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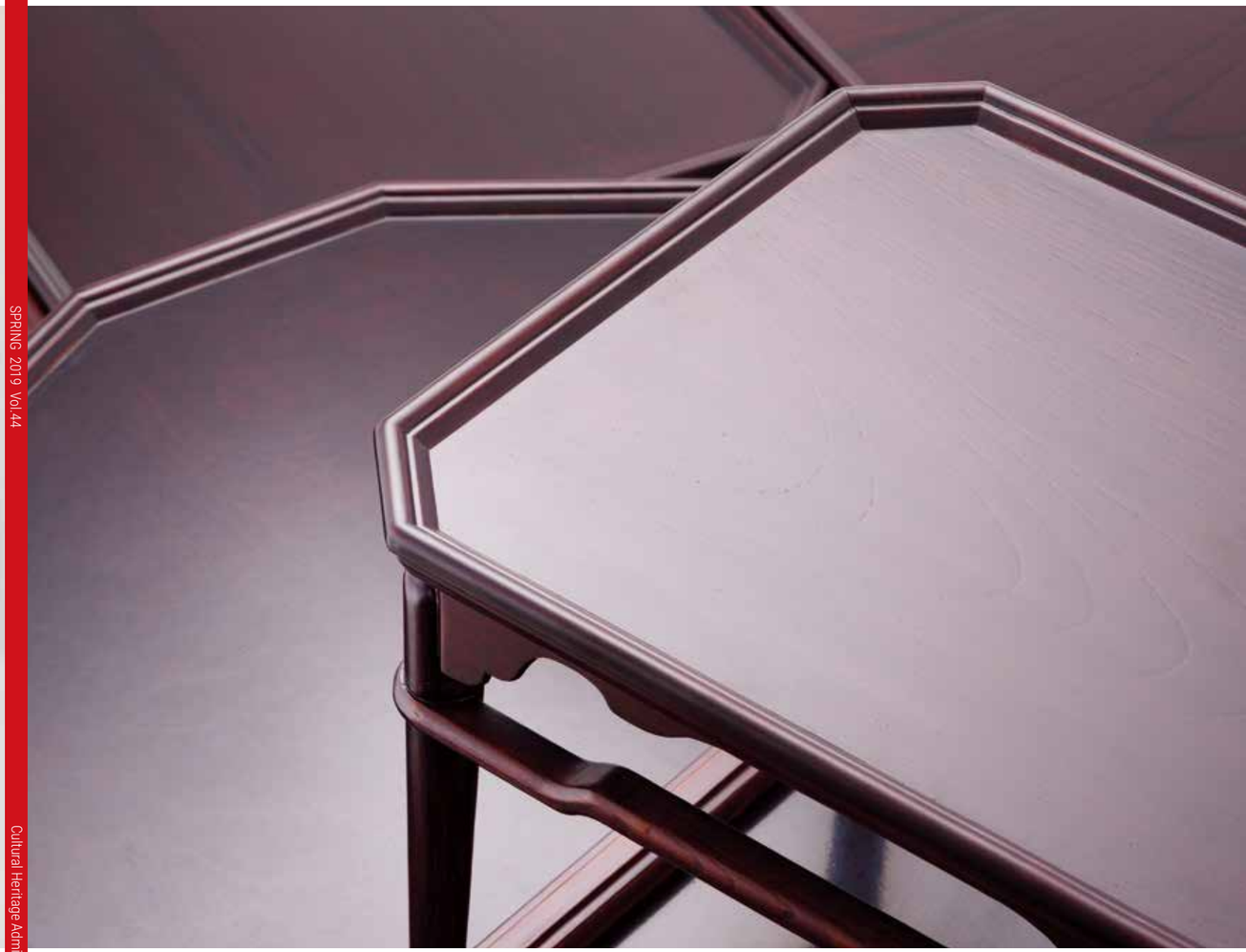

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ON THE COVER

Soban, or "small table," played a central role in the floor-sitting lifestyle of traditional Korean society. Serving multiple functions as a dining table, tray to carry food, study desk, and reception table, *soban* were widely used across the social classes from royalty and aristocrats to ordinary people. Distinctive soban-making traditions associated with particular regions have been transmitted to the present, such as in Naju, Tongyeong, and Haeju.

The front cover features a Naju *soban*, which are characterized by simplicity and durability and therefore particularly well-suited for everyday use. On the back cover is a Digital Soban artwork by Ryu Jong-dae, created by combining 3D printing with the traditional craft of *soban* making.

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The articles featured in this magazine only reflect the contributing authors opinions.

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Moon Jars:
Self-restraint in Porcelain

Text by Kim Hyun-jung,
Jeonju National Museum of Korea

Photos by Koo Bohnchang and
National Museum of Korea

During the Joseon Dynasty (1392–1910), the stateliness of the royal court and the dignity of the literati were expressed in their related artworks, particularly so in white porcelain. The while porcelain produced in the 17th–18th centuries reflects a cultural renaissance in Joseon society. At the time, Joseon was recovering from the social, political, and economic damage of two rounds of foreign invasion, first by the Japanese (1592–8) and then by the Manchu (1636–7). A period of cultural florescence soon followed.

Moon jar; collected at the National Museum of Korea;
Photo by Koo Bohnchang

Moon jar; collected at the National Museum of Korea

White Porcelain as the Embodiment of Confucian Virtues

Joseon adopted Confucianism as its governing philosophy, accentuating particularly the focus on the Confucian virtue of *ye* (*li* in Chinese, or "propriety"). The Analects of Confucius, one of the main Confucian classics, states that propriety is a vehicle for practicing benevolence (*in* in Korean and *ren* in Chinese), while benevolence means restraining oneself and recovering propriety.

For the purpose of maintaining propriety, Confucian scholars in Joseon were required to suppress or moderate any expression of selfish desires or emotions. The Joseon literati supported moral uprightness, pursued simplicity in life, and sought satisfaction in what they already possessed. All of these virtuous qualities prized by Joseon scholars were inherent in the aesthetics of white porcelain.

White porcelain was a technical advancement emerging out of celadon, the previous dominant type of pottery. A highly refined iron-free clay body was shaped into a desired form and fired at temperatures exceeding 1,250 degrees Celsius. It quickly became the pottery of choice for the Joseon court. To ensure a stable supply of royal wares, a government kiln was installed in Gwangju in Gyeonggi-do Province, an area near the capital that offered a favorable environment for porcelain production due to its abundant supply of firewood and quality clay. After the transfer of the site of the royal kilns several times within the Gwangju area seeking better access to firewood, it settled at what is now Bunwon-ri in Gwangju in 1752.

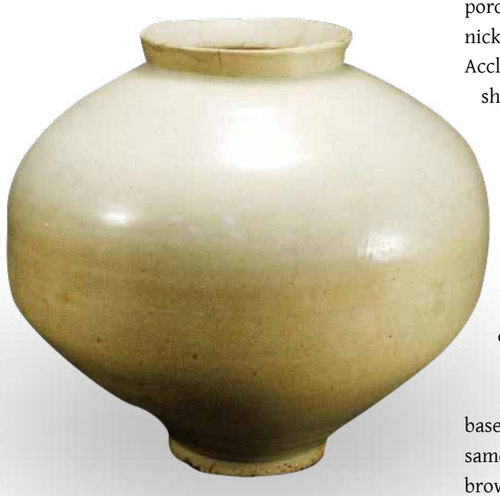
The two rounds of foreign invasions over the late 16th–early 17th century inevitably impacted the production of white porcelain. Its pure white turned more grayish, and blue decoration was replaced with iron when the import of cobalt was

Moon jar; collected at
the National Museum of Korea

disrupted. By the late 17th century, however, stability was being restored and, in turn, porcelain came to recover pure white tones. With white porcelain being produced in abundance for both the royal court and the literati class, the crafting of white porcelain bloomed once again in Joseon. One of the most popular motifs for porcelain among the literati was the “four gentlemen,” specifically referring to the plum tree, orchid, chrysanthemum, and bamboo, all symbols of the dignity and integrity of Confucian scholars.

Moon Jars Displaying the Essence of White Porcelain

Among the many varieties of white porcelain fashioned at the Joseon royal kilns was a type known as “moon jars.” In vogue from the late 17th to the mid-18th centuries, this type of white porcelain with a round body swollen around the middle was nicknamed “moon jars” during the 1950s based on its appearance. Acclaimed as the epitome of Joseon white porcelain, moon jars showcase the virtues of restraint and simplicity through their pure white color and round form. This is a unique quality of Korean moon jars with no clear parallel in the pottery of China or Japan.



Moon jar; collected at
the National Museum of Korea

As its name suggests, white porcelain is characterized by a white surface, either plain or decorated with motifs painted in cobalt, iron, or copper. The white can appear in diverse shades of milky, snowy, grayish, and greenish white.

A whiteness resembling milk is considered the definitive baseline color for moon jars. However, no jar shows the exact same milky tone across its entire surface. Some areas may be brownish from incomplete combustion or oxidization, while others may exhibit colored stains due to penetration by the liquid contained inside. These color variations can blend into the overall whiteness of the surface to create a pleasant visual sensation. They also generate a sensation of warmth across the cold porcelain surface of the jars.

Moon jar; collected at the National Museum of Korea

A Sense of Generosity and Simplicity

The appeal of moon jars is derived from their bounteous form and simple silhouette. Normally reaching as high as 40 centimeters or more, the widest diameter equals the height. Moon jars are broadly round, but do not present a symmetrical globe. This denial of symmetry adds a subtle variation to the stable outline of a moon jar, creating a feeling of naturalness.

It was not a usual practice to leave a ceramic vessel as large as a moon jar undecorated. Their extensive white surface can appear like an empty canvas calling to be filled. However, moon jars forego decoration and retain their pure white surface. This must not have been possible without considerable exercise of restraint of the natural impulse to add decorative patterns to the surface.

The moon shines on all of us, but there are no two people who see the same moon. Likewise, when people observe a moon jar different thoughts and feelings are aroused. The unique beauty embodied in moon jars that was completed through the virtue of self-restraint represents a high point in Joseon aesthetics and provides a continuous source of artistic inspiration for the present.

This text is also available
through the website of the
National Museum of Korea.

Dishes of Wild Greens, a Harbinger of Spring

Text by Monk Sunjae Mayul, President, Korean Food Promotion Institute
Photos by Bulkwang Media

A warm reprieve after enduring the winter cold can be found at the dining table. Dishes made from young wild greens stimulate the senses with their verdant vitality, refreshing aromas, and brisk flavors, announcing the arrival of a long-awaited spring. Spring vegetables from the fields and hills have weathered the harsh winter to deliver robust energy and vigor to those who consume them. Here are a few wild greens and the traditional dishes made from them that can be found at a Korean dining table.

Mugwort Warms the Body in Spring

Dishes balanced by bitterness are ideal for spring days when the respiratory organs are easily weakened and feelings of depression can sink in. Bitter foods have long been believed to counter toxic elements that have been accumulating in the body over the long months of winter. Known for its pleasant aroma, mugwort (*ssuk* in Korean) is a wild bitter green. It can be pressed along with other plants to produce a type of detoxifying juice to cleanse the liver and warm the body. Rich in minerals and vitamins, mugwort contributes to enhancing the immune system and strengthening blood vessels.

Mugwort can be transformed into a wide range of dishes. One simple way to enjoy this healthy herb is in a soup made with soybean paste. Another method is mugwort salad, a traditional remedy for a scratchy throat and cough, a lightly seasoned mix with shredded pear. It offers a great delight to the senses and excellent nutrition to the body. The warming effect of mugwort and the cooling qualities of pear make a perfect combination.

Cilantro, a Stabilizer of Anger

Cilantro (*gosu*) can sometimes be off-putting to those unfamiliar with its strong smell. However, once accustomed to it, people greatly appreciate the plant for its aromatic fragrance. This shows how a good flavor can simply be a matter of habituation. Although widely popular these days, in Korea cilantro used to be a main food ingredient only for monks and was mostly grown around Buddhist temples. There is a saying in the Buddhist community, "A big cilantro fan makes a good monk."

Cilantro is considered a plant with cold qualities and therefore effective for reducing heat and awakening the brain. The Chinese medical volume *Compendium of Materia Medica* (*Boncho gangmok* in Korean and *Bencao gangmu* in Chinese) states, "Cilantro can be planted anywhere. Its seeds are put in the ground in August. The first stems are soft and the leaves are round. The roots are tender and white. The plants are harvested in winter and then again in spring. It can be combined with other spices and made into kimchi. In the Taoist tradition, it is regarded as one of the five most stimulating vegetables."

With its pungent aroma, cilantro can be best enjoyed as a seasoning alongside chili pepper powder, sesame oil, and sesame salt. Shredded radish can be added as well. It can also be used as an ingredient in making a marinade for noodles. Older plants showing signs of flowering can be sliced and used in kimchi, improving its preservation period.

Mugwort (*ssuk*)
Mugwort salad

Cilantro (*gosu*)
Grilled acorn starch jelly in a cilantro marinade

Daylily (*wonchiri*)
Bibimbap, or "mixed rice," made with seasoned daylily and other vegetables

> *Bibimbap* is offered at Buddhist temples on Buddha's Birthday, the eighth day of the fourth lunar month, as a presentation of the strong Buddhist desire for harmony.

Harmonious Daylilies

When spring arrives, people in Buddhist temples collect wild greens from the surrounding fields and mountains and serve them in rice or season them to create vegetable dishes. Some are pickled to help sustain the temple year-round. Among dishes, a diverse range of seasoned or marinated vegetables can be placed on rice to make bibimbap, or "mixed rice." Daylily (*wonchuri*) is a popular ingredient for this. *Bibimbap* is offered at Buddhist temples on Buddha's Birthday, the eighth day of the fourth lunar month, as a presentation of the strong Buddhist desire for harmony.

Daylily is also called *mangucho*, or "a plant that drives away worries." The renowned Chinese poet Bai Juyi also referred to daylily as a plant with no need to worry, since its flowers bloom in the morning and close within just one day. Like the daylily blossoms that disappear overnight, spring days will not last. However, the wild vegetables of spring can leave an enduring healthy effect on the body.

Butterbur (*meowi*)
Seasoned butterbur with crumbled tofu

Shepherd's purse (*naengi*)
Dumpling soup with shepherd's purse and summer squash

The Vitality of Butterbur

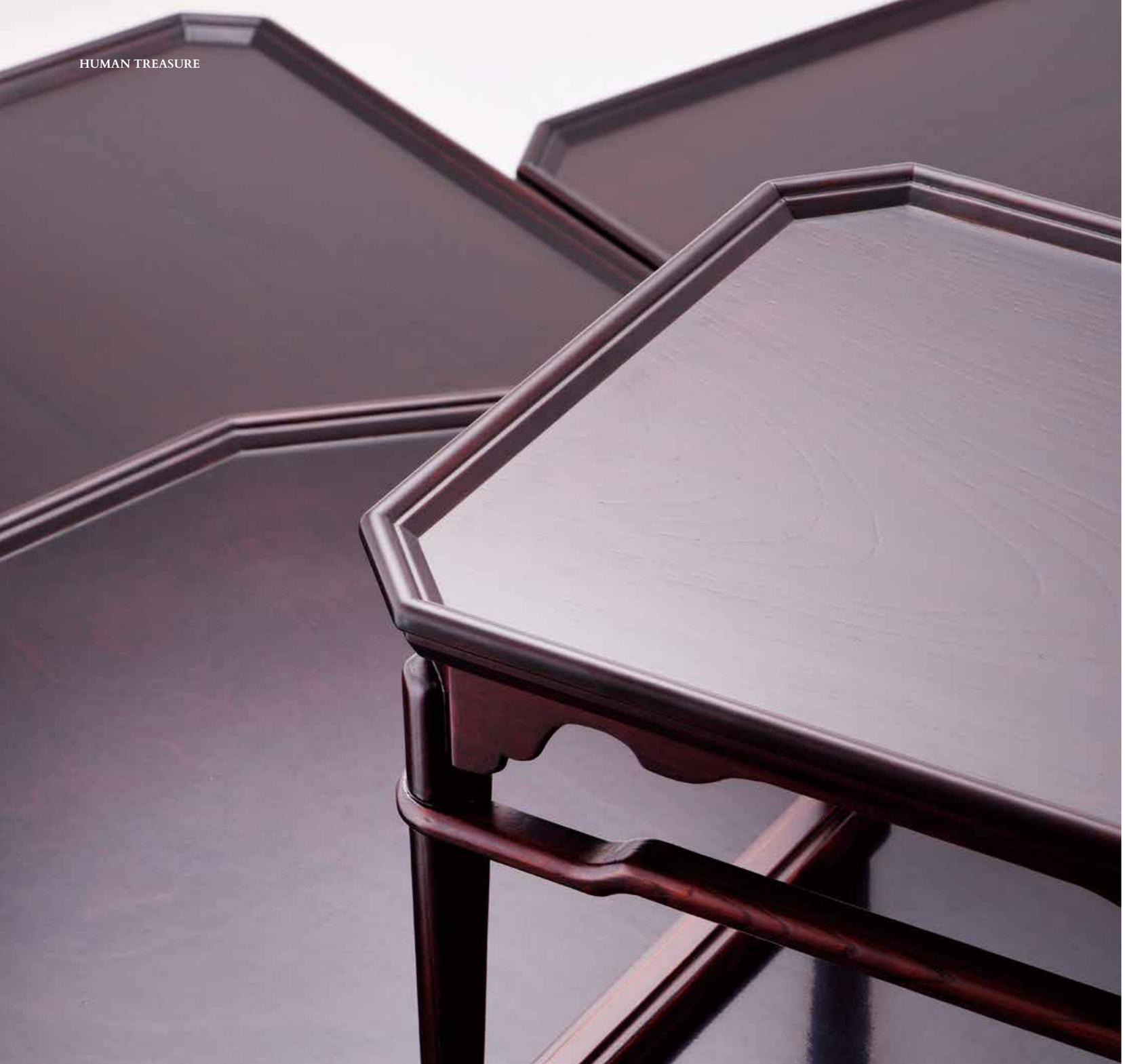
Butterbur (*meowi*) applies its robust energy to survival and growth. It grows well even under shade or in wet conditions, and a single plant can quickly become a large colony. For this reason, butterbur is planted for erosion control on embankments around fields, in hilly areas, or along sloping roads. Butterbur is among the bitter greens of spring. Such bitter vegetables need to be chewed longer than other foods to extract the most from their healthy substances. When chewed carefully, butterbur can exude a tinge of sweetness and freshness as well.

Butterbur blooms in early spring before sprouting leaves. Therefore, its flowers have been known as *gwandonghwa*, or "blossoms that break through winter." These flowers are added to a soybean paste soup or deep fried. The sprouts are made into a salad. Young leaves are best when eaten raw. Mature leaves can be blanched or simmered and marinated with diverse seasonings or mixed with crumbled tofu. After summer, thick butterbur stems are boiled to make stew or stir-fried dishes.

Shepherd's Purse a Spring Equivalent of Ginseng

To maximize the healthy effect of wild greens, knowledge of which parts should be consumed is very important. Some plants are nutritious as young shoots, but other sprouts are simply weeds and devoid of food quality. The leaves should be eaten in some cases, while it is stems and roots of others. When enjoying wild greens, the choice of when and what to eat may improve or erode the health effect.

The health effect of shepherd's purse (*naengi*) is often equated with ginseng. There is nothing to discard with this herb: from the shoots to the adult phase and from the roots to the leaves, everything is useful. Shepherd's purse can be added to a diverse range of dishes. It can be boiled into soups, marinated with various seasonings, deep fried, or brewed into a tea. Young sprouts picked early in the spring are used to make salads and soups or are deep fried. In April and May, the flowers can be used as a decorative element in a dish. The long stems are dried, powdered, and tossed into noodle dough or marinades. To fully feature its distinct flavor, uncooked shepherd's purse can be seasoned with diverse spices in a salad.



Soban, a Traditional Dining Table for the Future

Interview with
Master Kim Chun-sik and the artist Ryu Jong-dae

Text by Choi Min-young, editor
Photos by Seo Heun-kang, Ryu Jong-dae and Jung Meen-young

A *soban* is a portable table sized to fit a single person. Something like a cross between a table and a tray, a *soban* was a must in every household during the Joseon era (1392–1910). The rigorous separation of men from women and old from young in the deeply Confucian society of the time demanded dining individually at a personal table. The traditional custom of sitting on the floor while meals were delivered from the kitchen to individual rooms required portable tables that could easily be carried by one person. Table manners and living conditions may have changed since then, but *soban* have maintained their place in everyday Korean life. A discussion of *soban* by Master Kim Chun-sik and the artist Ryu Jong-dae is presented here.

Master Kim Chun-sik has restored the Naju *soban* tradition after years of dedication. Photo by Seo Heun-kang

Soban as an Underpinning of Traditional Culture

Among the surviving regional *soban*-making traditions are three distinctive styles, respectively based in Naju in Jeollanam-do Province, Tongyeong in Gyeongsangnam-do Province, and Haeju in Hwanghae-do Province (in North Korea). While *soban* tray tables from Tongyeong and Haeju are distinguished by splendid mother-of-pearl decoration and flamboyant carvings, versions from Naju are defined by their simplicity according to Master Kim.

"Naju tray tables are unadorned. The wood grain showing through the lacquer coating creates a natural feel. They appear simple and plain, but are both delicate and sturdy in structure. Tray tables made from ginkgo wood are traditionally considered the best since they are lightweight and easy to carry but less vulnerable to warping. With their minimalist decoration and carving, Naju *soban* are easy to clean, which is a key quality for an everyday object."

Less decoration does not mean they are easy to make. Crafting a Naju *soban* involves a long and intricate process. First, the tabletop is joined to a separately fashioned rim. Making independent edges and attaching them to the tabletop rather than carving out a hollow to leave a rim is a unique feature of Naju tray tables, which cannot be completed without such masterful joining. Next, a decorative apron is crafted as a connector between the tabletop and legs. Legs can come in various widths and lengths depending on the overall size of the intended *soban*. The four legs are tightly fastened to the apron and linked in pairs by a horizontal foot at the base. After this, the four legs are connected in the middle by a box stretcher. The wooden frame is finally coated with lacquer to complete a classic Naju *soban*.

"The most complicated step of all is the crafting of the tabletop. Since each corner of the rectangular tabletop is cut away, it actually has eight sides. Cutting the corners, making groves for joining the edges, and the final jointing process are all decided based on my experience and, really, my gut instinct. There is no rulebook for this, and it cannot be easily copied."

> "Table manners and living conditions may have changed since then, but *soban* have maintained their place in everyday Korean life.

Unlike other local *soban* traditions, the rim of a Naju table is separately crafted and joined to the tabletop. This process requires mastery of the craft.
Photo by Seo Heun-kang

Tray tables were an essential part of the floor-sitting lifestyle traditional to Korean society. People ate food, drank wine, sipped tea, read books, and held conversations over *soban* tray tables while seated on the floor. The *soban* is an important cultural object that underpinned traditional Korean culture.

"A tray table was also a space where home education could take place. A grandfather and grandson would share a dining table, and the grandfather would naturally transmit his code of ethics and morality over meals. For example, the younger person was not supposed to start eating before the grandfather, and could not touch any shared dish before the grandfather had tasted it. It was not all one-sided, though. The grandfather would always start with the dish his grandson liked the most so that he could enjoy it freely. It was a show of unwavering love toward the grandson even while teaching him."

Soban, or "small tables," from Naju are characterized by an aesthetic of simplicity. Photo by Seo Heun-kang

In the strict hierarchical society of Joseon, all were equal in their use of *soban* tray tables. Royalty, aristocrats, and commoners alike ate their meals at a *soban*, and even beggars were provided food on a *soban*. The *soban* was a device to maintain at least a minimum level of dignify during meals and allowed an expression of human respect regardless of social status.

Kim Chun-sik, a Man of Unwavering Perseverance

Master Kim Chun-sik is the driving force behind the revival of the Naju *soban* tradition. While mending old dining tables for a living, Kim became expert in the sculptural details of Naju tray tables. He spared no effort in seeking out and meeting reclusive *soban* artisans in order to restore the authentic form of Naju *soban*.

"I worked repairing dining tables for 20 years. I really wanted to craft a good Naju *soban*, but there were few records for reference. I couldn't just peek into other houses to find traditional tray tables either. I was left with no other option. I started working in repair and just waited for traditional Naju *soban* to come to me. Many of them actually did. I learned a lot as I was mending those tray tables, and I also honed my skills under the guidance of master *soban* makers. Finally, in 1977, I held an exhibition of tray tables I had crafted with traditional Naju forms and methods. It sparked a great deal of interest among the media and academia. I believe it was perseverance that led to this achievement."

Kim Chun-sik was recognized as a master of *soban* making at the local level in 1986 by the government of Jeollanam-do Province and at the national level in 2014. He has devoted his life to restoring the Naju *soban* tradition and intends to spend the rest of his day dedicated to further exploring this local tradition. He is fully committed to following this tradition to the end.

"Traditional Korean culture is incomplete without appropriate etiquette. *Soban* are a part of this. It is my calling to keep studying the Naju *soban* tradition and pass it down to future generations."

Modern lifestyles in Korea don't revolve around the floor as they once did, and household item and furniture have shifted their form to accommodate these transformations. However, the *soban* stubbornly maintains both its form and function. Furthermore, it has been adopted in modern art. One of the modern artists working with *soban* is Ryu Jong-dae. His Digital Soban series beautifully combines state-of-the art technology with traditional *soban*, providing an additional artistic alternative for the efforts to preserve tradition in our rapidly-changing modern society.

Digital Soban, a New Future for Traditional Tray Tables

The artist Ryu Jong-dae creates "art furniture." He is trying to bring modern art deeper into people's lives so that they can feel more familiar with the seemingly abstract concepts of modern art. Digital Soban are the definitive showcase for his artistic world. Digital Soban artworks are traditional tray tables built using 3D printing, provoking a simultaneous sense of familiarity and curiosity in the minds of viewers.

"I first got my inspiration from rows of overlapping tiles on the roof of a building at Gyeongbokgung Palace. I thought it would be interesting to build the leg section of a *soban* using a layered roof tile motif. I made the leg portions of tray tables with a 3D printer and joined them with an oil- or lacquer-coated wooden tabletop."

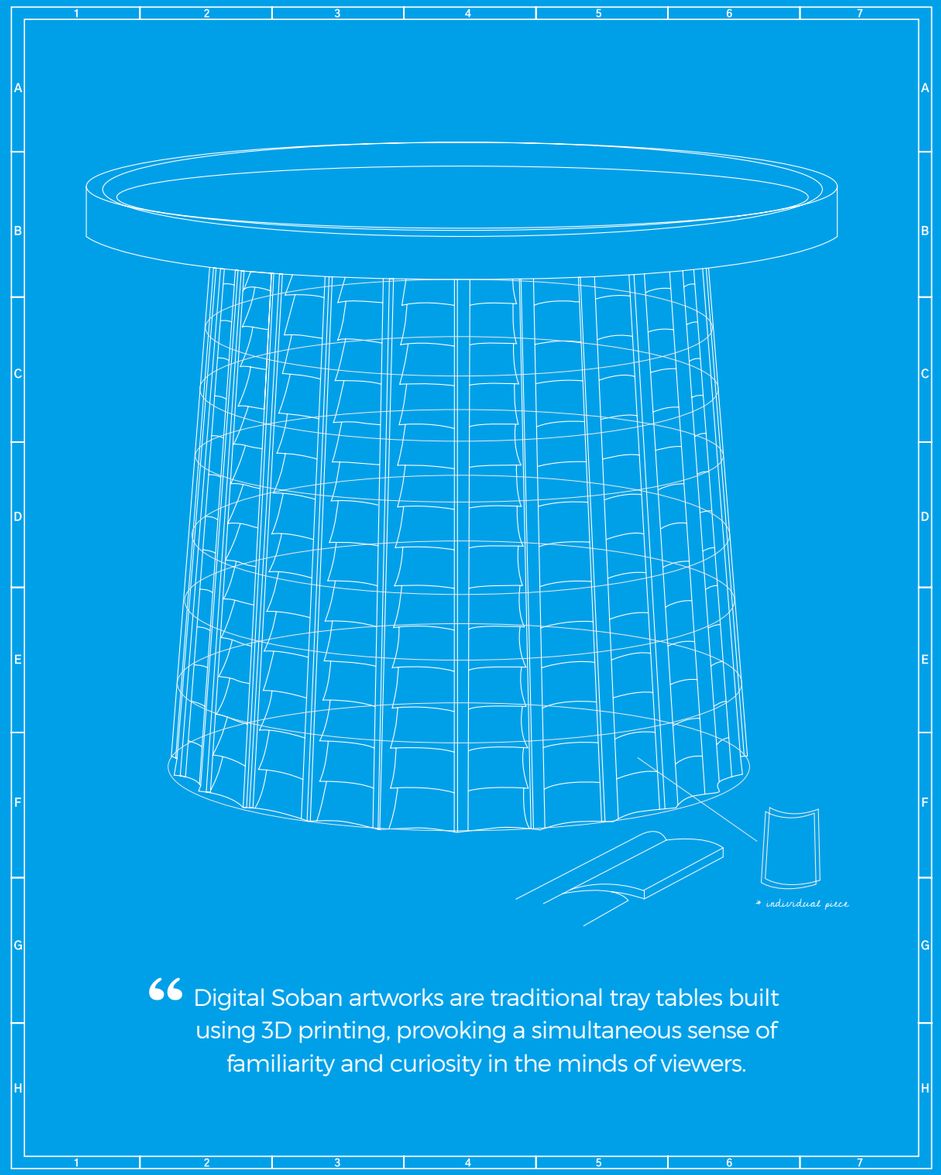
The artist Ryu Jong-dae suggests combining modern technology with traditional craft to preserve traditional Korean culture. Photo by Jung Meen-young

3D printing is a technology for creating three-dimensional objects in layers. It uses thermosetting materials like plastic. The technology is used in industry to produce prototypes or delicate parts for a ship or airplane. Ryu became aware of the artistic potential of the new technology while using it for designing yachts, and he soon found a way to link 3D printing with traditional crafts.

"When you have a design in mind, you have to sketch it out on paper and then convert it into a digital model. Next, you code it in a language that the computer can recognize. This process is critical, but tricky. Since each 3D printer has a different algorithm, experience and knowhow become very important at this stage."

None of this is easy. The slightest error in measurements or numbers at an early stage can disrupt the whole process, and all the steps have to be repeated with more exact calculations. A great deal of time and energy are required for 3D printing. What drives Ryu to keep repeating this exhausting process is his sense of commitment as an artist. He strongly believes in the role of artists in taking untested roads and suggesting new culture and technologies to the public.

"The materials of choice for me in 3D printing are environmentally friendly options that can naturally decompose, like poly lactic acid from corn starch. I am trying to introduce a new culture and new



“Digital Soban artworks are traditional tray tables built using 3D printing, provoking a simultaneous sense of familiarity and curiosity in the minds of viewers.

Digital Soban artworks are produced with a 3D printer using environmentally friendly materials. Precision is critical to the production of Digital Soban. One small error means the entire process must be repeated. It takes about one month to complete a single Digital Soban.
Graphic design by Lee Chung-jae

Digital Soban artworks are produced with a 3D printer using environmentally friendly materials.

technology to the public so I think it would undermine my message if I used conventional plastic. Poly lactic acid produces different colors and textures depending on the combination of paints and the temperature of the printing machine. A traditional feel can be added to the surface by coating the object with lacquer.”

Ryu Jong-dae at the Forefront of Digital Heritage Transmission

Why did Ryu choose *soban* as an artistic motif among the many kinds of traditional crafts? A few years ago, he started to think deeply about the long-standing presence of *soban* tray tables in everyday life while he was involved in setting up an exhibition on wooden crafts from the Korean Empire period (1897–1910).

“It [the Korean Empire] was a transitional period. Traditional Korean society was starting to adopt Western products and ideas. Clothes, kitchenware, and household goods underwent a gradual transformation process, but furniture such as beds, sofas, and dining tables were replaced overnight. Among the Western furniture remained one traditional Korean element, however: *soban*. The *soban* mingled well aesthetically with Western furniture, and it continued to play a role in everyday life as an object over which people ate, read, and talked.”

At an individual exhibition held in 2018, the artist Ryu Jong-dae displayed the process of a Digital *Soban* being created on a 3D printer. Visitors could experience the encounter between 3D printing and traditional craft first-hand. The title of this exhibition was *Digital Heritage*.

“Our heritage is composed of a material legacy from the past. I also think our social relationships, like those with parents, grandparents, and neighbors, are part of our heritage. The relationship between 3D printing and traditional craft that we are creating today is no different. I want to suggest a novel relationship between a new technology and an everyday object and prove that the product of this new encounter can play an actual role in people’s lives today.”

Tools have played a crucial role in sustaining and developing society throughout human history. Ryu thinks that one of the primary tools for contemporary society is 3D printing, and his job is to apply this tool to traditional craft and transmit the traditions of the past to the future. He hopes that just as *soban* have connected the past with the present, his Digital *Soban* will bridge the present and the future.

Traditional Korean Trade at *Oiljang*

Text by Lee Gyeong-deok, PhD in Cultural Anthropology
Photos by Park Jae-yeong, professional photographer

While markets are a universal feature wherever people gather, one peculiar form of market has long been common in Korea. *Oiljang*, literally "five-day market," refers to a regular gathering of merchants and customers taking place at five-day intervals. Different *oiljang* meet respectively on the days of the month ending in 1 and 6, 2 and 7, 3 and 8, 4 and 9, or 5 and 0. One *oiljang*, for example, would be held on the 1st, 6th, 11th, 16th, 21st, 26th, and 31st days of a given month. *Oiljang* traditionally served as local concentrations of goods where commerce could take place and information be exchanged among locals and between different regions. Such five-day markets were considered the best sites to secure regional specialties, and travelling salesmen known as *bobusang* crisscrossed the country visiting *oiljang* to buy local products in one location and sell them in others. With today's modern distributions systems, *oiljang* markets are not as necessary a trading platform as in the past. However, there remain some thriving examples across the country that still serve as a showcase of local charms. Selected markets that reflect their region's *oiljang* culture are presented below.

Gangwon Region
Uhaha Korean Beef Market in Hoengseong

Dates: 1st, 6th, 11th, 16th, 21st, and 26th days of every month
Specialties: Potato, corn, Korean beef
Address: 4-2 Samil-ro, Hoengseong-eup, Hoengseong-gun, Gangwon-do

Gyeonggi Region
Moran Folk Market in Seongnam

Dates: 4th, 9th, 14th, 19th, 24th, and 29th days of every month
Specialties: Clothing, household goods
Address: 79 Dunchon-daero, Jungwon-gu, Seongnam-si, Gyeonggi-do

Gyeongsang Region
Andong Old Market

Dates: 2nd, 7th, 12th, 17th, 22nd, and 27th days of every month
Specialties: Salted mackerel, braised chicken
Address: 184-4 Seobu-dong, Andong, Gyeongsangbuk-do

Chungcheong Region
Cave Saeujeot Market in Gwangcheon

Dates: 4th, 9th, 14th, 19th, 24th, and 29th days of every month
Specialties: Salted shrimp fermented in underground tunnels
Address: 8-20, 285 gil Gwangcheon-ro, Gwangcheon-eup, Hongseong-gun, Chungcheongnam-do

Jeolla Region
Changpyeong Market in Damyang

Dates: 5th, 10th, 15th, 20th, 25th, and 30th days of every month
Specialties: Bamboo crafts
Address: 14-25 Sagil-dong, Changpyeong-myeon, Damyang-gun, Jeollanam-do

Jeju
Five-day Folk Market in Jeju

Dates: 2nd, 7th, 12th, 17th, 22nd, and 27th days of every month
Specialties: *Hallabong* (a variety of mandarin orange), black pig
Address: 26 Oiljangseo-gil, Jeju, Jeju-do

This text is derived from *The Encyclopedia of Korean Markets*, an online dictionary co-produced by the internet content service company Naver, the Small Enterprise and Market Service, and the publishing company Guardianbooks.

Gyeonggi Region

Moran Folk Market in Seongnam

Dates: 4th, 9th, 14th, 19th, 24th, and 29th days of every month
Specialties: Clothing, household goods
Address: 79 Dunchon-daero, Jungwon-gu, Seongnam-si, Gyeonggi-do

The Moran Folk Market is located in Seongnam in Gyeonggi-do Province, an extension of the Seoul metropolitan area. Compared with other five-day markets dating back to the Joseon era or even earlier, this *oiljang* developed much later in the 1950s–60s. Refugees from the north fleeing the Korean War in 1950 began to settle in Seongnam, and the urban redevelopment of Seoul in the post-war period drove people into this area and other surrounding districts. With people crowding in, local markets soon followed, including the Moran Folk Market. Up to the 1970s the market mainly served outside buyers who came for local agricultural produce and firewood. With the drastic expansion in the urban space in Seongnam, however, the Moran Folk Market became a trading space for local residents specializing in clothes and a wide range of household goods. In contrast to the general decline in the popularity of *oiljang*, the market has been expanding steadily with a growing number of vendors and consumers coming together every five days. Traditional performances and a colorful array of street food add to the pleasures of shopping at the Moran Folk Market.

The Uhaha Korean Beef Market is located along the route from Seoul into the Gangwon region, traditionally attracting a great volume of human and commercial traffic. It has been nicknamed "the largest market outside the East Gate of the city wall." Today, it is positioned at the crossroads of two highways and continues to draw a regular flow of attendees. In the shadows of the Taebaeksan range of mountains, Hoengseong has traditionally been popular for the production of field crops such as potatoes and corn. The rich forest environment is also favorable for raising cattle, giving rise to an active trade in beef. This explains the inclusion of the phrase "Korean beef" in the name of this *oiljang* in Hoengseong. The other component in the name, "Uhaha," is an onomatopoeic sound associated with loud laugher, delivering a strong desire for happiness. Alongside local specialties, the Uhaha Korean Beef Market currently offers a youth-focused flea market as a gathering place for young merchants and customers. Anheung-style steamed buns with a red bean paste filling (*anheung jjinppang*) and millet pancakes (*susu bukkumi*) are popular here as well.

Gangwon Region

Uhaha Korean Beef Market in Hoengseong

Dates: 1st, 6th, 11th, 16th, 21st, and 26th days of every month
Specialties: Potato, corn, Korean beef
Address: 4-2 Samil-ro, Hoengseong-eup, Hoengseong-gun, Gangwon-do

Chungcheong Region

Cave Saeujeot Market in Gwangcheon

Dates: 4th, 9th, 14th, 19th, 24th, and 29th days of every month
Specialties: Salted shrimp fermented in underground tunnels
Address: 8-20, 285 gil Gwangcheon-ro, Gwangcheon-eup, Hongseong-gun, Chungcheongnam-do

Gwangcheon is renowned for its *saeujeot* (fermented salted shrimp), a popular seasoning essential to the making of kimchi and other dishes. With both a local fishery and salt production, Gwangcheon was traditionally a center for *saeujeot*, but the development of a novel fermentation technique taking advantage of nearby abandoned mines has made it even more popular. Underground tunnels with a constant temperature provide an optimum environment for the fermentation of shrimp. There remain vendors selling crops, earthenware, and salt, but it is predominantly a trade center for *saeujeot* today. When the season for making kimchi draws near, the Cave Saeujeot Market in Gwangcheon becomes packed with customers from across the country. A Cave Saeujeot Festival is held every October and the underground tunnels are opened to allow visitors to observe the fermentation process. The market offers a rich supply of prawns in autumn, and the wide stretches of nearby wetlands produce a range of clams in winter.

Jeolla Region

Changpyeong Market in Damyang

Dates: 5th, 10th, 15th, 20th, 25th, and 30th days of every month
Specialties: Bamboo crafts
Address: 14-25 Sagil-dong, Changpyeong-myeon, Damyang-gun, Jeollanam-do

This is a traditional market located in the Changpyeong area of Damyang, a region famous for its rich bamboo forests. Jungnogwon, a local bamboo garden, accounts for a whopping 25 percent of the nation's bamboo forests. This explains how the Changpyeong Market came to specialize in bamboo crafts. Trade in bamboo products, which once attracted buyers from as far as China, faced a near-fatal downturn with the emergence of popular plastic products. However, growing public interest in environmentally-friendly products and traditional crafting has turned things around and people are heading back to the Gwangcheon Market once again. The area gains its greatest vitality in May during the Damyang Bamboo Festival. In tune with the traditional architecture of Damyang, home to a number of well-preserved *hanok* (traditional Korean houses), the Changpyeong Market is also rendered in *hanok* style. Korean cookies (*hangwa*), rice taffy (*ssal yeot*), and grilled meat patties (*tteok galbi*) delight visitors as they stroll the market.

Gyeongsang Region

Andong Old Market

Dates: 2nd, 7th, 12th, 17th, 22nd, and 27th days of every month
Specialties: Salted mackerel, braised chicken
Address: 184-4 Seobu-dong, Andong, Gyeongsangbuk-do

Andong is an historical region that includes Hahoe Village, a well-preserved traditional Korean community inscribed on the UNESCO World Heritage List. Andong Old Market, the most time-honored market in the area, traces its history back to the late-Joseon Andongjang Market. As a prominent Confucian center, Andong experienced a high demand for ritual foods for use in ancestral rites. Located well inland along a tributary of the Nakdonggang River, Andong had a good supply of general goods but lacked provisions for the seafood dishes required on a Confucian ritual table, including octopus, shark, and croaker. In response, salting techniques developed early on in this area, and the geographically unlikely product of salted mackerel was established as the foremost local specialty. Another food that is closely associated with Andong is braised chicken, or *jjimdak*. One street in the Andong Old Market is fully lined with restaurants specializing in this dish. On the occasion of its selection as a Culture and Tourism Market in 2013 by the Ministry of Culture, Sports and Tourism, the Andong Old Market added multi-cultural food stalls to its existing traditional mix of merchandise, offering a special market experience combining Korean traditions with foreign cultural elements.

Jeju

Five-day Folk Market in Jeju

Dates: 2nd, 7th, 12th, 17th, 22nd, and 27th days of every month
Specialties: *Hallabong* (a variety of mandarin orange), black pig
Address: 26 Oiljangseo-gil, Jeju, Jeju-do

Markets seem to form naturally anywhere people cluster. However, in spite of its large population and active production of goods, traditional markets did not develop on the island of Jeju. This is perhaps due to its traditionally self-sufficient lifestyle drawing on farming, animal husbandry, and fishing. Markets only started to emerge after 1906 when institutional efforts were exerted to create markets on the island to improve the distribution of goods and boost the economy. As Jeju started to evolve into a popular tourist attraction with the development of transportation, local markets attained vitality as well. The Five-day Folk Market in Jeju presents seafood, fruit, and persimmon-dyed clothing and bedding typical of Jeju. There is also a separate market area which trades in mountain herbs and agricultural products produced by women aged 65 or over.

Ssireum, or Korean wrestling, was entered onto the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2018. This was unusual for being done under the name of both North and South Korea together. It was the first international recognition of traditional Korean heritage jointly achieved by the two Koreas. It proved a symbolic exercise of the potential of cultural heritage as a bridge between the past and future and an effective mediator for peace.

The Two Koreas Rub Shoulders

Text by Park Hyung-bin, World Heritage Division, Cultural Heritage Administration
Photos by Yonhap News

Ssireum is a traditional Korean folk activity where wrestlers attempt to drive their opponents to the ground through the application of both power and technique. Korean wrestling can be held anywhere there is space for the game and is open to all regardless of gender or age. What compounds the attraction of Korean wrestling is the unpredictability of the final results: since players can employ a diverse range of techniques using the *satba* belt wrapped around the waist and leg of an opponent, those with a smaller frame can still topple a larger opponent. As a folk tradition that has long been transmitted by Koreans beyond the bounds of local geography, *ssireum* has become an essential part of the cultural identity of the Korean people.

The oldest surviving historical evidence of Korean wrestling is found in murals painted in fourth and fifth century tombs from the ancient Korean kingdom of Goguryeo. Gakjeochong (Tomb of Wrestling) and Tomb No. 1 at Changchuan in Jilin Province in what is now China demonstrate the longstanding popularity of *ssireum* among Koreans. Written records indicate that Korean kings enjoyed wrestling spectacles and treated emissaries from China with *ssireum* performances during the Goryeo (918–1392) and Joseon (1392–1910) Dynasties. An album of genre paintings produced by the late-Joseon artist Kim Hong-do also features a wrestling scene. *Ssireum* has long been popular among Koreans as an element in traditional martial arts, folk games, and seasonal customs.

After being designated as one of Korea's 100 National Symbols in 2006, *ssireum* was entered into the National Inventory of Intangible Cultural Heritage in 2011, a list of intangible heritage elements drawn up by the Cultural Heritage Administration as part of the effort to expand the conceptual boundaries of intangible heritage. Its entry into the National Inventory in 2011 marked the first step toward the eventual goal of international recognition, and *ssireum* was eventually selected as a candidate for nomination in 2015. Its nomination file was submitted by South Korea in 2016, and in October 2018 the practice was recommended for inscription on the Representative List of the Intangible Cultural Heritage of Humanity.

What sets the inscription of *ssireum* apart from previous efforts in South Korea is the collaboration that took place with North Korea. Talk about a joint inscription had been in circulation at a private level, but was never fully actualized. When the two Koreas submitted separate nomination files in 2015 and 2016, the possibility of a joint inscription seemed to be over. However, with the intra-Korean thawing in 2018, joint inscription of Korean wrestling reemerged as a viable option. Audrey Azoulay, Director General of UNESCO, suggested the joint inscription of *ssireum* to President Moon Jae-in when he visited France in October 2018, putting previously unimaginable inter-Korean cooperation on a fast-track to realization.

After a series of exchanges of opinions between North and South Korea, joint inscription of Korean wrestling was opened as a special agenda item at the 13th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. The committee recognized the wrestling practices of North and South Korea as constituting a single intangible heritage element and made the unusual decision in favor of a joint inscription despite the separate submissions. Korean wrestling was subsequently inscribed on the Representative List of the Intangible Cultural Heritage of Humanity on November 26, 2018 as a common element of the two Koreas.

This marks the first example of intra-Korea cooperation within the framework of an international organization, enhancing prospects for future collaboration in the heritage section and beyond. This shared inscription of wrestling was also highly acclaimed by the committee as an example of the peace-building capacity of intangible heritage. The joint inscription of *ssireum* is a historic event marking a symbolic step toward reconciliation between the two Koreas and further heralding the potential of intangible heritage as an effective route to lasting peace.

Ssireumpan
Ssireumpan refers to a ground where wrestling takes place. Any empty space that can be covered by a layer of sand and encircled by wooden sticks makes a perfect arena for Korean wrestling.

Satba
In a Korean wrestling match, players apply strength and technique while grasping each other's *satba*, a belt wrapped around the waist and thigh. By tightly gripping an opponent's *satba*, the wrestler can gain a sense of his/her counterpart's ability and can soothe their nerves before the start of a match.

Techniques
Korean wrestling accommodates a wide range of techniques that can be skillfully applied for victory.

Jangsa
The winner of a wrestling meet is named the *jangsa*, or "man of great strength." A bull was traditionally awarded to the *jangsa*.

The Centennial of the Korean Provisional Government

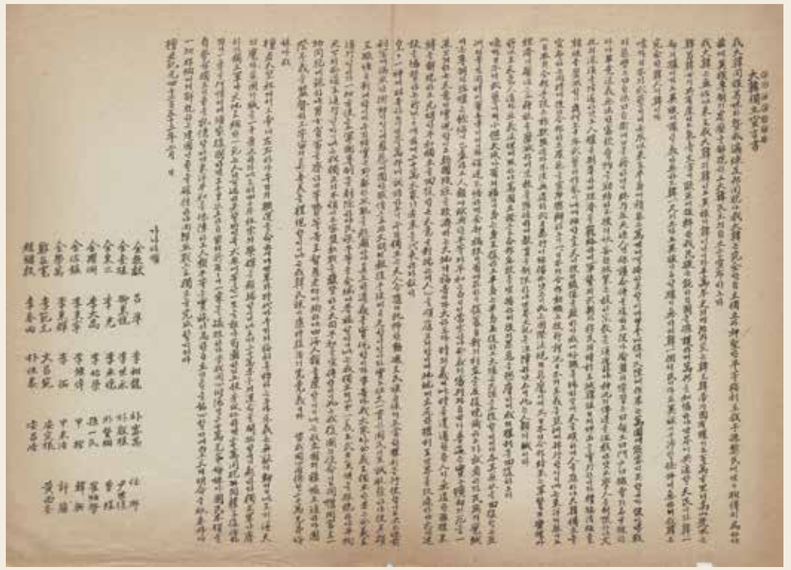
The Presidential Commission on Centennial Anniversary of March 1st Independence Movement and Korea Provisional Government

We, the people of Korea, proud of a resplendent history and traditions dating from time immemorial, upholding the cause of the Provisional Government of the Republic of Korea born of the March First Movement of 1919 and the democratic ideals of the April Nineteenth Uprising of 1960 against injustice, having assumed the mission of democratic reform and peaceful unification of our homeland and having determined to consolidate national unity with justice, humanitarianism and brotherly love; and to destroy all social vices and injustice; and to afford equal opportunities to every person and provide for the fullest development of individual capabilities in all fields, including political, economic, social and cultural life by further strengthening the basic free and democratic order conducive to private initiative and public harmony; and to help each person discharge those duties and responsibilities concomitant to freedoms and rights; and to elevate the quality of life for all citizens and contribute to lasting world peace and the common prosperity of mankind and thereby to ensure security, liberty and happiness for ourselves and our posterity forever, Do hereby amend, through national referendum following a resolution by the National Assembly, the Constitution, ordained and established on the Twelfth Day of July anno Domini Nineteen hundred and forty-eight, and amended eight times subsequently.
Oct. 29, 1987

This is the preamble of the Constitution of the Republic of Korea. This year marks the 100th anniversary of the founding of the Korean Provisional Government that it mentions. This issue relates stories of the Korean Provisional Government, which began with unstable roots in foreign soil but maintained its unshakable commitment to national independence until it was achieved.

Historical Meaning of the Korean Provisional Government

Text by Kim Yong-dal, Director, Korean Independence Movement Research Institute
Photos by the Independence Hall of Korea



A declaration of independence announced in February 1919 in Jilin, China, under the name of 39 independence activists including Kim Gyo-heon and Yeo Jun

The early-modern history of Korea cannot be understood without an awareness of the unyielding struggle for independence. The drive toward democracy in particular is intricately connected with the movement for independence from Japanese colonial rule (1910–45). On April 11, 1919, the long-standing desire for national independence and popular sovereignty was given a voice with the foundation of the Provisional Government of the Republic of Korea in Shanghai, China. It was a seed of hope for achieving an independent nation, planted at a time when the Korean people were enslaved, national sovereignty had been usurped, and the nation's territory had fallen under the harsh colonial rule of Imperial Japan. Encompassing both Koreans at home and abroad under its authority, the Provisional Government carried out diplomatic appeals, military operations, educational programs, and even assassination and bombing, all for the purpose of winning the recognition of Korea's independence in the international community.

A photo of the staff of the Provisional Government taken on October 11, 1919 showing An Chang-ho fourth from the right in the first row and Kim Gu at the right end of the second row

An Expression of Collective Will

The Provisional Government of the Republic of Korea was born out of the March First Movement, a nationwide public demonstration in support of independence that began on March 1, 1919. The March First Movement in turn came to take on a greater historical meaning thanks to the establishment of the Provisional Government. In the lead-up to or during the protests, a declaration of independence was proclaimed in four disparate locations—Jilin in China (the Korean Declaration of Independence), Tokyo (February Eighth Declaration of Independence), Vladivostok (Declaration of Independence by the Korean National Congress), and Seoul (March First Declaration of Independence). The overriding agenda commonly voiced in these four declarations was the independence of Korea and the autonomy of the Korean people.

These declarations made it clear that Koreans would not waver in their struggle for independence and autonomy until the end, by including such language as "life-long bloody war" (from Jilin), "bloody war for perpetuity" (Tokyo), "bloody war forever" (Vladivostok), and "the determination of the nation should be willingly expressed until the last citizen and until the last moment" (Seoul).

Millions of Koreans acted out their commitment to national independence through the March First Movement. More than 2 million out of the total population of 20 million voluntarily took part in the street demonstrations. With their collective resolution to restore independence expressed and confirmed, they now needed a government established by Koreans that could convert this commitment to nationhood into a reality.

The March First Movement was not a form of begging or a plea to the world, but a show of self-determination regarding Korea's independence and autonomy on the part of Koreans. In the light of the spirit of the March First Movement, it was only natural that creating a government was considered a sovereign task for Koreans. In response to this historical demand, a series of provisional governments were formed at various locations at home and abroad.

Provisional governments were constituted in both Vladivostok and Seoul. On April 11, 1919 the Provisional Government of the Republic of Korea (Daehan Minguk Imsi Jeongbu) was set up in Shanghai, China. It was a temporary means of governance established by independence activists in exile on behalf of a state they named "Daehan" (derived from the Daehan Empire or "Korean Empire"). They chose a democratic republican political system as its base.

As a government in exile with no enforceable authority over a territory or people, the Provisional Government of the Republic of Korea never slackened in its commitment to govern. Under the guidance of Interior Minister An Chang-ho, a Liaison Office (Yeontongbu) and a Communications Bureau (Gyotongguk) were established in order to take control of internal administration and facilitate contacts between people inside Korea and the Provisional Government.

The Liaison Office and the Communications Bureau were also a critical pipeline supplying human and financial resources to the Provisional Government. To support the government in exile, a series of clandestine associations and groups were formed inside Korea, such as the Association of Korean Female Patriots, the Korean Young Diplomats Corps, Jubidan, and Uiyongdan.

From Diplomatic Maneuvers to Armed Struggle

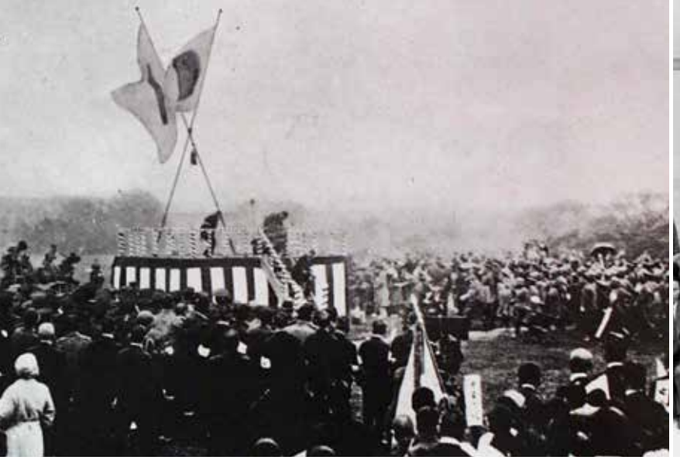
The Provisional Government emphasized diplomatic efforts as a means to restore Korean independence. In 1919, Kim Gyu-sik was dispatched as a representative to the Paris Peace Conference. Serving as envoy plenipotentiary, Kim pursued diplomatic activities promoting the cause of independence.

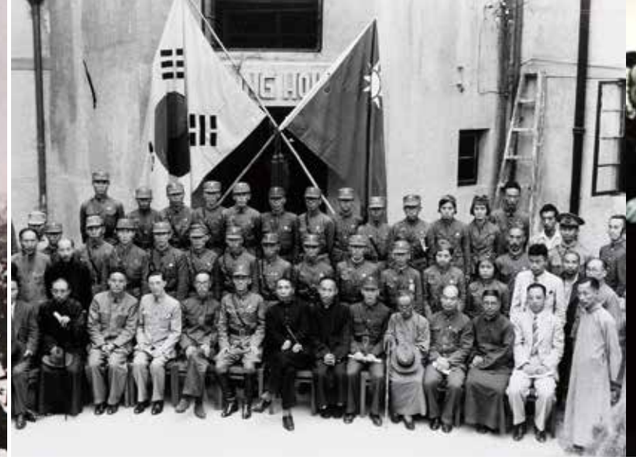
China was the key country in the Provisional Government's efforts to secure support and cooperation. When Chinese revolutionaries established the Military Government in Guangzhou in 1921, Foreign Minister of the Korean Provisional Government Sin Gyu-sik paid a visit to its leader Sun Yat-sen. Kim was treated cordially in Guangzhou and gained official recognition for the Provisional Government from Sun. However, the volatile political conditions in China at the time did not allow this recognition to remain in force.

Above_ Representatives of the Allied Powers at the Cairo Conference in November 1943
Below_ An extra edition of Dongnip (*Korean Independence*) issued on December 2, 1943 reporting on the Cairo Conference

Expectations were high for diplomacy with the United States, and a diplomatic office was installed in Washington, D.C. Independence activists under the direction of Syngman Rhee carried out active diplomatic efforts to woo U.S. politicians, but with few meaningful achievements. In Russia, a funding request by Prime Minister Yi Dong-hwi was accepted, and Vladimir Lenin provided 2 million RUB to the Provisional Government.

Their greatest diplomatic victory came at the Cairo Conference in November 1943. A sentence was included in the subsequent Cairo Declaration that guaranteed the independence of Korea after the surrender of Japan. This was a product of the diplomatic efforts of Jo So-ang and Kim Gu, the last president of the Provisional Government. Korean independence was strongly supported by the





Left_ Immediately after the bombing by Yun Bong-gil at Hongkou Park on April 29, 1932 **Right_** A photo taken on September 17, 1940 in celebration of the establishment of the Restoration Army as the official armed branch of the Provisional Government

Chinese leader Chiang Kai-shek and conceded by U.S. President Franklin Roosevelt and British Prime Minister Winston Churchill as well. It was not an unconditional promise of independence, however, but simply a pledge that it would arrive "in due course." Korea was the only colony to earn such an international guarantee of independence during the course of World War II.

Diplomacy was not the sole area of focus as the Provisional Government worked toward its ultimate goal of independence. From the end of 1919 onward, military plans were implemented as well. A military training center was established in Shanghai at the end of 1919 with a view to producing officers for a Korean military. In the United States, a pilot training center was opened at Winslow, California in February 1920 under the leadership of Military Minister No Baek-rin and supported by a local Korean named Kim Jong-rim. It was hoped that aviators could be nurtured for an official air force under the Provisional Government.

In 1920, efforts were made to link up with Korean freedom fighters operating in Manchuria. As a result, groups of armed independence activists respectively headquartered in West Gando (Jiandao) and North Gando were incorporated into the Military Ministry of the Provisional Government. In 1924, a pro-independence fighting force called Chamuibu was installed in southern Manchuria under the direct command of the Provisional Government.

In 1940, the Provisional Government finally established a formal army. Settled in Chongqing after a long process of shifting its headquarters from place to place within China, the Provisional Government launched its Restoration Army on September 17, 1940. Issuing a declaration of war on Japan, the Provisional Government took part in joint operations with the Allied Powers. The Restoration Army of the Provisional Government supported Chinese forces in their campaign against Japan and carried out military operations in the India-Burma theatre in concert with the British army. The Provisional Government also cooperated with the Office of Strategic Services, the predecessor of the United States Central Intelligence Agency (CIA), in an attempt to penetrate the Korean Peninsula. In an effort code-named Project Eagle, Korean soldiers were trained for a planned infiltration aboard an airplane or submarine.

The "justice and blood struggle," or *uiyeol tujaeng*, is another activity of the Provisional Government that relied on violent tactics. It can be described as a selfless resistance against colonization and a complete dedication by an individual to the goal of eventual peace and justice. To this end, the Provisional Government organized a special group called the Korean Patriots Corps (Hanin Aegukdan). This group made notable achievements on behalf of Korea's independence movement, including Yi Bong-chang's attempt to assassinate the Japanese emperor in Tokyo in 1932 and

Left_ Kim Gu and other members of the Provisional Government arriving in Shanghai from Chongqing on November 5, 1945 prior to their return to Korea. **Right_** The formal establishment of the government of the Republic of Korea on August 15, 1948

Yun Bong-gil's bombing in Hongkou Park (present-day Lu Xun Park) in Shanghai during a celebration organized by the Japanese Imperial Army.

A Critical Force for National Liberation

The Provisional Government of the Republic of Korea has a lofty place in the country's history. First of all, it was a government for the Korean nation that was established by Koreans on their own as a clear signal of resistance against Imperial Japan and its colonial program.

The Provisional Government ushered in the era of democracy. Article 1 of the Provisional Charter of the Republic of Korea, adopted and proclaimed by the Provisional Government on April 10, 1919, states, "The Republic of Korea is a democratic republic." This meant an end to the longstanding monarchy and the installation of a democratic political system, replacing the dynasty with a nation-state and royal subjects with sovereign citizens.

The Provisional Government served as the final bastion of hope for independence among the Korean people. Although trapped under the harsh realities of colonialism, Koreans could manage to hold a sliver of hope for the future thanks to the existence of the Provisional Government. This was manifested in the comments made by the renowned independence activist Kim Maria at a meeting of the Provisional Government in Shanghai: "Even those who do not support the Shanghai Provisional Government overseas sell its name when they want to raise funds in Korea. This shows how much trust the Provisional Government has garnered among the Korean people. If you do not mention the Provisional Government, it is hard to gain support from people in Korea, not even a single meal!" Korean students conscripted into the Japanese Imperial Army risked their lives to escape and make the long voyage to seek out the Provisional Government and enlist in its forces.

The Provisional Government was the kernel of the present-day Republic of Korea. Officially established on August 15, 1948, it inherited its name, year-numbering system, and constitutional principles from the Provisional Government. This spirit of successor to the Provisional Government is illustrated in the preamble of the Constitution of the Republic of Korea, "We, the people of Korea ... upholding the cause of the Provisional Government of the Republic of Korea born of the March First Movement of 1919."

The liberation and independence of Korea was neither a simple byproduct of the victory by the Allies nor an unexpected act of fortune. It was an achievement earned by the exertions of the Korean people, at the center of which was positioned the Provisional Government of the Republic of Korea.

Following the Path of the Korean Provisional Government

Text by Kim Jong-hoon,
author of The 4,000-kilometer Road of the Korean Provisional Government

Photos by Kim Jong-hoon, the Commemorative Committee for the Korean Provisional Government, Cheong Wa Dae and National Institute of Korean History

Over the last year, I traveled the roads from Shanghai all the way to Chongqing along the route taken by the Provisional Government of the Republic of Korea from its establishment on April 11, 1919 to national independence in 1945. I call this 26-year journey spanning over 4,000 kilometers the “road of the Provisional Government.” This 4,000-kilometer route helps us understand how today’s Republic of Korea was conceived and formalized.

A Journey to Uncover a Long-lost Path

There is a road named Ruijin No. 2 Road in central Shanghai. Somewhere along it the Provisional Government of the Republic of Korea was born exactly 100 years ago. The name “Republic of Korea,” a democratic system for the country, and the first version of the constitution were all introduced here. This is the spot that can be considered the birthplace of the present-day Republic of Korea.

It currently appears impossible to determine the exact site of the Provisional Government building. Korean independence activists had to establish their government while avoiding the watchful eye of the Japanese colonialists in the wake of the March First Movement, which means it would have been unwise to create detailed records of its foundation. It is simply known that representatives of the independent activists assembled somewhere along Ruijin No. 2 Road and launched a provisional government for Korea.

While the specific site of the first headquarters of the Provisional Government remains unidentified, its second location on Middle Huaihai Road, a five-minute walk from Ruijin No. 2 Road, came to light on April 10 of last year. It is a busy commercial street packed with colorful shops and restaurants, and the spot where the second headquarters of the Provisional Government stood from August to October 1919 currently houses an outlet of multinational clothing retailer H&M.

At this point, the Provisional Government in Shanghai had expanded to incorporate the provisional governments separately established in other areas such as Vladivostok and Seoul to become the de facto government for the Korean people. In contrast to the secrecy shrouding the site of the building on Ruijin No. 2 Road, this second headquarters proudly hung a national flag from its red brick walls.

The primary credit for securing this location on the Middle Huaihai Road goes to An Chang-ho (penname Dosan). He raised funds among Koreans residing in the United States to finance the plan for obtaining a second government building. As the Japanese reaction against the independence movement and internal conflicts within the Provisional Government mounted, however, financial support from the Korean people flowed only sporadically. This is as much as is known about the second building of the Provisional Government.

After Korean independence activist Yun Bong-gil detonated a bomb at a gathering of high-ranking Japanese officials in April 1932, the Provisional Government was forced to flee. They were pushed from Shanghai to Jaixing, Hangzhou, Nanjing, Changsha, Guangzhou, Foshan, Liuzhou, Qijiang, and finally to Chongqing. It was an arduous journey stretching over 4,000 kilometers, but the Provisional Government persevered until national liberation arrived on August 15, 1945.

A photo taken on March 1, 1941 in Chongqing showing from the left Kim Gu, Jo So-ang, Sin Ik-hui, and Kim Won-bong (photo courtesy of the Commemorative Committee for the Korean Provisional Government)

At a ceremony commemorating the 99th anniversary of the Provisional Government on April 13, 2018, Prime Minister Lee Nak-yon stated, “We, contemporary Koreans, owe a great deal to the leaders of the Provisional Government… The date of the foundation of the Provisional Government will hereby be corrected to April 11 from this year.” This was an adjustment made after the foundation date was mistakenly designated in 1989 as April 13. Just as we discovered the proper date of this foundation after years of collective research, we can discover considerable evidence left by Korean independence activists by walking along the “road of the Provisional Government.”

1 The "Madang Road Government Building" in Shanghai

Shanghai, China

This is the only Provisional Government building in Shanghai that has been preserved intact. The so-called "Madang Road government building" housed the Provisional Government from 1926 until immediately after the bombing by Yun Bong-gil in April 1932. The Provisional Government arrived at this building after 11 moves around in Shanghai and remained here for the longest of any of its stops. A restoration of the building was completed in 1993. Along with the "lotus pond government building" in Chongqing, this building most clearly represents the historical legacy of the Provisional Government. Located at the entrance to the Xintiandi shopping street, it can easily be located today.

2 Hongkou Park, Memorializing the Patriotism of Yun Bong-gil

Shanghai, China

After a last meal with Kim Gu, the 25-year-old Yun Bong-gil took a bus to Hongkou Park (present-day Lu Xun Park). Sneaking into the site of a ceremony organized by the Japanese Imperial Army early in the morning on April 29, 1932, Yun detonated a bomb and killed or injured several Japanese leaders. This event marked a turning point in the history of Korea's independence movement. A memorial hall for Yun Bong-gil is currently housed in the park.

3 Refuge for Kim Gu Showcases Sincere Brotherhood between Korea and China

Jiaxing, China

After the bombing by Yun Bong-gil, a large bounty was placed on the head of Kim Gu. At a time when he was in desperate need of refuge, it was offered by the Chinese citizen Chu Fucheong. He and his family mobilized their resources to offer shelter to Kim Gu and other leaders of the Provisional Government. This proved to be more than temporary hospitality and grew into a long-running brotherhood that lasted for several years. Although the building in which Kim Gu and other Korean activists took refuge has now been completely restored, it remains little known.

4 The Provisional Government Building in Hangzhou

Hangzhou, China

This building was used as the head quarters of the Provisional Government from May 1932 to November 1935. Beyond the front gate are hung three framed photos respectively showing Kim Cheol, Song Byeong-jo, and Cha Ri-seok, the three main figures who sustained the Provisional Government while it was stationed in Hangzhou. It was these ceaseless efforts by independence activists that finally produced the fruit of independence in 1945.

5 The Lijixiang Comfort Station Museum Remembers Park Yeong-sim

Nanjing, China

Park Yeong-sim, a native of Pyongan Province was forced to serve as a comfort woman at the Lijixiang Comfort Station in Nanjing. On November 21, 2003 Park paid a visit to the former comfort station building in Nanjing and testified about her time there as a comfort woman. Following her testimony, the Chinese government transformed the building into a museum. The Lijixiang Comfort Station Museum was opened to the public on December 1, 2015 as a space providing first-hand narratives and detailed records of comfort women.

6 Tianning Temple as an Officer Training Center

Nanjing, China

General Kim Won-bong from Miryang established an officer training school in Nanjing in July 1932. All that remains of the school is Tianning Temple, where the third group of officer candidates received training for pursuing the ultimate goal of independence. The school fostered a total of 125 officers in three classes. The poet Yi Yuk-sa and composer Jeong Yul-seong were graduates of the school. Since public transportation does not serve the area around the site, Tianning Temple is one of the hardest places to access along the "road of the Provisional Government." This attests to the harsh remote conditions under which Kim Won-bong and other freedom fighters pursued national independence.

7 The "Lotus Pond Government Building" Finally Witnesses Independence

Chongqing, China

The Provisional Government celebrated national independence at the so-called "lotus pond government building" in Chongqing, the final stop on the long journey of the Provisional Government. The photo shown above to the right of Kim Gu and others was taken in November 1945 upon their departure for Korea. In December 2017, President Moon Jae-in became the first incumbent head of state of the Republic of Korea to visit. He posed there for a photo, just as Kim Gu had done in the century before. Inside the building, it feels as if the overwhelming emotions of the independence activists upon hearing the historic news of national liberation still reverberate. (photo courtesy of Cheong Wa Dae and National Institute of Korean History)

8 Hyochang Park, a Resting Place for Nationalist Souls

Yongsan-gu, Seoul

This area, originally called Hyochangwon, was developed as a shared tomb for the first son of King Jeongjo and his wife. After the annexation of Korea by Japan in 1910, Japanese colonialists forcefully relocated the royal remains, converted the tomb area into a golf course, and renamed it Hyochang Park. After liberation, Kim Gu, the final president of the Provisional Government attempted to restore the national spirit by bringing here the remains of renowned independence activists including Yun Bong-gil, Yi Bong-chang, Baek Jeong-gi, Yi Dong-nyeong, Jo Seong-hwan, and Cha Ri-seok. After his assassination in 1949 by An Du-hui, Kim Gu himself was buried here as well.

Headlines

Chinese Trade Ceramics Excavated Off the Coast of Mado Island

Song and Yuan ceramic pieces from the Mado excavation bearing an ink inscription

An underwater excavation was carried out off the coast of Mado Island in Taean, Chungcheongnam-do Province, from May–October 2018. It produced a total of 113 artifacts, including ceramic bowls from the Chinese Song and Yuan Dynasties, Goryeo celadon, stone anchors, and various everyday objects. A traditionally popular stopover for vessels carrying trade goods or on diplomatic missions, the waters off Mado Island are notorious for violent waves and shipwrecks. Four sunken vessels have so far been excavated here. Many important artifacts were discovered in this recent investigation, notably seven Song and Yuan ceramic pieces produced in Fujian Province and bearing on their recessed bases an ink inscription associated with a Chinese merchants' association. This group was active in trade between Song China and Goryeo, so these ceramic artifacts are expected to shed new light on regional trade relations. Other finds include coins from the Northern Song Dynasty, 51 pieces of Goryeo celadon, four examples of *buncheong* ware (a style of Korean ceramics bridging celadon and white porcelain), bronze spoons, and ink stones.

Donuimun Comes Alive in Augmented Reality

Donuimun in the past
(photo courtesy of the Seoul Museum of History)

This year marks the start of a new heritage presentation program in which lost monuments, sites, and artifacts are digitally represented with the aim of enhancing the experience at cultural and historical cities. The first candidate site for the new program is Donuimun, which was erected as the west gate of the Seoul city wall in 1396. Its position was shifted in 1422, but it was completely dismantled in 1915 under Japanese colonial rule. When the digital representation of Donuimun is completed, people can experience the long-vanished west gate of the Seoul city wall through augmented reality using a mobile phone or other digital device. An on-site experience booth will be installed as well, allowing people to learn more about the history of the gate and the city of Seoul. They can also share their experiences with others. The implementation of this program and accompanying cultural content is expected to boost the sustainable conservation of heritage and the promotion of historic urban landscapes.

Room with Soban, an engraving of *soban* tray tables by the artist Dalsil

Dalsil
The artist Dalsil is reinterpreting traditional patterned paper, or *sijeonji*, through a modern artistic lens. Dalsil is also interested in recreating traditional crafts in engraving and embroidery.