

Glossary

For religious terms, see **Korean Religions and Systems of Thought**, pp. 35–50. Approximate phonetic pronunciations of Korean names and terms in the Glossary are given in parentheses.

An Kyŏn (ahn gyuhn) (active ca. 1440–70): the foremost landscape painter and court painter of the early **Chosŏn**. Little is known about this artist, who was awarded an unprecedented high rank and served more than four kings in a career of about thirty years. His primary inspiration was drawn from the Chinese Northern Song painter Guo Xi (ca. 1000–ca. 1090), whose works An Kyŏn would have seen in the eminent collection of his ardent patron, Prince Anp'yŏng (1418–1453). An Kyŏn's style had a tremendous effect on Korean landscape painting both during his lifetime and in later generations. (See **images 25 A, B; Artists and Materials**, p. 69.)

celadon ware (*ch'ŏngja* [chohng-jah]): a **stoneware** produced in the **Koryŏ dynasty** which is covered with a glaze containing a slight amount of iron-oxide and fired in a reduced-oxygen atmosphere to achieve a grayish blue-green color. The Koryŏ celadon industry reached its pinnacle both technically and artistically between the early twelfth and early thirteenth centuries. (See **images 10–14**.)

Chŏng Sŏn (chuhng suhn) (1676–1759): a member of an impoverished family of the **yangban** ruling class and one of the most important landscape painters of the **Chosŏn dynasty**. He is traditionally acknowledged as the leading exponent of the new trend in landscape painting in the early eighteenth century, known as “**true-view**” **landscape** (*chin'gyŏng*). (See **fig. 8, Artists and Materials**, p. 61.)

Chosŏn dynasty (choh-suhn) (1392–1910): In their attempt to augment the power of the royal government and rejuvenate the country, the new rulers of the Chŏson dynasty instituted policies to reduce the wealth and influence of the Buddhist establishment and the noble families that had been prominent in the preceding **Koryŏ dynasty**,

and adopted Neo-Confucianism as the state ideology. During this period, Korea was dominated socially and culturally by the educated elite known collectively as *yangban*. (See **Overview of Korean History**, pp. 31–33; **Overview of Korean Art History**, pp. 59–61.)

chŭlmun (chuhl-muhn): literally, “comb-design”; refers to the most representative type of unglazed, **earthenware** vessels made during Korea’s Neolithic period (ca. 7000–ca. 10th century B.C.). (See **fig. 2**, **Overview of Korean Art History**, p. 51.)

dolmen: a burial site formed of upright stones supporting a horizontal stone slab. Dolmen tombs, which first appear on the Korean peninsula in the Bronze Age (ca. 10th–ca. 3rd century B.C.), are more numerous in Korea than in any other country in East Asia. (See **Overview of Korean History**, p. 26; **fig. 3**, **Overview of Korean Art History**, p. 52.)

earthenware: a low-fired pottery made from common clay to which a proportion of other materials may be added to achieve good working and firing properties. Earthenware, which is usually fired between 600° C and 1100° C, is porous and permeable.

han’gŭl (hahn-guhl): the native writing system developed in the fifteenth century to represent the sounds of the Korean language. (See **Korean Language and Literature**, p. 148.)

hyungbae (hyoong-beh): the rank badge worn on the front (*hyung*) and back (*bae*) of the robes of civil and military officials during the **Chosŏn dynasty**. (See **image 31** and **fig. 12**, p. 113.)

Kaya Federation (kah-yah) (42–562 A.D.): a small group of semi-independent principalities that emerged during the **Three Kingdoms period**, by the middle of the fourth century A.D. Kaya was located between the kingdoms of **Paekche** and **Silla** in the lower Nakdong River valley, in the south central part of the Korean peninsula. It was noted for its production of iron ore and iron implements. (See **Overview of Korean History**, p. 27; **Overview of Korean Art History**, p. 54.)

kayagŭm (kah-yah-guhm): a plucked zither, one of Korea’s oldest and most popular musical instruments. (See **Korean Traditional Music**, p. 75; **image 33**.)

Kim Hong-do (gim hung-daw) (1745–1806): a prolific court painter of the **Chosŏn** period best known for his engaging genre paintings depicting the daily life of all classes of Korean society. A versatile artist and one of the most influential artistic personalities of his time, he also excelled in the subjects of landscape, portraits, Daoist and Buddhist figures, and plants and animals. (See **Artists and Materials** , p. 69.)

kogok (koh-gohk): a curved, comma-shaped ornament, usually made of jade, found on royal paraphernalia in tombs of the **Three Kingdoms** and **Unified Silla** periods. (See fig. 4, **Overview of Korean Art History** , p. 53.)

Koguryŏ kingdom (goh-guh-ryuh) (37 B.C.–668 A.D.): situated in the northern part of the Korean peninsula, the largest of the three states in the **Three Kingdoms period**. At the height of its power, Koguryŏ controlled over two-thirds of the peninsula. (See **Overview of Korean History** , p. 27; **Overview of Korean Art History** , p. 54.)

Koryŏ dynasty (guh-ryuh) (918–1392): During this dynasty, Buddhism enjoyed widespread favor and flourished under the patronage of the royal court as the state religion. The spread of Confucianism continued under the Koryŏ, but despite the state's commitment to the principle of rule by civil officials, in accordance with Confucian doctrine, the hereditary privileges of the aristocracy were largely preserved. This period was also characterized by frequent diplomatic, commercial, and cultural links with China and lands further to the west. (See **Overview of Korean History** , p. 30–31; **Overview of Korean Art History** , pp. 57–59.)

kyŏngjil t'ogi (kyuhng-jil toh-ghee): a hard, high-fired (around 1000°C) gray **stoneware**, which begins to appear in Korea during the **Three Kingdoms period**, around the third century.

Lelang (known in Korean as Nangnang): the most important of the commandaries established by the rulers of China's Han dynasty (206 B.C.–220 A.D.) in the northern part of the Korean peninsula in 108 B.C. Lelang served as a Chinese colonial bastion on the peninsula for more than four hundred years, until 313 A.D., when it was overtaken by the northern Korean kingdom of **Koguryŏ**. During that period,

many aspects of Chinese culture, including Confucianism and the Chinese written language, were introduced into Korea.

maebyǒng (meh-beyuhng): a vessel with a small mouth, short neck, round shoulder, and constricted waist. One of the most distinctive shapes among Koryŏ **celadon** wares, the form was derived from the Chinese *meiping* (“prunus vase”) but is distinguished from its counterpart by a saucer-shaped mouth and a body that displays a pronounced S-shaped profile. The production of *maebyǒng* continued into the early years of the succeeding **Chosŏn** period but ceased after the sixteenth century. (See **image 14** .)

mumun (moo-moon): literally, “undecorated”; a term used for unglazed, plain **earthenware** pottery made in the Bronze Age. (See **Overview of Korean Art History**, p. 25.)

Paekche kingdom (behk-cheh) (18 B.C.–660 A.D.): the kingdom located in southwestern Korea during the **Three Kingdoms period**. Because of its proximity to Japan, Paekche played an active role in the transmission of important cultural and religious practices to Japan, including Confucianism and Buddhism. (See **Overview of Korean History**, p. 27; **Overview of Korean Art History**, p. 54.)

porcelain (*paekcha* [behk-cha]): a white-bodied, nonporous ware primarily made of kaolin, a clay containing quartz, feldspar, and limestone. It is covered in a clear glaze and fired at a temperature in excess of 1200° C. Porcelain began to be produced in Korea during the **Chosŏn dynasty**, in the first half of the fifteenth century. (See **Overview of Korean Art History**, p. 59; **images 22, 24** .)

punch’ōng (boun-chung): a contraction of the term *punjang hoech’ōng sagi*, which refers to **stoneware** made of a grayish blue clay that is covered with white slip and coated with a transparent glaze. The glaze contains a slight amount of iron, which when fired results in a bluish green color. *Punch’ōng* ware was produced in the **Chosŏn dynasty**, during the fourteenth and fifteenth centuries. (See **Overview of Korean Art History**, p. 59; **Artists and Materials**, p. 66; **image 21**.)

Samguk sagi (sahm-gook sah-ghee) (Histories of the Three Kingdoms): the first of Korea’s two earliest surviving histories. It was

compiled under the direction of the Confucian scholar-official Kim Pusik (1075–1151) and presented to King Injong (r. 1122–46) of the **Koryŏ dynasty** in 1145. The compilers used as their sources earlier documents that have now been lost.

Samguk yusa (sahm-gook you-sah) (Memorabilia of the Three Kingdoms): the second of Korea's two earliest surviving histories. It was compiled by the Buddhist monk Iryŏn (1206–89) about 1285. Most of the text consists of Buddhist legends from the **Silla** period.

sanggam (sahng-gahm): the inlay technique used in the decoration of **celadon** ware produced during the **Koryŏ dynasty**. The design is incised or carved into the unbaked, leather-hard clay and the resulting depressions are filled in with a white or black substance to highlight the design. (See **Overview of Korean Art History**, p. 59; **Artists and Materials**, p. 66; **images 11, 13, 14.**)

sarangbang (sahrahng-bahng): a room used as a study by the male head of a *yangban* household.

Silla kingdom (sheel-la) (57 B.C.–668 A.D.): the kingdom located in southeastern Korea during the **Three Kingdoms period**. By the late seventh century, Silla succeeded for the first time in Korea's history in unifying most of the peninsula under a single government, known as the **Unified Silla dynasty**. (See **Overview of Korean History**, p. 27; **Overview of Korean Art History**, p. 54.)

stoneware: a vitrified, high-fired pottery made of clay to which a proportion of other materials may be added to achieve good working and firing properties. Stoneware, fired in excess of 1200° C, is dense, hard, and impervious to liquid.

Three Kingdoms period (57 B.C.–668 A.D.): By the middle of the fourth century A.D., the Korean peninsula was divided among the three kingdoms of **Koguryŏ**, in the north, **Paekche**, in the southwest, and **Silla**, in the southeast. (See **Overview of Korean History**, pp. 27–28; **Overview of Korean Art History**, pp. 54–55.)

true-view landscape (*chin'gyông* [chin-geyuhng], literally, “real scenery”): designates not simply realistic landscape depictions but paintings of Korean sites executed in techniques and in a manner first developed in the eighteenth century to portray specifically Korean scenery. This new, indigenous trend in Korean painting marked a departure from earlier landscape painting, which was strongly influenced by Chinese themes and brush techniques.

ŭm-yang (uhm-yahng): the Korean words for the Chinese concept of yin-yang. (See **Korean Religions and Systems of Thought**, p. 48.)

Unified Silla dynasty (sheel-la) (668–935): Under this dynasty, the Korean peninsula was united under a single government for the first time in history. Korean culture flourished during this period, creating a strong political and cultural legacy for the country’s subsequent rulers. (See **Overview of Korean History**, p. 29; **Overview of Korean Art History**, p. 56.)

wajil t’ogi (wah-jil toh-ghee): a soft, low-fired **earthenware**.

yangban (yahng-bahn): literally, “two classes”; the educated elite who served as civil and military officials. Steeped in Confucian teachings, the *yangban* dominated the political, economic, social, and cultural life of the **Chosŏn** period. (See **Overview of Korean History**, pp. 31–32; **Artists and Materials**, p. 61; **images 26, 28.**)