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Thirteen years have passed since the National Museum of Korea reopened at its astonishing new premises in 2005. To take full advantage of this new and hugely improved space, the museum has focused on further expanding and enhancing its collection. This deluxe new catalogue is printed at the highest quality to reflect the most notable of these changes and the unrivalled quality of the permanent exhibitions.

# NATIONAL MUSEUM OF KOREA

## THE PERMANENT EXHIBITION

by The National Museum of Korea

**£82 softcover; 978-1-63519-009-0**

Sep. 2018

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## Buddhist Culture

Buddhism was introduced into Goguryeo in 372, the second year of the reign of King Sosurim (r. 371-391), as the father of Buddhist sculpture and sculpture from China's Eastern Qin (351-394). Buddhism was gained the support of the state and royal family who commissioned the construction of Buddhist temples and the production of Buddhist statues. Various temple sites have been discovered in Pyongyang, including the site of Jijanggyong Temple and other sites in Chongryong, Songgwon, and Wonsu.

Buddhist statues, either made from fine clay or cast with bronze and covered in gold, were influenced by the Buddhist art of China's Northern and Southern Dynasties period (386-589). They are characterized by elongated faces and folds in the robes that reveal curvaceous in a dynamic manner. The latter Goguryeo Buddhist statue with a known date of production is a gilt-bronze standing Buddha with his inscription "seventh year of seung," indicating that it was made in 529. Approximately 300 goguryeo Buddhist and Buddhist statues were discovered from a single site in Wonsu, Pyongyang, perhaps representing the belief in the "Diamond Buddha" (Fig. 38 and 39). These are some examples of Goguryeo Buddhist statues of luxury possessions that were produced after the mid-sixth century.

348  
Seunggyeong Buddhist  
Statue, a gilt-bronze statue,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang



349  
Seunggyeong Buddhist  
Statue, a gilt-bronze statue,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang

## Everyday Culture

The remains of Goguryeo are also represented by various complex with multiple buildings and well-managed roads. Typical houses consisted of main's quarters and various's quarters, along with various other facilities (e.g., stable, carriage house, kitchen, wine storeroom, grain mill, bathhouse, quarters, well, water garden). The main building had tiled roofs and were furnished with metal furniture (e.g., bronze vessels). The main gate had been built in stone, reinforced with an metal barrier, indicating that had been used as a main entrance that were placed within the main gate (Fig. 51).

Unlike the pottery of Baekje, Silla, and Goryeo, which was made with a fine clay with and added Goguryeo pottery was made with very fine clay. Most Goguryeo pottery vessels have the brownish and they tend to be grey, yellow, or black in color. These vessels often have traces of having been polished with a hard rock a decorative technique that was frequently used by the tribes of the Northern Peoples (Fig. 51). This technique should be distinguished from polishing, which was carried out over the entire surface of a vessel. The pottery techniques of Goguryeo were transmitted to Baekje, where they were used to produce vessels for the royal family, and also influenced the pottery traditions of Baekje and Silla.

350  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang

351  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang



352  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang

353  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang



354  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang



355  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang



356  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang



357  
The white Goguryeo Pottery  
Vessel, a white pottery,  
Goguryeo, 6th century.  
Height: 100 cm.  
Pyongyang





This publication is the long-awaited comprehensive catalogue of the finest pieces in the permanent exhibitions of the National Museum since its enormous expansion following the move to its stunning new premises in 2005.

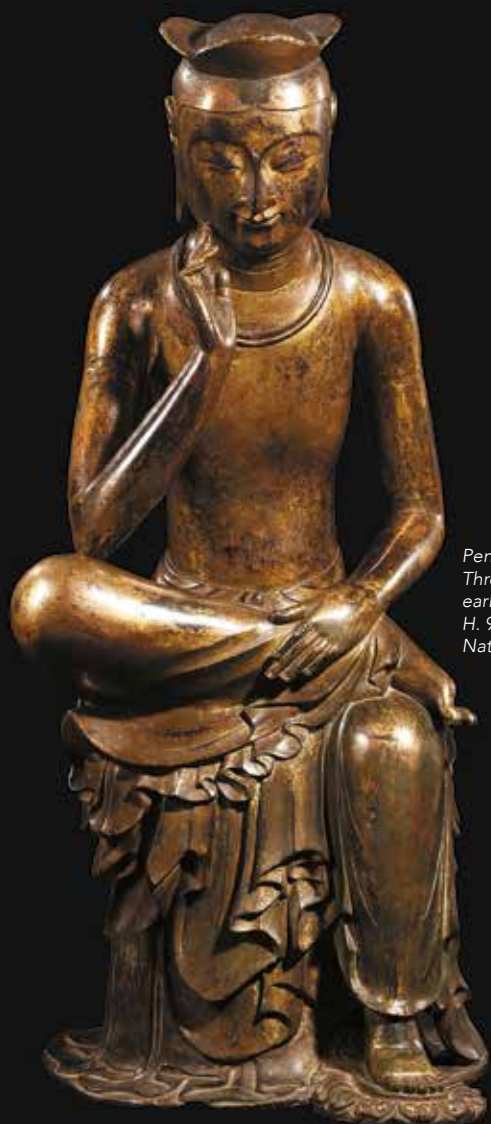
The book begins with an orthodox chronological approach to the treasures of Korean history, which also corresponds to the arrangement of the first set of galleries that make up this showpiece of modern museum architecture – unrivalled in scale and the quality of naturally light and flow which the design affords.

The next section examines the exhibits by genre, starting with calligraphy and painting, then moving through sculpture and craft arts. The final section covers other Asian art collections and privately donated collections; an exhaustive index completes the book. (qv *Contents* on the leaflet cover.)

An informative and approachable text ensures that all the pieces included are presented within their historical and cultural context, and the individual captions include name, historical era and dating, material and size.



*Pensive Bodhisattva*  
Three Kingdoms Period  
Late 6th century.  
Gilt bronze.  
H. 82.9 cm  
National Treasure 78



*Pensive Bodhisattva*  
Three Kingdoms Period,  
early 7th century. Gilt bronze.  
H. 90.9 cm  
National Treasure 83



# NATIONAL MUSEUM OF KOREA

## THE PERMANENT EXHIBITION

by The National Museum of Korea

**£82** softcover; 978-1-63519-009-0

The museum is divided into three floors. Symbolically, the left of the museum is supposed to represent the past, while the right side of the museum represents the future.

### Ground Floor

This contains parks; gardens of indigenous plants; waterfalls and pools; and a collection of pagodas, stupas, lanterns, and steles (including National Treasure of Korea No. 2, the Great Bell of Bosingak, the exemplar of Korean bells of the Joseon period).

### First Floor

On the first floor is the Prehistory and Ancient History Gallery, which contains approximately 4,500 artifacts from the Paleolithic to the Unified Silla era excavated from sites across Korea. The nine exhibition rooms in the gallery are the Palaeolithic Room, the Neolithic Room, the Bronze Age & Gojoseon Room, the Proto Three Kingdoms Room, the Goguryeo Room, the Baekje Room, the Gaya Room, and the Silla Room. Ranging from chipped stone hand axes to luxurious ancient royal ornaments, the relics displayed here show the long journey taken by early settlers on the Peninsula towards developing their unique culture.

Artifacts from important prehistoric sites and settlements such as the Bangudae Petroglyphs and Songgung-ri are found in the Neolithic and Bronze Age Rooms.

Also on the first floor is the Medieval and Early Modern History Gallery, which showcases the cultural and historical heritage throughout the Unified Silla, Balhae, Goryeo, and Joseon periods.

### Second Floor

The second floor contains the Donation Gallery and the Calligraphy and Painting Gallery, which contains 890 pieces of art that showcase the traditional and religious arts of Korea in line and colour. The Calligraphy and Painting Gallery is divided into four rooms: the Painting Room, the Calligraphy Room, the Buddhist Paintings Room, and the Sarangbang (Scholar's Studio).

The Donation Gallery holds 800 pieces of art donated from the private collections of collectors. The gallery is divided into eleven rooms named for donors.

### Third floor

The third floor contains the Sculpture and Crafts Gallery, with 630 pieces that represent Korean Buddhist sculpture and craftwork. Highlights of the gallery include Goryeo Celadon wares and National Treasure of Korea No. 83, Bangasayusang (or Pensive Bodhisattva). The five rooms of the gallery are the Metal Arts Room, the Celadon Room, the Buncheong Ware Room, the White Porcelain Room, and the Buddhist Sculpture Room.

Also on the third floor is the Asian Arts Gallery, which contains 970 pieces that explore the similarities and divergences of Asian art and the confluence of Asian and Western art via the Silk Road. The five rooms are the Indian & Southeast Asian Art Room, the Central Asian Art Room, the Chinese Art Room, the Sinan Undersea Relics Room, and the Japanese Art Room.



*Sutra Reading Desk*  
Joseon, 19th century  
H. 34.7 cm, 32.0 × 76.3 cm.

Reproduced in superb quality on the finest art paper, this brand-new catalogue showcases the finest examples of Korean art through the ages, and offers full provenance and other details, with an erudite text placing all the pieces in their proper cultural and artistic context. An invaluable addition to the library of all with a professional or amateur interest in Korean art.

Sep. 2018



*Gourd-shaped Ewer;*  
Goryeo, 13th century;  
Celadon with inlaid peony  
scroll design. H. 34.7 cm  
National Treasure 116