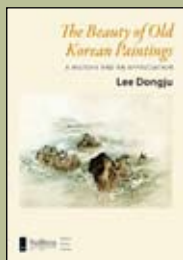


The Beauty of Old Korean Paintings

A HISTORY AND AN APPRECIATION

LEE DONGJU

Translated by Robert Carrubba and Kim Kyongsook



The Beauty of Old Korean Paintings began as an illustrated lecture by Lee Dongju 이동주 《李東洲》 (1917-1997), the eminent Korean author and art historian and Professor Emeritus at the Seoul National University. The book follows the format of his slide lecture and brings into English this passionate connoisseur's acute, entertaining and at times uncomfortably frank observations on the subject of Korean art and artists.

The Beauty of Old Korean Paintings offers a wealth of information readily cross-referenced to Korean, Chinese and Japanese sources while preserving Professor Lee's authentic voice and the value of his original work as an authoritative text on Korean painting. True to Professor Lee's intent, the book evokes interest in the whole gamut of Korean art as well as Korean artists, aesthetics and history.

About the Author

Lee Dongju was born in Seoul in 1917 and passed away in 1997. His father, Lee Gapseong, was one of thirty-three signatories to the declaration of independence issued during the March 1 Movement of 1919. Lee Yonghui attended Yonhi College, now Yonsei University, majoring in political science. Initially more famous as a scholar of international political science than an aesthete he held positions as Professor of Political Science at Seoul National University, President of Aju University, Reunification Minister, and First Secretary to the President.

Although Lee Dongju never received an advanced degree in the subject, from his undergraduate days, he had a love for Korean art and naturally became immersed in its study.

For over 60 years, he engaged himself in a comparative study of Korean, Chinese, and Japanese paintings while directly examining, researching, differentiating and systematising the specific character of traditional Korean works. Lee Dongju is among the very few scholars who are universally acknowledged to have an authoritative grasp of the history and tradition of Korean painting, having encountered and critiqued a vast number of works.

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