

University of Tartu
Faculty of Arts and Humanities

Sabīne Puste
PODCAST ON KOREAN TRADITIONAL CRAFTS
Master's Project

Supervisor: Kristi Jõeste, MA
Lecturer on Estonian Native Textile
UT Viljandi Culture Academy

Tartu, 2022

Table of contents

Introduction	3
Chapter 1: The importance of material culture	6
Chapter 2: Podcast creation process	9
Conclusion	17
Reference list	18
Resümee	19
Annex 1	20
Annex 2	29

Introduction

There are fifteen South Korean companies on the Global 500 list for 2021, adding up to 804.43 billion dollars in revenue, including Samsung Electronics, Hyundai Motors, LG Electronics and Kia.¹ It is reported that people are spending a significant number of hours on Korean pop music, with Vietnam being on top of this list with 38.5 hours a month on average.² The popularity of all things Korean have spread to as far a place as Latvia. When I was graduating with a bachelor's degree in Asian studies, specializing in Korean language and culture, I only had 3 classmates. At the beginning of the 2021-2022 academic year there were 34 new students in this programme and it is being significantly expanded and improved. Korean language and culture is an increasingly popular field of study all over the world.

Unfortunately, materials on Korean culture are not becoming available at the same speed as the interest is growing. If the materials in English are rare and far between, then those in Latvian are pretty much non-existent. To be fair I have to say that this doesn't seem to be the case for the Korean language, where plenty of materials are available for self study, including books, audio programmes and games. There is even a series of grammar books and exercise books made specifically for Latvians wishing to learn Korean. But knowing about these informational holes gave me the idea for the Masters project. I wanted to create something educational in Latvian, for an audience of people who are interested in Korean culture and were either not fluent in English to do the research or did not have the time or resources to do so. As my particular interest is in traditional Korean culture and I hold a Bachelor's degree in Asian studies from University of Latvia, specializing in Korean culture and language, I picked a theme that would be a good tool to introduce a beginner to the complexities of Korean history, culture and society - history of traditional arts and crafts. I first got interested in this topic as I was writing my Bachelor's paper, in which I analyzed "The Memoirs of Lady

¹ Yoon, L. July 22, 2022. *Leading South Korean Fortune Global 500 companies 2021, by revenue*. <https://www.statista.com/statistics/944811/south-korea-fortune-500-leading-companies/> (Accessed on 23.08.2022)

² Statista Research Department, March 1, 2022. *Monthly time spent on K-pop worldwide 2021, by country*. <https://www.statista.com/statistics/1107610/south-korea-monthly-time-spent-for-kpop-by-country/#:~:text=Published%20by%20Statista%20Research%20Department%2C%20Mar%201%2C%202022,spent%20per%20month%20on%20K-pop%20was%2026.8%20hours.> (Accessed on 22.08.2020)

Hyegyŏng: The Autobiographical Writing of a Crown Princess of Eighteenth - Century Korea.” She lived in a time and place so different from ours, and when she described her early memories, her selection as a royal bride and marriage while still a child, growing up in the court, her husband's insanity and execution, it was the things she thought important enough to mention that really caught my eye. Her wedding gifts, the crown prince's toys, the importance of appropriate clothing and how her husband's obsessions with it were bankrupting them and her family. I liked how sometimes mundane, unimportant things can shed so much light on the deeper layers of culture and society. So when I decided to come to Tartu University for my master's, I knew that learning more about crafts and studies, how heritage is made and protected, will give me a useful background to create the kind of educational content that I thought was missing in Latvia. And it has.

I decided on the format of a podcast. I wanted the project to be both easily available and easy to engage with. Podcasts have a great advantage over other media like blogs or articles because they have become a common pastime while in public transport, in the car or when doing chores, so people are on the lookout for new programmes matching their interests, but require a lot less technical skill to produce comparing with just as popular video format.

As I mentioned, my goal was to produce educational content for an audience with little to no previous knowledge about Korean traditional culture and do it through the lens of traditional arts and crafts. The podcast covers a very long period of time, starting from around two thousand years ago, but this is mainly for the episodes on pottery, since it is the material that preserves so well. For the episodes on other crafts I tried to give as much information on its beginnings as I could find, but the most detailed information has survived from the Joseon dynasty, lasting from 1392 - 1897. Looking through different time periods of Korean history we can see how crafts are affected by the changes in government, religious systems and social structures. These changes over many centuries are often difficult to grasp, but the way these changes have affected material culture is a great way to illustrate and make it easier to remember. Which is always great news for educational material. My goal was not only to introduce listeners to the Korean traditional culture alone, but also, where possible, try to show the importance in the region at that time. Were these items exported and if they were, how were they received? Were there cultural exchanges or influences? This, I thought, could

help people anchor the new information within their previous knowledge on other Far East cultures, like Japan and China.

Since this material was meant for beginners, I decided to pick the crafts that were most representative of traditional Korea - most known ceramic types, local fabrics, Korea specific materials and/or decorative techniques. Some crafts overlap with the neighboring countries, so when doing the episodes I wanted to highlight the aspects that are uniquely Korean. The traditional crafts are currently protected by the government of South Korea, with designating them as important intangible heritage and providing financial support to people designed as carriers of this heritage.

In this written addition I have submitted with my Masters project, I wish to go more in depth about the whole work process. The first chapter I have dedicated to some theoretical framework I used, when learning to understand how material culture could be used to study a specific society and its history. In the second chapter I will describe and analyze my whole working process, starting with gathering of the materials and challenges I was faced with although I knew materials are difficult to find. I will be summarizing my whole preparation process, script writing, recording, editing and publishing of my work. There are also two annexes added, one for all the visual material that is added in the descriptions of the episodes and full transcript and translation in English. I learned a lot during this lengthy process, but since this was my first time creating a digital content of this kind, there is still some room for improvement.

Chapter 1: The importance of material culture

In the first episode on Korean traditional ceramics I mention how useful pottery is to determine a culture's technological advancement, especially if no written or oral accounts are available. But they are just as important in cases where plenty of written sources have survived, because they often “speak” of aspects of the society that people of the time have not considered to be of importance to mention, or they have recorded cultural values and achievements (technological and intellectual). There are many different theories on how to interpret material culture, and I have been particularly inspired by sociological analysis of material culture. I made this podcast not to talk about the items we discussed in and of themselves, but to try to show them in a larger social and cultural context.

“Context” is an important key word here. It presents the listener with the reason why what we talk about is important. Let's look at the first two episodes on the podcast, both dedicated to Korean ceramics. If I were to talk about the ceramics alone, the episodes would consist of a list of firing temperatures, chemical compositions of glazes, descriptions of shapes and colors, and a list of dates that don't say much on their own. When we add some context, we turn facts into stories that are relatable and easy to remember. Firing temperatures make more sense if we can compare them with the developments in ceramic firing in Europe. Chemical compositions of glaze become a truly useful bit of information if we know that that is the main difference between Chinese made pottery of the same type.

Objects that people create and leave behind are material representations of their ideas and values. “Material forms do not simply mirror pre-existing social distinctions. They are instead the very medium through which these values, ideas and social distinctions are constantly reproduced and legitimized, or transformed. So differing forms of sociality and different ways of identity construction are produced through the medium of living with and through a medium we call “material culture”³. Living through a changing set of values happens to be quite visible when it comes to Korean ceramics. The most clear it is when we talked about why celadon was so popular during the Goryeo dynasty and why white porcelain prevailed in the Joseon dynasty - it was very closely linked to change in the main religion and ideology of the state. Or when the

³ Tilley, Christopher. 2006. Objectification. - *Handbook of Material Culture*. Edited by Christopher Tilley, Webb Keane, Susanne Küchler, Michael Rowlands and Patricia Spyer. London, SAGE Publications, pg. 61.

size of the wigs, which was mentioned in the sixth episode, kept growing despite restrictive laws - they were a visual, tangible expression of women's social status and wealth, even if they went against social conventions of modesty and frugality.

Material culture can be affected by the changes in society unintentionally as well. By the end of the Goryeo dynasty, part of the ruling aristocracy was looking favorably towards and practicing Confucial ideals. A new burial practice appeared at this time, intended to ensure that bodies of the deceased would decompose without such external elements as worms. The body was laid on ice for multiple days, even up to a month, of those who passed away during winter, then laid in two coffins and covered in lime-soil mixture. In some cases this caused the perfect conditions for mummification, the absolute opposite of what was intended and desired.⁴ Episode on textiles mentioned how the great deal of Joseon dynasty fashion is known from the archeological excavations. That's because this unique burial practice preserved not only the human body, but also other organic materials within the grave, like textiles.

Another important aspect of cultural development that material culture illustrates exceedingly well is the cultural exchange. In the podcast the fact that there are similar crafts in neighboring countries was mentioned. Mostly in connection to China, due to its huge cultural and technological influence in the wider East Asian region. Chinese culture shows up as the original source of some of the crafts discussed, like the celadon, white porcelain, as well as the source of intellectual advancements coming into the Korean Peninsula, like the mentioned writing system. Chinese culture is significantly better known even to people who do not study it as such, so emphasizing the close trade that happened between the two regions and the fact that products made in Korean Peninsula were seen as valuable and desirable in China, might make our listeners see Korea as just as important player in the regional history as China and Japan. Discussing the different crafts also let us introduce to our listeners the importance Korea has had in the cultural development in Japan. In the episodes I only mentioned how Japanese ceramic traditions have been shaped by Korean artisans, but if my podcast covered a wider range of topics, then I could also discuss how Buddhism and Confucianism was introduced to Japan through Korea, for example.

As I was creating the episodes and looking for visual materials to go with them, I knew that in a sense I am following a survivorship bias. Survivorship bias is when we

⁴ Anitei Stefan, 2007. *Korean Mummies Reveal a 700-year-old Asian Romeo and Juliet Story: But Also a History of Hepatitis B Virus*. [Korean Mummies Reveal a 700-Year-Old Asian Romeo and Juliet Story \(softpedia.com\)](https://softpedia.com/Korean-Mummies-Reveal-a-700-Year-Old-Asian-Romeo-and-Juliet-Story/) (accessed on July 20, 2022)

pay attention to phenomena or, especially in my case, items, that have survived to the present day, ignoring or not paying attention to things that have not survived.⁵ Crafts that I have discussed with my podcast partner mostly focus on things that were used by and especially created for aristocrats and the royal family. And why did they even survive? Well, most likely because they were used by and created for aristocrats and the royal family. They had not just practical value but also monetary value. Items used by middle and lower classes must have outnumbered the luxuries, status symbols and items meant to display the power, wealth and superiority of the upper class many fold, but the survival rate is very disproportional. To become traditional a craft must first survive, and so it seems that arts and crafts linked to the aristocratic minority are now seen as representative of the whole Korean society. Not exclusively, of course. There are many traditions (traditional crafts included) that come from the lower social classes, but when I was doing my research I saw that the others were more prominently displayed. And with this added attention comes more research, more books published, more materials for me to find to have a type of craft adequately covered.

An important thing when creating the episodes was keeping them as uniform as possible. I tried to give some historical context, as much as it was possible. That was followed by some insight into the technical aspect of the craft - how was it made? The most interesting part, at least for myself, was when more was talked about the function of the objects and how they reflect some aspects of a society. These parts could sometimes overlap, when talking about the items that were made to be used by women, or which fit within the ideology of the state, be it Buddhism or Confucianism. That is a good thing, as repetition and creating associations with something previously learned creates longer lasting knowledge.

⁵ Duignan Brian, 2020. *What is "survivorship bias" and what can we do to try to avoid it in our daily lives?* Britannica Beyond
[What is "survivorship bias" and what can we do to try to avoid it in our daily lives? | Britannica Beyond](#)
(accessed on July 20, 2022)

Chapter 2: Podcast creation process

In this chapter I will be discussing the whole process I went through to create the podcast episodes. There are 6 in total, on average around 10 minutes long. First two cover ceramics - first one is about the early technological developments, stoneware and Goryeo celadon (covering period from 2000 years ago till year 1392), and the second is on ceramics from Joseon dynasty (1392 - 1897), buncheong and white porcelain. Episode number three is on lacquerware, both from Goryeo and Joseon dynasties. Hwagak, which is covered in the fourth episode, only seems to have been practiced during Joseon dynasty (1392 - 1897). Next episode is on paper, and although it mentioned different types of paper from Goryeo dynasty (918 - 1392 AD), the crafts and items that are covered are dating from Joseon dynasty (1392 - 1897 AD), and the episode number six covers textiles, with the early design mentioned dating to Goguryeo kingdom (37 BC - 668 AD), and two robes added to the visual materials are from Great Han Empire (1897 - 1910 AD).

Not every topic related to Korea is as understudied as one might think listening to my complaints. A lot more has been written on the Korean war, economic development and popular culture. Unfortunately, those are the exact topics I am not interested in. Traditional culture and history is less well covered for someone who is not fluent in Korean. I am very aware of this, so I began my work on gathering literature and sources early on. What I learned was that even if there is a book written on the topic I am interested in, there is not always a way to acquire it.

One of the sources I was particularly hoping for was a series of books published by the Korea Craft & Design Foundation, which covers a large number of the most important traditional Korean crafts. They cover Korean ceramics, including earthenware and roof tiles, which I have omitted from my podcast. They have editions on Onggi jars, traditional joinery, sewing and shoemaking. All of these topics would have been interesting additions to my episodes, and so I tried to find them. Library in the Korean Studies center at the University of Latvia did not have any, and the National library of Latvia had three. One of them, luckily, was on lacquer, and it provided a lot of essential information on the process and different techniques of applying lacquer. I was willing to buy these books, since the pricing I found in a Korean online bookstore that ships worldwide was very affordable. The books deal on very specific subjects and so they are not too thick. So I ordered all the useful books I could find, only to receive an email

that my order could not be fulfilled because they are out of print, despite being quite recent.

Alternative to buying is ordering books from libraries abroad. I ordered two books by Korean textile historian Sim Yeon-ok - “5,000 Years of Korean Textiles: An Illustrated History and Technical Survey”⁶, and “2,000 Years of Korean Embroidery”⁷. The first book reached me well enough, although I was disappointed about how little of this bilingual book is actually in English and how much of the information has been left in Korean. The second book didn't reach me at all. None of the libraries in Europe available for orders had it, instead a different book by the same author arrived by mistake - “2000 Years of Korean Textile Design”, of which I was not even aware of. In the end, I dropped my plans of discussing Korean embroidery in an episode on textiles, replacing it with a bit more information on fashion history. I did try to make the best of the literature I could get, and so I added some interesting facts on early evidence of textile design I would not have otherwise found.

The National library of Latvia has an Asia research department, where the number of books on Korea has grown at a faster pace than for other countries. This was a great source of information for me. Although the number of books dedicated specifically to traditional crafts were few, the general books of art included many of the topics I was researching and were great finds.

When I had gathered all the information I could (due to lack of materials my main struggle was to find more information to put in, not deciding what to leave out), I compiled it and wrote down a script. This meant assembling the gathered information in a logical, meaningful way. I started with ceramics because it is the topic where I go furthest back on my timeline and go all the way to Joseon dynasty. This gave me a good opportunity to give listeners a first glance on the different time periods in the history of the Korean peninsula, as well as mentioned the main religions and a little bit about the social structure. Order of the rest of the episodes was not particularly important. There are some aspects that overlapped, but not to an extent where I felt that one episode would definitely need to precede another.

Once the script was finished, it was time to begin the recording. I have no previous experience in working with audio material, but I knew enough to know that technical

⁶ Sim, Yeon-ok. 2002. *5000 years of Korean textiles: An Illustrated History and Technical Survey*. Seoul, Institute for Studies of Ancient Textiles.

⁷ Sim, Yeon-ok. 2006. *2000 Years of Korean Textile Design*. Seoul, Samhwa Publisher, Institute for Studies of Ancient Textiles.

aspects are important for the quality, so I purchased a simple microphone set that came with a stand and a windshield - a Mantis Streaming Microphone made by a company called Trust. They were simple and inexpensive, but definitely provided me with a better sound result than a phone microphone would have. I picked a simple-to-use audio editing system to go with the microphones. I used the Audacity program which is available for free download.

Audio editing software has its peculiarities I was unfamiliar with. Like the fact that just plugging the microphones in is not enough, you have to “tell” the program which audio devices you wish it to recognise and use. The same goes for sound volume. It can be individually set. It took me some time to understand and discover the different functions Audacity offers, even though looking back at it I understand how basic the provided functions were. Still, they were perfectly able to provide me with all the effects I needed, and because this editing software is popular and used by many, there was plenty of instructional content available online.

When the technical aspects were figured out, it was time to find a suitable location - one with no echo. Best would have been a soundproof recording studio, but since such a place was not freely available to me, I found an acceptable room in the National Library of Latvia. Jānis Stradiņš reading room is furnished with furniture and carpet from his study and, of course, walls are covered with books, which muffled the echo enough for it not to be audible in recording. Which I decided was good enough.

On the first day of the recording we (my podcast partner Ildze and I) spent the whole day working on the first 10 minute episode. It took us much longer than I had anticipated. This is due to the fact that this was the first time either of us had recorded any audio, and since this was meant for publishing, we were both very nervous and self-conscious. We would record the same line multiple times, making slight changes in our intonation or word order to improve the sound and the flow. We would also just straight out read things wrong sometimes, due to the same nervousness. On the second and third day of recording we managed to do two episodes a day. A lot of time would still be used adjusting my scripts. I had not shown them to Ildze beforehand, so I was happy to hear her honest opinion and critique, and was adjusting the text accordingly. If during the recording we felt that there is some information that needs to be added, I did some additional research. This is why the recording of episodes that are only 10 or less minutes long could take us a few hours.

On the fourth day we recorded the last, sixth, podcast episode. For this episode I only had prepared a general outline, and I spent most of the day looking up information on Korean textiles in the National library and in the books I had ordered and scanned, and putting them together in a logical order.

Editing of the audio is not difficult, but it is a slow process. First day of editing I spent figuring out the process. I looked through databases with free of charge and copyright free jingles to find something suitable for the intro music. When I found it, I had to figure out how to crop out the part I wanted to use and how to fade it out before our voice recording starts. From the first episode's audio I needed to cut out the unnecessary parts, long pauses and noises. This meant re-listening to the same 10 minute episode multiple times to catch parts where sound is not as smooth as I would like, and I needed to adjust the sound volume, since our voices were sometimes recorded a bit too quietly. I also had to find out how to join the intro music with the podcast audio. Not knowing how to do these little things I spent some time watching YouTube videos and reading instructional articles.

I am quite pleased with the amount of information I managed to find, given difficulties I faced. Not everything I had initially planned could be properly researched and included, but I knew that that could be the case and just accept things as they come. My podcast partner, Ildze, works for the University of Latvia. She teaches Korean language and culture classes, and when she told me that some of the things I had found for my episodes she hadn't heard before, and they were relevant and interesting enough for her to add to her own lectures, I was thrilled. This is exactly what I wanted the outcome to be. Yes, episodes are meant for the beginners, but I didn't want them to be so basic as to seem obvious or boring. I have been studying Korean culture and history for some years now, and I am endlessly pleased that it is noticeable that the information provided goes beyond what can be found by a regular Google search.

Working on this podcast also gave me a very good insight on the research that has been done on this topic so far. As I already mentioned, not all books were available in libraries or even for purchase, but I have made a list of main works to keep my eye open for. Some of them might appear in online stores for second hand books, be reprinted or ordered from more distant libraries (it seems like ordering from Australia is an option, if time is not of concern). If I am to be serious about my career in Korean studies, slowly building a personal library might be a must. There is some research done on the chemical composition of ceramic glazes and dyed fabrics, but that is more in the

scientific side and I didn't see how to implement those findings within my episodes. Books by the Korean textile historian Sim Yeon-ok are exceedingly detailed. Two that I ordered to be shipped to Latvia I have scanned, so that when my Korean language skill has improved I could start translating the parts that are not in English.

Working on the episodes I also had a few ideas for improvements. I might have done more comparisons between similar crafts in China and Japan. This could have stressed the cultural similarities and, more importantly, differences. China and Japan are significantly better researched regions with a large amount of academic literature available on the topic of arts and craft. However, I am personally not very well acquainted with this topic and learning everything from zero on my own seems too daunting of a task. If I were to continue my work on this podcast, I could invite people who are experts on Chinese and Japanese arts and crafts for a discussion. This could be invaluable not only to the listeners, but also to me, and we could illustrate the cultural exchange and trade within the region. Especially the importance of Korea as a transmitter of Chinese influences to Japan, and the influence of Korea in the Far East Asian region which is often a neglected topic.

Another interesting topic worthy of coverage is archaeology in Korea. This I mentioned in episodes on ceramics and textiles, as some of the items I mentioned were recovered from burials. In the episodes I mentioned how the change in religions affected the burial practices. For example, how Buddhism favored cremation. When talking about the research done on the topic of fashion history, I mentioned the large amount of mid Joseon dynasty clothing that is sometimes found in burials, but I didn't explain why. The way they buried their dead sometimes created the perfect conditions for mummification and preservation of organic matters (unintentionally), which is why textiles that are hundreds of years old can be found in quite good condition.

All this makes me consider a necessity for a second season of the podcast, where I could go more in depth of some topics that I think could be expanded on. Despite the efforts I put into writing the scripts and trying my best to create them specifically for people who have little to no previous knowledge on Korean culture, I did find some places where my wording could have been more precise. For example, “moshi” and “rami” are both referring to the same type of fabric, but in the podcast they are both used as synonyms without either of us actually clarifying it. I must admit that I did not notice this when writing the script, didn't notice when we were recording, didn't notice when I was editing the audio. I only noticed this flaw when I was doing the translation

in English. I will be adding a little note in the episode description to fix this. Mistakes like these seep in despite our best efforts, and so I should keep in mind the Latvian saying that only those who never do anything never make mistakes.

Doing a project in podcast format has some advantages and disadvantages. Some of the advantages I already mentioned when explaining why I chose this specific format - like the popularity and easy access. What I did have to keep in mind was that I was using an audio format to talk about something very visual. For this reason I selected some images to go with the audio material, in case listeners would like to see some examples of the objects we were discussing.

Every episode is accompanied with two or more images, which are accessible through links I have posted in episode description, and all of which I have added in the annex. These images are taken from two different sources - National Museum of Korea and Cultural Heritage Administration of Korea. For the first episode on ceramics these objects are - a pair of earthenware funerary objects shaped like warriors on horseback (Image 1), dating to Silla period and excavated from a tomb in Gyeongju; a long-necked jar with animal design dating to Silla period (Image 2); a celadon ewer shaped like a mythological creature, dating to the 12th century Goryeo (Image 3), representing carved celadon type; a celadon gourd shaped pitcher, dating to Goryeo dynasty, with peony and scroll design done in inlay technique (Image 4).

For the second episode on ceramics the images provided are as follows - placenta jar of princess Jeongso, dated from 1412 to 1424, Joseon dynasty (Image 5), illustrates transition from inlaid celadon to stamped buncheong ware; buncheong bottle with lotus and fish design, shows the use of white slip, use of iron-brown underglaze and free-hand painting style, dated to Joseon dynasty (Image 6); buncheong barrel-shaped with peony design done with iron-brown underglaze (Image 7), shows an uneven, spontaneous brushwork, dated to Joseon dynasty; white porcelain bottle with a dragon design in underglaze cobalt blue, dated to early 16th century, Joseon dynasty (Image 8), and shows a design copied from Chinese ceramics; white porcelain peach shaped water dropper in underglaze cobalt blue and copper, dating to Joseon dynasty (Image 9), an example of a small everyday object made of porcelain.

Lacquerware is covered in the third episode, and this I have chosen to illustrate with three images. The first image is a lacquered box used to store powder with mother-of-pearl, bone and horn inlay (Image 10). This shows the delicate mosaic style of inlay done during the Goryeo dynasty. Second image is a lacquered inkstone box

with mother-of-pearl, bone and horn inlay, dated to Joseon dynasty (Image 11). Here we can see larger, bolder designs typical to inlaid lacquerware made in Joseon dynasty. Third image is another inkstone box made in Joseon dynasty (Image 12), this time done with bamboo and red lacquer.

To illustrate the fourth episode I listed in the episode description two items, both from the collection of the National Museum of Korea. One is a Joseon dynasty era box, plated with ox-horn (Image 13) and where mythical animals and elements from Taoism can be seen. The second object is a brush container decorated with the same hwagak technique (Image 14) and the same artistic style, but this time with Shamanism and Neo-Confucianism elements.

For the fifth episode, which concentrates on the use of traditional hanji paper, I picked an image depicting a wooden box decorated with colored paper (Image 15), like the ones that families would have exchanged during wedding ceremonies, which I mentioned in the episode. Second picture is an image of a highly decorative and intricately carved inkstone (Image 16). This I included because I felt that from all the tools used for calligraphy, ink stones might be the most unfamiliar to my listeners.

We are discussing textiles in the last, sixth episode. To illustrate it I have picked a king's ceremonial robe with dragon insignia (Image 17) and a ceremonial robe worn by a crown princess (Image 18), both dating to the Great Han Empire (1897 - 1910). These items are newer than any other I have added for illustration, but for this very reason the gold used on the textiles have been preserved well and are clearly visible.

Another topic that would have been interesting to cover is the way these objects deteriorate and how they are preserved. Some information is available for the crafts I covered, but not all, and would have made the information given in each episode inconsistent. University of Latvia subscribes to an academic database specializing in Korean studies, however, articles are mostly Korean. If I could find articles on conservation and restoration of the objects, I might get some help in translation. This could be another good topic for a second season of the podcast.

To reach a wider audience I had decided to upload my podcast on Spotify.⁸ I had thought that using Spotify is no different than using YouTube, where all you have to do is to create an account and you can upload your material immediately. As I was doing my research on the uploading of podcasts, I learned that Spotify is just a podcast

⁸ <https://open.spotify.com/show/5m4F9Eti6szKgpN1DNsnLy>

directory and doesn't actually keep the listed podcasts on their servers. If I wished my podcast to be found on the Spotify directory, I first needed to find a hosting service.

Free hosting service comes with many restrictions. Since I was not willing to pay for this service right now, I looked through different options to find the best offer for non paying customers. Some hosting services would only keep the episodes up for a short period of time or only allow very limited hours to be uploaded. I decided on Podbean hosting service. Their unpaid beginners plan allows up to 5 hours of recordings and 100 GB monthly bandwidth, which is more than I need. There are other restrictions, like not being able to monetize my content, which for now is not at all important. A more significant restriction for me was the limited characters allowed for the description of each episode, which is 500, unless I go for a paid monthly plan.

This caused a problem for me because I am adding links to other websites to provide the visual material for my episodes, and links can be quite long. To shorten the links up I used bilty.com, a URL shortening tool. Bitly offers a service, where you can copy a link in their website, and they create a shortened version of it that functions the same way. This worked out well. I got to put in all the links that I wanted, without exceeding the limited character count.

Intro music I selected from a website with a catalog with royalties free music which is free to use as long as the creator has been given credit. I picked a simple instrumental tune. Main reason for intro music is to let listeners know that the episode has begun and give a chance to adjust the volume before the main content begins. For this reason at the end of every episode description I have the author and the website listed.

Conclusion

One of the ways to study a culture and society is through the things it has produced. Material culture tells us about the time they represent, be it technological and economic development, cross-cultural influences, society structures and values. For this reason material culture is an indispensable tool for learning different aspects of something so complex as a whole society. Through the selected crafts in this podcast, society's values, religious beliefs and gender relationships were successfully portrayed in a way understandable to someone with little to no previous knowledge on the topic.

The ever growing interest in Korean culture in Latvia is currently not supported by the materials available. For this reason any content made specifically for listeners in Latvia works towards filling in the gaps in educational materials, even if it is aimed for the beginners.

A clear issue with the availability of materials related to traditional Korean crafts arose when doing the research for this project. Nothing much can be done about it immediately, but to promote Korean studies in Latvia for foreign students, a better stocked library and translation of academic works in English, if not Latvian, would be an asset.

Despite the issues, episodes have a uniformity in their content and cover the topics reasonably well. There is, however, plenty of room for possible follow up episodes or a whole second season.

Reference list

Literature

- Tilley, Christopher. 2006. Objectification. - *Handbook of Material Culture*. Edited by Cristopher Tilley, Webb Keane, Susanne Küchler, Michael Rowlands and Patricia Spyer. London, SAGE Publications.
- Sim, Yeon-ok. 2002. *5000 years of Korean textiles: An Illustrated History and Technical Survey*. Seoul, Institute for Studies of Ancient Textiles.
- Sim, Yeon-ok. 2006. *2000 Years of Korean Textile Design*. Seoul, Samhwa Publisher, Institute for Studies of Ancient Textiles.

Online sources

- Duignan, Brian, 2020. *What is “survivorship bias” and what can we do to try to avoid it in our daily lives?*
<https://beyond.britannica.com/what-is-survivorship-bias-and-what-can-we-do-to-try-to-avoid-it-in-our-daily-lives> (accessed on July 20, 2022)
- Statistica Research Department, March 1, 2022. *Monthly time spent on K-pop worldwide 2021, by country*. <https://www.statista.com/statistics/1107610/south-korea-monthly-time-spent-for-kpop-by-country/#:~:text=Published%20by%20Statista%20Research%20Department%2C%20Mar%201%2C%202022,spent%20per%20month%20on%20K-pop%20was%206.8%20hours>. (Accessed on 22.08.2020)

Resümee

Magistrip projekti „Taskuhääling Korea käsitöö ajaloost“ raames valmis lätikeelne taskuhäälingu sari „Sissejuhatus Korea käsitöö ajalukku“. Kuues 8–10 minuti pikkuses saatelõigus käsitletakse keraamikat, lakkimise tehnikaid, härjasarve tükikestega kaunistamist (*hwagak*), traditsioonilist *hanji* paberit ja tekstiile. Taskuhääling on Spotify voogedastusplatvormi kaudu vabalt kättesaadav. Taskuhäälingu kasuks otsustama suunaski nii selle formaadi populaarsus kui ka lihtne teostatavus.

Korea uuringute populaarsus Lätis on tõusuteel, kuid algajaile sobivaid õppematerjale Korea kultuuri kohta napib. Lätikeelne taskuhäälingu sari annab selle lünga täitmisesse oma panuse. Sari ei eelda kuulajailt varasemaid teadmisi Korea kultuuri, kunsti- ja käsitöötraditsioonide kohta, vaid ongi mõeldud sissejuhatusena teemast huvitatuile, kel puudub juurdepääs allikatele ja keeleoskus. Saatelõigud tutvustavad Korea kultuuri erinevaid tahke ja kompleksust enam tuntud käsitöötraditsioonide ajaloo, tehnikate ja stiilide kaudu, luues nii baasi süvendatud teadmiste omandamiseks.

Taskuhäälingu kaks esimest osa on pühendatud keraamikale Korea poolsaarel Kolme riigi ajastust (aastad 220–266) Joseoni dünastiani (1392–1920). Selgitatakse, kuidas keraamika areng peegeldab muutusi poliitilistes ja religioossetes vaadetes ning oludes. Kolmas saatelõik käsitleb lakkimist ja lakiga dekoreerimist, neljas aga vähem tuntud tehnikat *hwagak*, mille puhul kasutatakse härja sarvest lõigatud õhukesi tükikesi puupindade ja väikeste puuesemete kaunistamiseks. Sellega on seotud rahvapärane maalitraditsioon *minhwa*. Neljandas osas selgitatakse ka Joseoni dünastia aegset ühiskonnakorraldust, mida iseloomustas jäik sugupoolte vaheline jaotus, mis peegeldus ka materiaalses kultuuris. Viies osas tutvustab *hanji* paberit, millest valmistati nii rõivaid kui mööblit; lähemalt kirjeldatakse karpide valmistamise tehnikat ja juttu tuleb ka kalligraafiast. Viimane, kuues saatelõik on pühendatud tekstiilidele, sh varasematele kangastele Koguryo riigi perioodist (37 e.m.a.– 668).

Magistrip projekti kirjalik komponent vaatleb materiaalse kultuuri uuringute osa kultuuriuurimises. Samuti annab see ülevaate taskuhäälingu loomise protsessist alates teemakohase kirjanduse otsimisest ja valimisest tehniliste lahenduste, saatelõikude salvestamise ja toimetamiseni.

Annex 1

Image 1

Earthenware funerary objects in the shape of a warrior on horseback, Silla kingdom. Cultural Heritage administration.



Image 2

Long-necked jar with animal design, Silla kingdom. National Museum of Korea.



Image 3

Celadon ewer in the shape of a fish-dragon, Goryeo dynasty. Cultural Heritage administration.



Image 4

Celadon gourd-shaped pitcher with inlaid peony and scroll design, Goryeo dynasty. National Museum of Korea.



Image 5

Placenta jar of princess Jeongso, Joseon dynasty. National Museum of Korea.



Image 6

Buncheong bottle with lotus and fish design in underglaze iron brown, Joseon dynasty. National Museum of Korea.



Image 7

Buncheong barrel-shaped vessel with peony design in underglaze iron, Joseon dynasty. Cultural Heritage administration.



Image 8

White porcelain bottle with cloud and dragon design in underglaze cobalt blue, Joseon dynasty. Cultural Heritage administration.



Image 9

White porcelain peach-shaped water dropped in underglaze cobalt blue and copper, Joseon dynasty. National Museum of Korea.



Image 10

Lacquered box with mother-of-pearl, Goryeo dynasty. National Museum of Korea.



Image 11

Lacquered inkstone box with inlaid mother-of-pearl design, Joseon dynasty. National Museum of Korea.



Image 12

Red lacquered bamboo inkstone box, Joseon dynasty. National Museum of Korea.



Image 13

Ox-horn plated (Hwagak) box, Joseon dynasty. National Museum of Korea.



Image 14

Ox-horn plated (Hwagak) brush container, Joseon dynasty. National Museum of Korea.



Image 15

Paper decorated box, Joseon dynasty. National Museum of Korea.



Image 16

Inkstone with plum, bamboo, pine, Sun and Moon design, Joseon dynasty. National Museum of Korea.



Image 17

King's robe with a dragon insignia, Greater Han Empire. Cultural Heritage administration.



Image 18

Ceremonial robe worn by a crown princess, Greater Han Empire. Cultural Heritage administration.



Annex 2

English translation of the transcript

Episode 1 - Ceramics I

S. Hello everybody!

I. Hello! I am Ildze from Asian studies department at the University of Latvia.

S. And my name is Sabīne. Currently I study in Folkloristics and Applied heritage studies masters programme at University of Tartu.

I. Yes, and this is our little podcast about ...

S. Korean art history.

I. Right now we are in the academic Jānis Stradiņš reading room at National Library of Latvia.

S. Ildze, please tell me, is it easy to study Korean art history?

I. I think it's not easy at all.

S. Is it easy to find materials?

I. Definitely not, especially here in Latvia.

S. Do you think you would have liked to listen to a podcast on this topic when you developed an interest in Korea?

I. Yes, I definitely think so! Especially because I started to get interested in the history of Korea ten to twelve years back, when this format did not yet exist, not the materials, and nothing at all was available in Korea in Latvia. I would have liked to listen to something like this.

S. And that is the reason why we are here. We will offer our readers simple, basic information, things we as long term students of Korean culture know very well, but that might be difficult to find for beginners. We hope that this podcast will be interesting and useful to both the new students and anyone else who is interested in Asian cultures.

I. Exactly!

S. What is the first thing that comes to mind if I mention Korean ceramics to you?

I. Hmm, that would be celadon. It is a green glazed ceramic, a very beautiful ceramic that I have seen for myself.

S. Do you know anything about it? About its history?

I. Very little. I don't think I know anything.

S. Then let me tell you a little bit about it. Celadon was the most popular ceramic type during the Goryeo dynasty, but to properly understand how it was created, we need to step back in time a bit. We will begin the proto-historic period of Korea. Ildze, what is proto-history?

I. Proto-history is history that has been written down from the perspective of other people and nations, but the people who lived through it did not make their own writings. So, an observation from outside.

S. And what does this mean to Korea?

I. For Korea this means Chinese historical writings. So the largest part of the history that we see and research from the ancient times comes from the writings done in China.

S. These historical texts do not always match with each other or can be proven archaeologically. However, this is an important period for the Korean ceramics due to the fact that even though prehistoric types of ceramics were still widely used, this is the time potters wheel starts to be used and, more importantly, creation of stoneware.

I. What is stoneware?

S. Stoneware is the type of ceramics that has been fired in high temperatures, starting with 1100 degrees Celsius. Ceramics fired in lower temperatures are porous and it absorbs liquid like a sponge. For this reason all plates and cups we use daily are glazed to make them watertight. When the clay is fired at a higher temperature, minerals within it start to melt together and more durable and non-porous ceramic is created. It is watertight without glazing. These kinds of temperatures began to be reached in Korea around the 4th century CE. Do you know when stoneware starts to be made in Europe?

I. I haven't heard. When did they start to make it in Europe?

S. Late Middle ages. Around the 14th century.

I. That really is a big difference!

S. It really is a big one and Koreans are definitely proud of it. We can learn a lot about technological advancement of a culture by the type of ceramics it is capable of producing. To be able to reach temperatures up to 1300 degrees and keep it stable for lengthy periods of time is quite impressive. This made possible the further development of ceramics, like celadon of which we are talking today, and later also porcelain. Many examples from this period we have from Silla. Silla is one of three kingdoms that existed in the south of the Korean peninsula from 57.BE to 935.CE. Ildze, if I understand correctly, you have had the honor of visiting Gyeongju, the capital of Silla kingdom!

I. Yes, I have been to Gyeongju. And we visited an especially interesting place - the burials. Large mounds, artificially created mounds, within and below which there are burial chambers, but these days they are accessible and there is a museum. It is a small museum where objects from these never looted burials can be seen. There are different gold objects, gold jewelry, and queen's crowns. Truly very interesting.

S. These impressive burials are the reason why we have so much information about the ceramics of Silla. In the biggest Silla burial 3000 ceramic vessels were found. They are characterized by a raised base with rectangle cutouts. Among the found objects were cups, plates with and without lids, jars of different sizes, all with very minimal geometric decors, if they had any at all. Unique objects also have been found - sculptural vessels shaped like a man on a horse and mythical, dragon-like beast. These are very impractical and were probably used for ritual purposes. Small clay servant figurines are also among the burial goods. This is a tradition that comes from China and replaced the sacrifice of actual servants. Spread of Buddhism that began in the 6th century had a significant impact on the development of ceramics. Cremation became the main burial type and the burial sites themselves became smaller and simpler, including the burial ceramics. Ceramics used for daily life, however, became more varied. Changes in the design of the vessels began around the 6th to 7th century. Stamps with which the whole body of the vessel was covered became widely used, and around the 7th century the first glazed objects started to appear. They were in yellowish brown and yellowish green tones. This glaze consisted of quartz and lead oxide. Now we have finally arrived at the famous Goryeo celadon. It began to be produced around the 10th century and this technology, most likely, came from China.

I. Yes, a Chinese influence can definitely be found there. Although some Korean experts seem to think that this technology was independently discovered in Korea. I think that seeing how celadon looks and comparing it to Chinese made objects, we can see some similarities.

S. I would even say there are more than just "some similarities". The only difference between Korean and Chinese Celadon I found when preparing for this episode was in the chemical component of the glaze that changes its tone slightly. And knowing the immense impact Chinese culture had on the region, to still think that celadon was invented independently... well, it really is baseless. Celadon is a type of porcelain that both in clay and the glaze has small amounts of iron oxide - 3% to 3.5%, which after firing in reducing atmosphere has gained a bluish green color. Green color has symbolic

meaning in Buddhism. It is associated with ideal peace, with Buddha's mercy and it is the dominating color in Korean Buddhist architecture. This is the reason why celadon became so popular in this era. Buddhism was the state religion in the Goryeo dynasty, which lasted from 935 - 1392.CE. There are two types of celadon - monochrome and inlaid. Monochrome ceramic can be sculptural, engraved or carved but the glaze is always in an even, green shade. Inlaying is a technique unique to Korea. Decoration is carved in and filled with white or red clay which turns black during firing. Technique is similar to metal inlay, but exactly how it was developed is unknown and it was used only by Goryeo ceramicists.

I.By the way, I saw celadon in one of the museums when I was in Busan, but it was decorated with gold. Could you say something about that?

S. Gilded celadon is one of the rare types of celadon. Not even 10 objects like that have survived, since the gold would come off the smooth surface of the glaze very easily. It is possible that many of the celadon items that now are just green used to be gilded as well, but we can not determine that anymore. There is also marbled celadon which was made by mixing gray, white and black clay. Only a few small items have survived. Celadon can become black if the iron oxide content is raised, and it was often used as a background color for white clay inlay. Celadon production was reduced during the Mongol invasions from 1231 - 1270CE, after which Goryeo became the vassal state of the Yuan dynasty. Most of the ceramic workshops began to make buncheong ware after the fall of Goryeo dynasty in 1392. Buncheong is the topic for our next episode.

Literature and sources

- Chu, Hwan-son. 1994. *Korean Cultural Heritage. Fine arts: painting, handicrafts, architecture*. Seoul, Korea Foundation.
- Jeon, Sang-woon. 2011. *A History of Korean Science and Technology*. Singapore, NSU press.
- Kim, Kumja Paik. 2003. *Goryeo dynasty: Korea's age of Enlightenment, 918 - 1392*. San Francisco, Asian Art Museum; Chong-Moon Lee Center for Asian Art.
- Woo, Hyunsoo (edit.). 2014. *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392 - 1910*. Philadelphia, Philadelphia museum of art.
- Park, J.P; Jungmann, Burglind; Rhi, Juhyung (Edit.). 2020. *A Companion to Korean Art*. Willey Blackwell.

Episode 2 - Ceramics II

I. Welcome back to our little podcast on Korean art history. Last time we looked at the stoneware, which was a prerequisite for the further development of Korean ceramics. We discussed celadon, which is a green glazed type of porcelain, and we looked at different ways celadon was decorated. White porcelain and buncheong, which we mentioned at the end of the episode, will be out today's topic. Buncheong and white porcelain were the most widely spread ceramic types in Joseon dynasty. Joseon dynasty or Joseon period is the longest period in Korean history. It lasted from 1392 to 1897.

S. Buncheong ware is the successor of the Goryeo celadon. It does not have a Chinese prototype, unlike celadon and white porcelain. It was said in one of the books I read in preparation for this episode, that buncheong is not carefully crafted by a court artist, but by a slightly drunk potter. Buncheong ceramics are, in comparison to celadon, lively, asymmetric and spontaneous. The clay that was used was soft and dark yellow, glaze was thin and clear, and it was fired in a temperature 50 degrees lower than celadon wares. If celadon was manufactured in the south west of the Korean peninsula due to the high quality clay found there, then buncheong kilns could be found all over the peninsula and regional differences in shapes and decorations started to appear. Speaking of the decoration techniques I must add that there is a term that I could not find a translation for in Latvian. In English it is called "slip". Slip is a liquefied, creamy clay with a pigment. In buncheong ware this kind of clay is applied with a broom or the whole object is dipped in it. When the slip dried, the desired ornament could be scratched out. This technique was popular in combination with stamps. Inlay technique was also still used and for the designs, which were drawn freehand, iron oxide pigment was used. They were abstract, lively, modern and even comical designs.

I. Buncheong is quite different from celadon. While celadon is very luxurious, celadon is a lot simpler in shape and color, using earthy and whitish tones. My question is - who used this kind of ceramics?

S. Buncheon, which was produced in the first two centuries of the Joseon dynasty, was used in court, by the government institutions and for ritual purposes. Taxes were also partially paid with ceramics. For this reason we can sometimes see stamps on the bottom of the vessels with the specific government institution for which it is meant for, as well as the name of the maker. This was done to ensure quality control and to reduce

thefts. I read that in 1417 from all the dishes that were given for the king's travel and court events, only one fifth was returned. So if a stamper ceramic piece was found in private possession, it was considered a theft. The same types of vessels were made from buncheong as was from celadon. Vases, jars, plates, bowls etc. However, buncheong placenta jars are quite rare; those were quickly replaced by porcelain ones. Do you know what a placenta jar is?

I. Is it a vessel for a placenta?

S. Ildze! How did you manage to guess it? They are called teahangari in Korean.

I. Teahangari is an interesting word. "Tea" means to be pregnant, and "hangari" means a clay pot.

S. Teahangari looks to me like a honey pot with a lid, which has four small hands at the upper part, and these jars are around 20 to 40 centimeters high. A whole array of rituals were connected with childbirth. These jars were kept in a specific corner of the room, the one which would have been the most benevolent according to Korean feng shui. Regular people would have buried their placentas and umbilical cords in regular clay pots, but aristocratic and royal families used higher quality ceramics, like buncheong or white porcelain. Kings placenta would also get a monument.

I. I know there is an interesting place in Songju, where placentas of the 18 sons of king Sejong (one of the most famous kings of Korea) are buried. It is interesting that Songju is very far from the capital Seoul. It is not far from Daegu, which is located at the very south of Korea. King Sejong most likely thought this place to be most suitable according to geomancy principles.

S. Gradually more and more specialized white porcelain kilns were opened to supply the court and the buncheong use in taxation was reduced. Production of this ceramic type ended abruptly when, during the Japanese invasion lasting from 1592- 1598, Korean ceramic masters were taken to Japan en masse. White porcelain was produced in small quantities during the Goryeo dynasty as well, but its rise in popularity is tightly linked to the changes in dynastic rule and religion. Undecorated, white porcelain fits well with the Konfucian ideology. It represents the nobility of character, pureness and modesty.

I. During the Joseon period when the Lee dynasty ruled, state religion was changed from Buddhism to Confucianism. Buddhist monks and Buddhist temples had become too corrupt; they had too much political and economical influence.

S. White porcelain was made only for the royal needs at the very beginning of Joseon dynasty, but around the 15th century it was used by the whole aristocracy. Later also ordinary people widely used porcelain. Porcelain made in Korea did not lag behind the one made in China. White and blue porcelain was greatly influenced by Chinese art, but not by the Chinese porcelain itself, but by media more easy to transport - paintings and prints. Porcelain jars with dragon motifs were the symbols of royal power. Cobalt was used for the blue color. When the import of cobalt was forbidden from the 16th to 17th century, iron oxide was used instead, creating white and brown porcelain. Jars, by the way, were not decorated by ceramicists, but by court painters which were deployed to kilns for this purpose. This is the reason why these paintings are of such high quality. Many small everyday objects were also made of porcelain. For example, the water droppers, which were essential to any scholar or anyone who knows how to write. Cosmetic containers were also made of porcelain. They were often decorated with cobalt blue underglaze despite the fact that it was an expensive pigment and allowed only for the court. Wedding objects were always exempt from rules limiting luxury, and cosmetic containers were often given as wedding gifts. In Confucianism great emphasis is put on ancestral rites. Correct execution of these rites were always strictly controlled, since unsatisfied ancestral spirits could leave a negative effect on family life and in case of the king - even the state security. Dishes used in honoring the ancestors should ideally be made of metal, but if metal for some reason became scarce, they could also be made of porcelain. Everyday objects were traditionally given as grave goods, both in full size and as porcelain miniatures. Including miniature porcelain servants. Porcelain was also the material ancestral tablets were made out of.

I. These ancestral rituals are being observed to this day. They are most often performed during state holidays, like Chuseok, which is a harvest festival in September or October, and Sollal - the lunar New Year. How the rituals are done has also changed. They were once done at night, after midnight, but these days they are performed when the feast has been prepared. Also the dishes used in the rituals don't have to be metal or porcelain anymore. It can be simply a beautiful set. Ancestral tablets have been replaced simply by a wooden frame with a paper with epiphany written on it or with the picture of the deceased.

S. Thank you Ildze. And with this we are finishing our short overview of the main types of Korean ceramics. Next time we will tell you about lacquer and lacquered objects. Thank you.

Literature and sources

- Chu, Hwan-son. 1994. *Korean Cultural Heritage. Fine arts: painting, handicrafts, architecture*. Seoul, Korea Foundation.
- Deuchler, Martina. 1992. *The Confucian Transformation of Korea: A Study in Society and Ideology*. Cambridge (Massachusetts) and London, Harvard University press.
- Jeon, Sang-woon. 2011. *A History of Korean Science and Technology*. Singapore, NSU press.
- Lee, Soyoung. 2009. *Art of Korean Renaissance, 1400 - 1600*. New Haven, Yale University press.
- Steuber, Jason; Peyton, Allysa B. 2018. *Arts of Korea: Histories, Challenges, and Perspectives*. Gainesville, University of Florida press.
- Woo, Hyunsoo (edit.). 2014. *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392 - 1910*. Philadelphia, Philadelphia museum of art.
- Park, J.P; Jungmann, Burglind; Rhi, Juhyung (Edit.). 2020. *A Companion to Korean Art*. Willey Blackwell.

Epizode 3 - Lacquer

I.Welcome back to our podcast on Korean art history.

S. Hello

I.Last time we talked about buncheong and white porcelain, but this time we will be looking at a different type of decorative art - lacquer. Lacquer is a purified sap of the lacquer tree. Clean and raw it is see through or brownish see through. Intensely black or red color is made by adding a pigment. During the Goryeo and Joseon dynasty planting lacquer trees and managing the forests were done by the government. Lacquer was also used for consumption and in medicine, because it was thought that it helps improve blood circulation and improves intestinal function. But from the viewpoint of contemporary medicine it is unlikely, since lacquer is toxic. When lacquer is used raw, it is applied directly on the surface and the color and grain of the wood can be seen though. If that is not the desired effect, then after the first layer of lacquer a cotton or hemp fabric or paper is applied, and then multiple layers of lacquer are applied. This is mostly done if a colored lacquer is used. Not only wood or fabric can be lacquered, but metal, ceramics, leather and paper as well. Lacquer is waterproof, so by lacquering paper or fabric light dishes for everyday use can be made.

S. King Yeongjo, who is one of the most well known kings in Korea and who ruled in the 18th century, forbade make and use items, which are decorated with lacquer, as too extravagant and lavish. I find this very interesting, because I read in the memoirs of lady Hyegyeong, who was king Yeongjos daughter in law, that she had received a lacquered ar mother of pearl inlaid box in the shape of a gourd as a wedding gift. This makes me think when these kinds of objects were forbidden, did she have to return it or was this prohibition applied to the aristocracy and not the royal family?

I. There are multiple decorative techniques. Gold foil can be applied to still wet lacquer and then apply another layer of see through layer. Inlaying of raya leather, tortoise shell, horn (also painted horn like in hwagak, which we will discuss later) and metal wire. And, since lacquer can be in any color, it can be used to paint.

S. Another type of decorative technique is najoeng or mother of pearl inlay, which was popular in making objects for women. When this artstyle began is unknown, but around the 12th century it reached the height of its development, if we believe the Chinese texts. This makes us think that the origins could be found in the Unified Silla period, which could be true since the earliest lacquered pieces date to 3rd century BC. Only 20 objects have survived from the Goryeo era, most of which were related to Buddhust - boxes for sutras and praying beads, and most of them are not even in Korea anymore. For this type of decoration an oyster shell or mother of pearl was used, and the style of inlay was different in Goryeo and Joseon dynasties. In Joseon dynasty ornaments were cut out of bigger pieces of shell, which were sometimes intentionally cracked. During the Goryeo dynasty mosaics were made from pieces as small as possible, 2-3 millimeters big and rarely bigger than a centimeter. I read that during this time even rudimentary saws didn't exist yet, so it is thought that every piece was separated by punching holes in the desired shape and then filing the edges smooth. If that is true, then making even a small piece would have taken an unbelievably long time. Even today making a copy takes up to 3 to 4 months. In the middle of the dynasty (Joseon) we can observe a change in the style of najeong objects. This was a politically and socially unstable time. Dynasty has suffered two devastating invasions - the already mentioned Japanese invasion at the end of the 16th century, and the Manchu invasion from 1636 - 1637, within one generation. This made Koreans think of their ethnic identity. Previously motives of peonies and chrysanthemums were used most, now they were supplemented with plums, orchids and bamboo, which, together with chrysanthemums, represented four seasons of Korea. Segunja is the term used for these four plants.

I.This term has Chinese roots. Especially interesting is to see how it separates in parts. “Sa” means “four”, and “gunja” in Joseon dynasty meant “a wise person”. So, plum, orchid, chrysanthemums and bamboo were four wise men.

S. Descriptions of najoeng technique have preserved little in the writings from this time. Lacquered boxes were also used in state rituals and were sent as gifts to the emperor of China. These boxes would have inlaid phoenixes, birds, flowers and pines. Up until the 19th century objects covered with red lacquer were only allowed to members of the royal family. But when the laws regulating luxuries started to loosen up, red lacquered objects became more widely accessible. Red pigment was expensive and even in the royal family red lacquer objects were mainly used for ritual objects or containers where they were kept. Red has been a popular color in Korea since ancient times, because it was believed that it brings luck and repels evil. Both simple people and members of the royal family would wear something red or carry a red object when attending a large, public event. Najeon is a popular souvenir and small objects, mostly boxes, are mass produced. Then very thin plates of mother of pearl are used, from which stacks of dozens of identical ornaments are cut out with an electric saw. They are put on a wet lacquer free hand, which is not very difficult since all the patterns are identical, and then covered with clear lacquer and done! Making objects this way the mother of pearl is always slightly above lacquer surface. I also own a box like this with inlaid cranes, and the surface really is uneven. Masters of traditional technique do not use the mother of pearl plates, but cut out every piece separately from industrially untreated shells. Then the pattern is glued on a paper and applied on a wet lacquer with paper up and glued in with a hot iron. paper is then cleaned off and the whole surface is again covered with lacquer. Then the lacquer that is covering the mother of pearl pieces is carefully scratched off and the surface polished. Result is that the mother of pears is at the same level as the lacquer surface.

I.Thank you for your attention! Next time we will talk about a less known decorative technique called hwagak.

Literature and sources

Cho, Hung-sang. 2007. *Ottchil: Korean Traditional Lacquer*. Seoul, Ministry of Culture, Sports and Tourism; Korea Craft and Design Foundation.

- Frick, Patricia; Jung, Soon-Chim; Hwang, Jihyun; Kobajashi, Koji; Prück, Margarete; Wahlen, Kyuhee. 2013. *Korean Lacquer Art: Aesthetic Perfection*. Munich, Hirmer Publishers.
- Lee, Soyoung. 2009. *Art of Korean Renaissance, 1400 - 1600*. New Haven, Yale University press.
- O'Shea, Colleen; Fenn, Mark; Gillis, Kathy Z; Khanjian, Herant; Schilling, Michael. 2021. *Korean Lacquerware from the Late Joseon Dynasty: Conservation and Analysis of Four Objects at the Asian Art Museum of San Francisco, Studies in Conservation*. Tylor & Francis Group. DOI: 10.1080/00393630.2021.1967551
- Woo, Hyunsoo (edit.). 2014. *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392 - 1910*. Philadelphia, Philadelphia museum of art.
- All process of world. 2020. *Process of Making Jewelry Box from Seashells. Korean Shellwork Master*. <https://www.youtube.com/watch?v=5yHl6j0A2Qw> (Accessed on May 10, 2022)
- K-Heritage.TV. 2021. *인고의 시간으로 아름다움을 만드는 장인, 옷칠장(Otchiljang, Lacquerware Making)*. https://www.youtube.com/watch?v=hB7dB4D-bt0&list=RDCMUcRO-l6Fli7rtpY2O9Y5NIzw&start_radio=1 (Accessed on June 3, 2022)

4 Hwagak.

I.Hello, welcome to the fourth episode of our podcast on Korean art history. Last time we talked about lacquer, its techniques and types of decoration. Especially about najeong, which is a type of decoration that uses the mother of pearl. This episode we will talk about hwagak, which is a special type of decorative craft.

S.Last time I mentioned the so-called “women’s objects”, but I didn't explain what that means. As we already mentioned, the main state ideology was Confucianism, and in Confucianism a strict separation between genders existed. This was reflected in Korean traditional architecture, where rooms for women and men were separated. Sarangche and sarangbang are rooms that are reserved for the men of the family. They were modestly furnished according to Confucian principles. The Furnishings were simple, practical and meant for studies. Women were forbidden to enter these rooms. Anbang was the most private and remote part of the house where women and children lived, and only family members could enter. This is where keys and family most valuable objects are stored. Confucian modest principles applied to women as well, but since nothing limited the luxury of wedding gifts, then gifted furniture, screens and cosmetics tables were expensive and very decorative. For the wealthy ladies, of course. For this reason items that are meant for women’s and men’s rooms can be easily distinguished by shape, material and use. Hwagak is a decorative technique unique to Korea, in which painted bull horn is used. Bull horns had replaced tortoise shells which were used for

this purpose in Tang dynasty China. East Asian traditional medicine considers tortoise shells to have life extending properties and it was an expensive import product. Replacing tortoise shells with bull horns is a phenomenon unique to Korea. Horn of a young bull is carved out hollow, leaving only the outer layer. Then it is boiled for 4 to 5 hours until it's soft. Then it can be sliced open and flattened. a rectangle is cut out of the flattened horn and then cut into two slices and each is filed half a millimeter thin until they are see through. One side of the horn is painted and glued on an object with the paint down. These paintings are done in minhwa style. Minhwa is a term used to refer to Korean folk painting.

I.It is characterized by a bright and contrasting color palette. Five base colors were used. They are called obanseok or oseok in Korean. They were chonseok or blue color, chokseok or red color, peakseok or white, heukseok or black and hwangseok or yellow color. Each color had a symbolic meaning, they had their direction, mythological animal, season, element, internal organ and even taste. For example, chonseok blue color corresponds to East, sky dragon, spring, wood, liver and sour taste. Chokseok red color corresponds to South, red, phoenix, summer, fire, heart and bitter taste. Peakseok white color corresponds to West, white tiger, autumn, iron, lungs and spicy taste. Heukseok black color corresponds to North, black tortoise, winter, water, kidney and salty flavour. The last hwangseok yellow color was special, it corresponds to center as direction, earth, lymphatic system as an organ and sweet taste. Colors interacting with each other create harmony which is associated with Ying and Yang concept. Colors mixing and contrasting create an impression of liveliness and energy.

S.Horn slices have limited size, from 8 to 10 cm², and many are needed to cover even a small object. For this reason this technique was used mainly for jewelry or sewing boxes, but furniture was made only for the palaces. A boy riding animals or the “immortal child” was a popular theme in daoism and often shows up in objects decorated by hwagak. Rulling class men in the Joseon dynasty spent their time mostly with studies of Confucian texts; women, however, also practiced Buddhism, Taoism and Korean shamanism and so their symbols often appeared in objects used by women. Symbols of happiness, long life and harmony, and characters from folklore like tigers, rabbits and bears are depicted. Tigers were the most popular characters in folk painting. Tigers, which are practically extinct now, used to be widely spread. Korea was even called the land of tigers. Tigers would often leave their hilly hunting grounds to attack livestock. Tigers were feared and respected, but in folk art they were shown with

amusing facial expressions and body shapes. It's because tigers symbolized the ruling aristocracy, while magpies, which are often seen in pines laughing at tigers, referred to regular people. Minhwa lack the refined elegance which is characteristic to court painting, but their simple format, humoristic content and bright colors depict the aesthetics of Korean people.

I.Minhwa paintings were widely used and people believed they brought luck. Most houses would have had some. Last episode we mentioned ancestral rituals. In the Joseon dynasty every family had a spirit house or sanctuary where ancestral tablets were kept and where rituals were performed. People who didn't have a space for a sanctuary like this or it was far away would substitute them with painted spirit houses. They were often made as scrolls to ease transportation. Center of the painting had an empty tablet where the information of the ancestor that was revered at that moment could be attached. Around it fruits and candles were painted, as well as incense burners, which usually are placed on the ritual table. It could be said that minhwa reflects not only folk beliefs and mythology, but also the ruling state ideology and Confucian ancestor cult.

H.Hwagak art was practiced by a small number of artists, making the furniture, boxes, combs and other small things decorated by it for mostly royal and wealthy aristocratic ladies. Next episode we'll discuss hanji or Korean traditional paper and the crafts related to it. Good by!

I.Bye!

Literature and sources

- Chu, Hwan-son. 1994. *Korean Cultural Heritage. Fine arts: painting, handicrafts, architecture*. Seoul, Korea Foundation.
- Deuchler, Martina. 1992. *The Confucian Transformation of Korea: A Study in Society and Ideology*. Cambridge (Massachusetts) and London, Harvard University press.
- Steuber, Jason; Peyton, Allysa B. 2018. *Arts of Korea: Histories, Challenges, and Perspectives*. Gainesville, University of Florida press.
- Woo, Hyunsoo (edit.). 2014. *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392 - 1910*. Philadelphia, Philadelphia museum of art.
- 박승희. 2013. *한국의 색, 오방색*. (Five colors of Korea)
https://m.blog.naver.com/PostView.naver?isHttpsRedirect=true&blogId=kcis_&logNo=30169801424 (Accessed on May 12, 2022)

Episode 5 - Hanji paper

I. Hello! Welcome back to the fifth episode of our podcast on Korean art history. Last time we talked about hwagak and the techniques and decoration types related to it. Since hwagak is related to folk painting minhwa, we talked a little about its principles. This episode we will look at hanji - Korean paper and art related to it.

S. It is difficult to date the time when paper appeared on the Korean peninsula, but is thought to have happened in the 4th century and it was made of hemp and silk tree bark fiber. By the Three Kingdom period Korean paper was famous for its high quality, but only few examples have survived. During the Goryeo dynasty the demand for paper grew. Printing presses to print Buddhist texts were widely used and large quantities of paper were exported to China, where it was considered to be a product of the highest quality. King Sejong's annals mentions 15 types of Goryeo paper - for letters, envelopes, poetry, books, exams, fans, wrapping paper, wrapping paper for medicine, paper for windows, for painting etc. Paper manufacturing was supported on governmental level.

I. Could you tell our listeners about what these annals are?

S. During the Goryeo and Joseon dynasty, after the death of each king, court documents were compiled in order to create an overview of the time of his rule. Goryeo dynasty annals are lost, but Joseon dynasty annals are unique documents where each day's most important events are recorded for over 500 years. Annals were written on Korean hanji paper and treated with wax. This was done to extend the life of the paper, but actually this wax has harmed the paper, and those annals that were not treated this way have survived in better condition. Korea was a world center for paper production during the Joseon dynasty and, of course, innumerable types of paper were produced. Reports to the king were written on one type of paper, while documents sent to China, on a different one. Oiled paper was used to make raincoats and hats. Paper was used as a padding for winter clothing and armor could be made of it. Multiple layers of paper were covered with leather and lacquered. Purses were also made, because traditional Korean clothing does not have pockets. Hanji nubi is a technique where a tightly rolled paper is sewn in between two pieces of fabric, creating interesting raised patterns. Hanji is water resistant and when treated with oil it repels insects, so it was used to make chests and cupboards for storing clothing and food. Large sized paper furniture was traditionally decorated with bright and colorful plant and flower motifs, dragons, phoenixes, also Buddhism motifs, since they were mostly put in women's rooms. Brides

would take such a sewing box with her when leaving for the groom's home. The groom's family, however, would send wedding gifts to the bride's family in chests decorated with colored paper. Chests themselves could be made of wood or firm paper. Paper objects can be made in two ways - by folding, cutting and gluing paper sheets or by weaving it. This second way was especially popular in Buddhist monasteries where old, used up books were available in large quantities. Hanji paper is sliced in a centimeter and half wide strips, which are then tightly rolled and used for weaving like wicker or bamboo. This craft was saved from extinction by Kim Yeonbok, who learned it from a monk living in a nearby monastery in the early 20th century. It was his hobby for decades, until he learned that he is the only person in Korea who still knows how it is done. His grandson's wife is now the Korean only master and carrier of intangible cultural heritage. Similar story is about paper boxes. Sang Keheok had seen them neglected in antique stores, but couldn't find anyone who would know how to make them or find a single description in books. He started to study their construction, which was not too complicated, and he now actively teaches this skill to others. We have mentioned the great influence of Confucianism in the Joseon dynasty many times. Aristocratic men devoted their lives to studies, which included Confucian texts, painting, writing poetry and calligraphy, where important material was the high quality hanji paper.

I. Korean calligraphy and calligraphy art is called soye. It mostly appears in connection to some other art form - drawings or poetry. Korean calligraphy developed after Chinese calligraphy was introduced in the Korean peninsula - 2nd or 3rd century BC. It became popular in the 7th century, and by the 8th century the first Korean calligraphy masters appeared. Joseon dynasty's most accomplished calligraphy master was Kim Jeonghwe, who was a researcher, painter, calligrapher and Buddhism practitioner, and was renowned for his different calligraphy styles. Especially with chusache, which was a free form style he developed while in exile in Jeju island. He was exiled due to his close involvement in the life of the previous king, and the new court did not approve of that. Historically in calligraphy Chinese writing hanja was used. Only after the end of Japanese occupation and hangul (Korean alphabet) reform was this writing also used in calligraphy. Koreans are very proud of their hangul writing. For calligraphy munbangsan was used - four basic calligraphy instruments, also called "four friends". One of them, of course, is the mentioned hanji - Korean paper. Other three are put or

brush, mok or ink block and pyoru- ink stone. Sojin or paper press, butong or brush box, and yongjok or water dropper were also used.

S. Water droppers we mentioned in the episode on porcelain. They are small round objects with a small hole meant to easily pour a few drops of water on the ink stone.

I. As calligraphy spread through Korea, These objects would have been found in homes of every aristocrat. Brushes needed to be with straight bristles, all the same length. They were made from the hair taken from the goat's abdomen. They were collected late in autumn to make especially high quality brushes. Ink blocks were made of glue and ashes, usually pine ashes. They needed to be firm and of good consistency. Making of ink blocks began with burning of wood in an outdoor incinerator. To get 10 kilograms of pine ash 400 kilograms of wood had to be burned. Ink blocks were made in winter, because glue went bad quickly in the hot summer weather. Glue and ash are mixed together, pressed in a form and left to dry. Making an ink block takes 2 months at minimum. The longer the ink block has dried and aged, the better. By drying it repeatedly it gains a molecular structure that allows it to better mix with water. Blocks aged for five years were the best. Ink stone needed to be especially strong and it could not absorb water. Ink stones were masterpieces on which the best stone craftsmen worked on. They were also specially decorated with carvings on the outside. To begin the calligraphy process, some water was poured or dripped on the ink stone. Rubbing the ink block against the stone created ink. Size of the ink block needed to be compatible with the size of the ink stone on which it is rubbed. It is important to make the amount of ink that will be needed for the painting. For a large painting a bigger ink stone, ink block and brush is needed, but for a short writing a small amount of ink is enough and the ink block and stone can be smaller.

S. This means that everyone owned multiple sets in different sizes.

I. It's interesting that calligraphy is not just physical but a spiritual exercise as well. Ink preparation has a meditative effect, preparing the mind for the upcoming painting or writing. Calligraphy is described as meditative and enlightening, so it is often practiced by Buddhist monks.

S. Next will be our last episode, where we will talk about textiles. Thank you!

Literature and sources

Arirang Prime. 2014. *Ep230 Korean Calligraphy, Spirit of the East*.

https://www.youtube.com/watch?v=4SDxuJA_2ss (Accessed on May 12, 2022)

- Deuchler, Martina. 1992. *The Confucian Transformation of Korea: A Study in Society and Ideology*. Cambridge (Massachusetts) and London, Harvard University press.
- Jeon, Sang-woon. 2011. *A History of Korean Science and Technology*. Singapore, NSU press.
- Kim, Kang-Jae; Eom, Tae-Jin. 2018. *Printing Inks of the Annals of Joseon Dynasty*. De Gruyter. DOI 10.1515/res-2017-0012
- Woo, Hyunsoo (edit.). 2014. *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392 - 1910*. Philadelphia, Philadelphia museum of art.

Episode 6 - Textiles

I. Welcome to our sixth and last episode of the podcast on Korean art history. Last time we talked about hanji - the traditional Korean paper. We also talked about calligraphy and its instruments. This episode we will look at Korean textiles. We will talk more about some textile types and Korean traditional clothing - hanbok.

S. Fabric with which the Far East is most often associated is silk. First objects found in archeological digs connected to silk manufacturing are dated shortly before the common era. During the Three Kingdom period silk making was already done on the governmental level, and this knowledge was exported to Japan. Silk manufacturing developed over the centuries and in the Joseon dynasty it was under special protection of the queen, who fed silkworms during a chinjam ritual to popularize sericulture. Aristocratic families would sometimes hire their own silk weaving experts during the first half of the 16th century. One historic document, however, states that this practice was forbidden. Cotton grown on the Korean peninsula was famous. During the 15th and 16th centuries it was the Joseon dynasty's main export to Japan.

I. Especially praised is moshi - fabric weaved from the fibers of “moshi pul” or moshi grass. This kind of fabric was mostly made around Hansan. Hansan is near Jeonju, in the middle of the Korean peninsula south, but slightly more in direction to the Yellow sea. Local Hansan legends say that during the Three Kingdom period there lived an old man who climbed the Gonji hill in his search for medicinal plants, but found there rami plant. He took the plants down and began to cultivate them and make the fabric. Did such an old man really exist we can only guess, but it is precisely in this region where the moshi making tradition has survived till our day. Moshi can be very different depending on its thickness and color. The most well known is white moshi. Light, airy, white hanboks were made from this fabric, suitable for the hot, humid summers of Korea. Since rami fibers are quite long, strong and durable, even if the wearer sweated a lot during summer, the texture of the fabric didn't allow it to stick to the body.

Interestingly, it is mentioned in historical texts of the Goryeo dynasty that such hanboks were worn both by aristocrats and common people. Although farmers and laborers wore simple, rough clothing made of hemp fabric. Clothing made from hemp was also worn during mourning and by everyone, even the king. Moshi clothing and the process of their making was added to UNESCO World Heritage list in 2011. Now we will tell you about the special and complicated process of manufacturing, which demanded the involvement of many people. Mostly of women, which makes it even more special. First rami must be harvested, which is done in August when it is of the highest quality. Outer layer is removed from the stalks and the inner layer is dried in the sun and then it is soaked in the water for 1-2 hours until it is soft. Fibers are split thinner by teeth and then joined in longer threads or “moshi kut” with the help of saliva and rolled in a ball. Then moshi threads are pulled through holes in a plank on one end and tied about wooden sticks on the other end. In this way the necessary thread length for a piece of fabric is also determined. After this is done, the threads are treated with soy bean flour to make them softer and easier to weave with. Finished moshi thread is weaved on a loom to become a moshi fabric. Then hanboks can be made of it. Interestingly, rami plant leaves which are removed and not used in the fabric making process, were used in cooking. It is a nutrient rich ingredient which fits well in the culture of Korean cuisine. It is mostly used fresh, in tea or Korean dessert tok or rice flour cakes are made from it.

S. Interesting evidence about the early textile design has survived from the Goguryeo kingdom. Goguryeo lasted from 37BC till 668CE. We already mentioned the Three Kingdoms, especially Silla which around the same time was located in the South of Korean peninsula. Goguryeo was located in the North of the peninsula and Manchuria. From the Goguryeo kingdom the best has preserved splendid burial tombs with frescoed walls. In these frescoes we can see scenes from everyday lives with detailed human figures, from which we can learn a lot about the clothing and textile design of the time. On the fabrics we can see patterns of bigger and smaller dots, or teardrop shaped dots. We can also see patterns of abstract lines and clouds. Historians have not yet discovered if these patterns were weaved in the fabric or painted on it. Fabric dying is an ancient tradition about origins of which we know very little.

I. Dyes were obtained from plants, animals and minerals. Mostly plants were used because they could be easily cultivated and harvested. Natural dying process in Korea included a process where a fabric is dyed repeatedly up to 10 times to obtain the desired color and tone. Resulting bright colors are unique to Korea. Also in dying the fabrics

main 5 color theory was used, which we mentioned in an earlier episode on minhwa. It was especially important when working with clothing meant for the royal family. It is interesting that starting from the Silla kingdom court had separate departments specializing in obtaining specific colors.

S. Fabric was not only dyed, but gold was also used in its decoration. Fabric could be gilded with gold foil and powdered gold could be mixed in with the glue and used as paint. There are also two types of gold thread - flat and twisted. Twisted thread was made by rolling gold foil around a thread. This kind of thread was stitched on a fabric in gold embroidery. Flat thread was used in geumbak or gold brocade. Technique for weaving gold brocade had been lost, because the same old modesty loving king Yeongjo forbade its manufacturing in 1733. Textile historian Sim Yeonok managed to reconstruct this technique in 2011. Thread was made flat to make the weaving process possible. Gold foil was glued on hanji paper and then sliced a third of a millimeter thick. This thread was then weaved in using a specialized loom Sim Yeonok reconstructed following historic documents. Fabric gilding was first mentioned in 1691. It was done by carving stamps from a hard wood, then covering them with glue, pressing the stamps on fabric and then applying the gold foil. Surplus gold is brushed off, revealing the gilded pattern. Formal wear was decorated like this. Not only adults wore formal clothing, but also children for their first birthday. Their clothing was decorated with flowers and signs in Chinese wishing luck done in gold foil. Korean traditional clothing consisted of an upper part made of jeogori which is similar to a jacket and which was worn by men and women alike. The Bottoms were made of pants named baji for men and skirts called chima for women. In winter coats and vests were also worn and ladies also had cloaks which covered their heads and faces when leaving the house when it was allowed. Most of the royal clothing that have survived from the Joseon dynasty is formal ceremonial clothes, similar to cloaks. The only surviving informal clothing piece is the cloak of king Yeonjo, which we have mentioned multiple times. It was discovered in 1997 in Bagye temple, city of Daegu, stored within a sculpture of a Bodhisattva when it was being re-gilded. This outer cloak, which is called dopo in Korean, was worn by upper class men. Yeongjo cloak is made of one layer of green, see through silk, which means that it was most likely worn in summer. The Joseon dynasty's middle period, from the late 17th century till the 19th century, is the best researched period in their fashion history. Deceased were buried in their most beautiful clothing during the Joseon dynasty, so many outstanding examples have been found during archeological

excavations of burial sites. 60 pieces of clothing were found in the burial of prince Yi Byeon, who lived a surprisingly long life from 1636 - 1731. Jeogori jackets reached the hips during the 16th century. They were loosely fitting and with wide sleeves. 18th century thinker Yi Deokbu praised them as easy to alter and ladies were able to adjust them for their own funeral needs. Jegori gradually got shorter and tighter, while skirts got more voluminous and with many underlayers. The pompous hairstyles increased the demand for decorative wigs. Rising prices for human hair caused social issues which made the government issue restricting laws, but the wigs kept growing as a symbol of power and wealth, until the necks of the wearers could not handle them. Wig fashion began with kisaeng - professional entertainers and most educated women in Joseon dynasty, somewhat similar to geishas. It was gradually adopted by upper class women and then by common women as well. Fashion and clothing style spreading through different social classes can be observed in the case of hwarot. Hwarot began as the princesses' most formal ceremonial clothing, but by the end of Joseon dynasty any woman of any social class could wear it for her wedding. This will be the end of the episode. Thank you to our listeners. Hi mom!

I.Yes! Thank you for listening till the end. We hope you found this interesting and anyeong!

Literature and sources

- Hwang, Oak Soh. 2013. *Study on the Traditional Korean Dyeing: Unique Features and Understanding*. International Journal of Costume and Fashion, Vol. 13, No 1.
- Kim Han, Hyonjeong. 2017. *Couture Korea*. San Francisco, Asian Art Museum; Seoul, Armujigi Culture Keepers Foundation.
- Lee, Eun-jo; Oh, Chang Seok; Yim, Se Gweon; Pak, Jun Bum; Kim, Yi-suk; Shin, Myung Ho; Lee, Soong Deok; Shin, Dong Hoon. 2014. *Collaboration of Archeologists, Historians and Bioarchaeologists During Removal of Clothing from Korean Mummy of Joseon Dynasty*. New York, Springer Science+Business Media. DOI 10.1007/s10761-012-0211-0
- Sim, Yeon-ok. 2002. *5000 years of Korean textiles: An Illustrated History and Technical Survey*. Seoul, Institute for Studies of Ancient Textiles.
- Sim, Yeon-ok. 2006. *2000 Years of Korean Textile Design*. Seoul, Samhwa Publisher, Institute for Studies of Ancient Textiles.
- Anitei Stefan, 2007. *Korean Mummies Reveal a 700-year-old Asian Romeo and Juliet Story: But Also a History of Hepatitis B Virus*
<https://news.softpedia.com/news/Korean-Mummies-Reveal-a-700-Years-Old-Asian-Romeo-and-Juliet-Story-61186.shtml> (Accessed on July 20, 2022)
- Korean Culture and Information Service. 2013. *Korean Traditional Textile for Summer, Moshi (fine ramie)*. https://www.youtube.com/watch?v=ms96RTL_4PI (Accessed on May 10, 2022)

Non-exclusive licence to reproduce the thesis and make the thesis public

I, _____ Sabīne Puste _____,
(*author's name*)

grant the University of Tartu a free permit (non-exclusive licence) to

reproduce, for the purpose of preservation, including for adding to the DSpace digital archives until the expiry of the term of copyright, my thesis

Podcast on traditional Korean crafts

(*title of thesis*)

supervised by _____ Kristi Jõeste _____.
(*supervisor's name*)

2. I grant the University of Tartu a permit to make the thesis specified in point 1 available to the public via the web environment of the University of Tartu, including via the DSpace digital archives, under the Creative Commons licence CC BY NC ND 4.0, which allows, by giving appropriate credit to the author, to reproduce, distribute the work and communicate it to the public, and prohibits the creation of derivative works and any commercial use of the work until the expiry of the term of copyright.
3. I am aware of the fact that the author retains the rights specified in points 1 and 2.
4. I confirm that granting the non-exclusive licence does not infringe other persons' intellectual property rights or rights arising from the personal data protection legislation.

Sabīne Puste
15/08/2022