji.

Designated South Korean Historic Site No. 150, Mireuksa has been partially restored and now includes a museum.

Contents

- 1 Layout
 - 1.1 National Treasure No.11
 - 1.2 Treasure No.236
- 2 Preservation and restoration
- 3 Archaeological importance
- 4 See also
- 5 External links

Layout

The complex included a central wooden pagoda flanked by two stone pagodas. A causeway seems to have led to the outer entrance of the walled complex. Mireuksa temple had a unique arrangement of three pagodas erected in a straight line going from east to west, each with a hall to its north. Each pagoda and hall appear to have been surrounded by covered corridors, giving the appearance of three separate temples of a style known as "one Hall-one Pagoda."

The pagoda at the center was found to have been made of wood, while the other two were made of

Mireuksa



A reconstruction of the eastern stone pagoda, known as Dongtap. It is 30 meters in height.

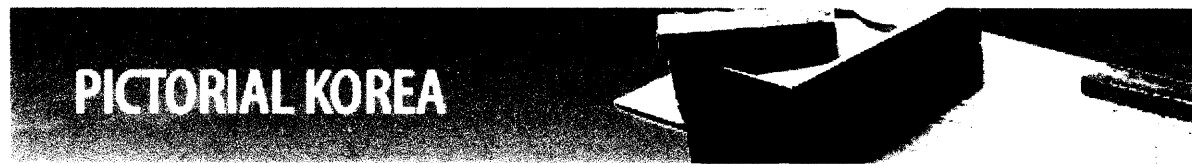
Korean name

Hangul 미륵사

Hanja 彌勒寺

Revised Romanization Mireuksa


McCune-Reischauer Mirŭksa



☰ List


Hwagak

A touch of color and Subtle Symbolism


 Gay, bright colors, dominated by an orange-red background, and lively flower, bird and animal designs make objects decorated with painted horn the most joyful of all Korean handicrafts. In the past, items embellished with painted horn were usually made for the women's quarters, or anch'e, where loud colors and happy, auspicious motifs were the norm. The embellishing of wooden furniture and accessories with back-painted ox horn is called hawgak in Korean. The term is a combination of the Chinese characters hwa, meaning "picture" or "lustrous," and gak, meaning "horn." Hwagak is an extremely laborious and time-consuming technique. First, an ox horn is soaked in warm water to soften it. When the horn is soft enough, it is pressed into flat sheets, peeled into thin layers, cut into square or rectangular panels, and polished to make it transparent.

Designs or pictures are painted with mineral pigments on what would be the back of each panel, with the accents done first and the colors added on top of them. Each panel is glued to the prepared piece, painted side in so that the design shows through.

When the glue is dry, the panels are ground and polished to a brilliant finish, the horn protecting and displaying the painting on the inside.

Different grades of horn produce different effects, with the best quality horn coming from mature bulls. Changes in animal husbandry practices have made it difficult for hwagak craftsman to obtain ox horns of a good size. Today oxen are slaughtered when they are about two years old rather than at the age of five or six, the age at which their horns have grown to a fairly good size. 

Due to the size of the horn sheets, most hwagak items were small, such as needle holders, spools, brush holders, jewel boxes and cosmetic cases. For larger pieces such as chests, horn sheets were placed together like tiles, each sheet painted with an independent picture or pattern. Because of the limited size of ox horns, to decorate even a small box required dozens of horns. Hwagak furniture was thus very expensive and therefore considered a luxury.

 Hwagak appears to be a technique unique to Korea. It is not known when decorating furniture and other objects with painted ox horn began, but it is generally believed that ox horn began to be used as a substitute for tortoise shell, which Koryo (918-1392) artisans used along with mother-of-pearl for inlaying designs in lacquer ware. Some ox horn pieces even have tortoise shell patterns engraved around the edges to give the impression that the panels are tortoise shell. The most frequently used motifs on hwagak furniture come from folk art themes and incorporate auspicious and protective symbols. Most of the symbols derive from Taoism, which thoroughly permeated Korean culture even though it was never institutionalized as a religion in Korea. They mainly consist of birds, fish, animals, plants, inanimate objects, ideograms and mythical creatures such as dragons and phoenixes.

Their symbolism is based on the principle of animism that maintains that every bird, animal, tree, mountain, rock and plant is imbued with a sentient spirit. Ancient Koreans readily accepted the symbols

and imagery of the Chinese religion because of its similarities in belief and practice with their own native religion, shamanism. These included a belief in animism, pantheism, a desire for longevity and immortality, the use of magic elixirs, and ecstatic rituals. Many of the symbols were eventually accepted by Korean Buddhism and Confucianism.

Shipchangsaeng, ten animals, plants and objects symbolizing longevity, is the most frequently encountered motif in hwagak. The ten animals, plants and objects are rocks, mountains, water, clouds, pine trees, the Fungus of Immortality, tortoises, deer, cranes and the sun. The appropriateness of the sun, clouds, water and rocks is pretty apparent, whereas that of the others may not be.

According to Oriental legend, deer and cranes are the companions and messengers of the Taoist Immortal and become immortal themselves. In addition, deer symbolize conjugal bliss when depicted in pairs because they are amorous and mate for life. Cranes, too, are symbolic of a happy marriage, and because the female crane is very protective of its young, are considered a good example for mothers. As sea turtles do live for centuries, the symbolism of the tortoise is less mythical.



The Taoist tortoise is the messenger of the Dragon King who dwells at the bottom of the sea. A tortoise entwined with a snake is one of a set of Taoist guardian spirits called the Animals of the Four Directions. They are the Black Tortoise of the North, the Red Bird of the South, the Blue Dragon of the East, and the White Tiger of the West. The tortoise is also one of the Four Animals of Good Luck; the others are the dragon, phoenix and kylin, a mythical animal with the head of a dragon, the body, legs and hoofs of a deer, the tail of an ox, the scales and color of a dragon, and a horn in the middle of its head.

The tortoise is thus a symbol of long life as well as good luck and protection from evil. The pine tree suggests longevity because it normally lives a long time, is always green and resistant to the elements. The Fungus of Immortality, one of the most popular decorative motifs in the arts and crafts of Korea, is a magic mushroom that grows in the Land of the Immortals and bestows eternal life on those who eat it. The lotus is a major Buddhist symbol analogous with the perfection and purity of Buddha's teachings because it rises pure white or pink from the muck at the bottom of a pond. However, it is not confined to Buddhist ritual objects. It is a frequent decorative motif on secular objects because it was the "clean friend" and most virtuous of flowers" to Confucian literati and, due to its abundance of large seeds, a symbol of fecundity to Taoists who believed a person achieved immortality by siring many sons and grandsons.

Another frequently appearing symbol of fecundity is the pomegranate because its many seeds suggest many offspring. It is also a symbol of wealth and prosperity because it is shaped like a moneybag and the seeds inside look like jewels.

The tiger is the most powerful of the evil-repelling animals in Korean mythology. It is also a messenger of the Mountain Spirit, the most popular deity of shamanism. It is often depicted with a magpie, the messenger of the Village Spirit, which foretells good fortune. The peony, which is considered a harbinger of good fortune, is one of the most popular flower motifs. Called the "queen of flowers" by Koreans, it is a symbol of happiness, wealth, nobility, purity, spring, love, feminine beauty and female sexuality.

What could be more appropriate to brighten a woman's room than a colorful hwagak piece featuring peony blossoms?

☰ List

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