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Korean Musical Instruments and
An Introduction to Korean Music
by
Mrs. J. L. Boots

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KOREAN MUSICAL INSTRUMENTS
and
AN INTRODUCTION TO KOREAN MUSIC

Introduction

When the music of a people possessing a historical background of early culture and civilization maintains a certain distinctive character, without change, for many centuries, that music is worthy of note. When rather suddenly it gives way to the adoption of an imported and totally different type there is an obligation upon some of us to collect and compile all knowledge available and to record, if possible, that ancient music.

So far as we know, there is no treatise published in English on Korean music. There is Maurice Courant’s section of the Encyclopédie de la Musique, “Essai Historique sur la musique classique des Chinois avec un appendice relatif à la Musique Coréenne”, and also “Koreanische Musik” by Dr. Andreas Eckardt, O. S. B. There are ancient Chinese and Korean works, extremely difficult for present-day translation but perhaps the most reliable contributions we have on the subject.

Mention should be made of the work being done at the Prince Ye Conservatory in the capital, Seoul, in training Korean musicians for the propagation of classical music, notation, collecting and preserving a library and museum; the Victor Talking Machine Company of Japan for its recordings of the Prince Ye Orchestra and singers; the J. O. D. K. Broadcasting Station for giving a large place on its program to both classical and popular Korean Music. Influential Japanese have been patrons of the Korean classical music, and through their aid it is being continued and encouraged. The ancient Confucian rites are observed regularly by the Confucian College at which time guests are permitted to attend. The old instruments, the colorful robes, and the music which has not changed for centuries give a
glimpse into the past which helps one to portray the old Korea.

But on the other hand, thousands of radios throughout the land make Japanese and occidental music available. The strains one hears are usually occidental classical and oriental popular, the latter being an unimaginative imitation of western jazz with a predominance of minor. The taste for and appreciation of occidental classical music is remarkable. Modern music students are satisfied with no less than Bach and Beethoven in their beginning years, and audiences have learned to expect this. The concert stage is almost entirely occidental classical. Christianity is responsible for the importation of western music and much of its education. The influence of church music extends far beyond the churches and usually precedes in the villages as well as the cities.

The music of any people is its heart. One can hardly really know a people without knowing its music. One must consider the effect of political changes upon a nation’s music as well as the effect of music upon a nation’s people. At the same time that Confucius was molding music into his pattern for Far Eastern life, Plato warned his followers, “the introduction of a new kind of music must be shunned as imperilling the whole State, since styles of music are never disturbed without affecting the most important political institutions.” Priestley, in his novel “They Walk in the City”, gives us an excellent suggestion of the effect Korean music must have had on its people during the past centuries, while emphasizing the new effect of imported music of today:—

“If the future historian of our age does not devote a section of his work to the consideration of these tunes, (modern popular dance music) he will not know his business. They are among the great social phenomena of our time. Like colossal butterflies, they go winging their idle, frivolous way, past all natural boundaries, past all the ranged battleships, tanks, bombing planes, successfully defying even the strongest dictators. Cunning little experts meet round a piano in Hollywood, Broadway, Charing Cross Road,
play, listen, revise, bargain, sign contracts, and out from them into picture theaters, radio stations, dance halls, restaurants, gramophone shops, go these easy strains, half creating and half expressing the mood of the moment, now in New York and London, now in San Francisco, Paris, Rome, Buenos Ayres, now in Shanghai, Melbourne, Rio, Stockholm, Madrid, Cape Town, and Calcutta. Strictly considered as pieces of music they are contemptible; they cover the earth, but their lives are short; but while the dance bands of the world are strumming, moaning and whimpering away at them their influence upon human destinies, catching and dominating as they do men and women in their amorous moods, must be so staggeringly vast that no contemporary mind could estimate it. Let the future historian tackle the job for us."

A study of Korean history, especially her political relations with China is necessary for an understanding of Korean music. Due to early communication between the two peoples, so much of Chinese culture was interwoven with that of Korea that nearly all that is written concerning the former applies also to the latter. More than two thousand years ago the Chinese had evolved a basic scale of five tones and a complete system of twelve tones. Not only mathematics and philosophy, but theories relating to politics, religion, sex, the universe, color, the five elements of wood, fire, earth, metal and water, the four seasons, the twelve months, and the cycle of twelve years represented by the tiger, hare, dragon, snake, horse, sheep, monkey, cock, dog, boar, rat, and ox were all interwoven with the theory of music. Endless difficult translations and the study of old books written in Chinese are necessary for a complete understanding of these theories. The complexity of the system can be seen by an examination of the diagrams on the following pages.

The celebrated Greek Philosopher, Pythagoras, a contemporary of Confucius, who like Confucius embodied "the spirit of genius, the spirit of mastery and the spirit of
religion" established the mathematical theory of sound ratios according to string lengths and vibrations about 529 B. C. At a much earlier date (reckoned, by some historians to be 2,600 B. C.) the Chinese mathematically determined pitch relationships by means of the bamboo pipe. The standardization of measurement was decided by laying lengthwise nine grains of Susu, (♀♀♀♀♀♀♀) in line to form an inch: Ten inches formed a foot which was the basis for all linear measure. The fundamental tone was determined by a pipe 0.9 foot long and 0.9 inch in circumference, which we may call C. (According to Courant the pitch actually resembled more nearly our E.) By taking a pipe two thirds of the length of the 9-inch pipe, a 6-inch pipe resulted, producing G, or the tonal fifth (according to our Western music terminology) above C. Four thirds of a 6-inch pipe made an 8-inch pipe producing D, or a tonal fourth below G. In like manner, proceeding to take two thirds of an 8-inch pipe, the result, a 5.3332 inch pipe produced A, or a tonal fifth above D. Then, four thirds of 5.332 inches made a 7.1008 inch pipe, producing E, or a tonal fourth below A. Diagrams show the method of reckoning the twelve tones.

Korea’s given history or tradition begins with the great Tongoon, about 2333 B. C. He was a contemporary of Cheops of Memphis and Hammurabi of Babylon. How much of the history of his reign is mythical is not certain. He gave Korea the name of Chosen, which means "Land of Morning Freshness." With his contemporary, Yo, King of China, began the Five Constant Virtues—benevolence, uprightness of mind, propriety in demeanor, knowledge and good faith; as well as the Five Right Relationships: between king and minister, father and son, elder brother and younger, husband and wife, friend and friend. It is interesting to note how many times the number five enters into the Chinese and the Korean cosmos. There is no account of music in this period but state ceremony was definitely established, ships built, porcelains and swords of smelted metal made. Such an advanced civilization would indicate music had a place in


Reading Clockwise:

<table>
<thead>
<tr>
<th>No. 1</th>
<th>2</th>
<th>3</th>
<th>a.</th>
<th>b.</th>
<th>c.</th>
<th>&quot;Stems &amp; Branches&quot;</th>
<th>Months</th>
<th>21 divisions of year</th>
<th>Zodiacal signs</th>
<th>4 seasons, weather &amp;c.</th>
<th>Jupiter's stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>4th stem</td>
<td>Goat</td>
<td>6th.</td>
<td>Slight heat</td>
<td>Great heat</td>
<td>Leo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>7th stem</td>
<td>Monkey</td>
<td>7th.</td>
<td>Autumn begins</td>
<td>Heat ends</td>
<td>Virgo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>7th stem</td>
<td>Cock</td>
<td>8th.</td>
<td>White dew</td>
<td>Autumnal equinox</td>
<td>Libra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>8th stem</td>
<td>Dog</td>
<td>9th.</td>
<td>Cold dew</td>
<td>H. Frost descends</td>
<td>Scorpio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>1st diagram</td>
<td>Boar</td>
<td>10th.</td>
<td>Winter begins</td>
<td>Little snow</td>
<td>Sagittarius</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>VI</td>
<td>9th stem</td>
<td>Rat</td>
<td>11th.</td>
<td>Heavy snow</td>
<td>Winter solstice</td>
<td>Capricorn</td>
<td></td>
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<tr>
<td>VII</td>
<td>10th stem</td>
<td>Ox</td>
<td>12th.</td>
<td>Slight cold</td>
<td>Severe cold</td>
<td>Aquarius</td>
<td></td>
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<td></td>
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<tr>
<td>VIII</td>
<td>3d. diagram</td>
<td>Tiger</td>
<td>1st.</td>
<td>Spring begins</td>
<td>Rainy weather</td>
<td>Pisces</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>IX</td>
<td>1st. stem</td>
<td>Rabbit</td>
<td>2d.</td>
<td>Excited insects</td>
<td>Vernal equinox</td>
<td>Aries</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>2d. stem</td>
<td>Dragon</td>
<td>3d.</td>
<td>Clear &amp; Bright</td>
<td>Crop rains</td>
<td>Taurus</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>XI</td>
<td>5th. diagram</td>
<td>Snake</td>
<td>4th.</td>
<td>Summer begins</td>
<td>Grain falls</td>
<td>Gemini</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>XII</td>
<td>3d. stem</td>
<td>Horse</td>
<td>6th.</td>
<td>Grain in ear</td>
<td>Summer solstice</td>
<td>Cancer</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Under 4 are alternative names for 4 pitches.

under I Ham chong for Yim chong
under II Nam sa for Nam yu
under IX Han Chong for Hyup Chong
under XI So yu for Chung yu

The Zodiacal terms are in the reverse order, being astronomical terms and to be observed upward, (Astronomical information from Dr. Wonchul Lee of Chosen Christian College).

See Key for details. In the center the 5 br-sal tones or pitches, with two additional flatted ones, make up the octave, 5 additional unnamed ones complete the scale. See Diagram II. an enlargement of the central portion for details, and Diagrams III & IV.
Diagram II. Complete system of pitches, five original plus two (pyun) "changed" making the octave.

Five half tones unnamed added to these make up the 12 pitches shown here. The seven named pitches are Koong (Do), Sang (Re), Kak (Mi), Puun Chi (Fi), Chi (Sol), Oo (La), and Pyun Koong (Ti). The changed pitches are named from those above them hence are comparable with the Western "flats".

If beginning is made from Chi (Sol), instead of from Koong, (Do), we find a closer approximation to the Western scale: 2 full tones, 1 half tone, 3 full tones and 1 half tone. The substitution of Fi for Fa is one of the evident differences between the Eastern and Western music science.

The development of the different pitches by the 2/3 & 4/3 ratios of length leads to an incommensurable value of the ratio of C and its octave. This works out at 9:4.4432 instead of 9:4.5 which fits with the western measures for the octave interval; a 1/2 length of pipe.

It is interesting to note that the sequences of pitches here developed are in the same sequence as the "Keys" of the Western musical science. From C (no flats) we have 1♯ G, 2♯♯ D, 3♯♯ A, 4♯♯ E, 5♯♯ F♯ &c. In the reverse order beginning from C octave reading backward we find C" (no flats) 1b F, 2bb Bb, 3bb Eb, 4bb Ab, 5bb Db, 6bb Gb, &c.

\[(A♯) (D♯) (G♯) (C♯) (F♯)\]
Diagram III. Relative lengths of pitch determining pipes. p. 9 Vol. I.

9 inches (chon) C 4/3 × 4.7404 = 6.3204 F♯ (Gb)
2/3 × 9 ,, = 6 inches G 2/3 × 6.3204 = 4.2136 C♯ (Db)
4/3 × 6 ,, = 8 ,, D 4/3 × 4.3136 = 5.6180 G♯ (Ab)
2/3 × 8 ,, = 5.3332 A 2/3 × 5.6180 = 3.7452 D♯ (Eb)
2/3 × 5.3332 = 7.1108 E 4/3 × 3.7452 = 4.9936 A♯ (Bb)
4/3 × 7.1108 = 4.7404 B 2/3 × 4.9936 = 3.3290 F

Original Scheme  Modified Scheme
3.3 F ---- A♯ 4.9  3.33 F
3.7 D♯ ---- G♯ 5.6  3.75 D♯
4.2 C♯ ---- F♯ 6.3  4.21 C♯
4.7 B ---- E 7.1  4.74 B
5.3 A ---- D 8.1  5.33 A
Wives Husbands
s = Sons
s
--- = ratio 2:3 "down"
4:3 "up"

Diagram IV. The mathematical reckoning of the lengths of the pitch determining pipes.

The original scheme (reduced in size) included phrases "downward begetting" here marked by the solid line, which also indicates the 2/3 ratio of length. "Upward begetting" is marked by the dotted line which also indicates the 4/3 relation. The "s" shows where the character for "son" was in the original. The lengths of pipes shown on the original are the approximate ones here given, the figures above are more accurate ratios. The modified scheme was worked out to show the levels of pitch resulting, G being made to come out between F♯ and G♯. Also the gradation of lengths decreasing upward is shown here but not in the original scheme.

The lengths for C♯, D♯, and F are derived from the figures for the octave above, doubled. 4.1 × 2; 8.75 × 2; 3.32 × 2 * (the 6.58 in the table is in error for 6.64).
<table>
<thead>
<tr>
<th>120 Harps</th>
<th>200 Organs (Cheng)</th>
<th>20 Oboes</th>
<th>Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 Flutes</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

2 sets of Bronze Bells (Tchong)

Diagram V. Diagram of the Imperial Orchestra at Lu Yang during the Tang Dynasty, China: 618–907 A.D.
the life of the times, for oriental state and religious ceremony has always been accompanied by music.

Korea’s next King of note, Kija, came from China in 1122 B.C. bringing with him five thousand followers including scholars, astrologers, musicians and skilled artisans. His reason for leaving China was due to his refusal of allegiance to King Moo who founded the great line of Choo Kings of China under whose rule some six hundred years later Chinese music was well developed.

During the Choo dynasty, in China music was a most important part of all rituals as well as formal education. Indeed there was a minister appointed whose sole responsibility was to supervise rituals and music. With such encouragement by the government intensive study was made by scholars. The Duke of Choo, premier and regent, and uncle of King Cheng, was largely responsible for the important place this era had in the history of Chinese music. He laid down plans by which a Board of Music was established. A number of master musicians were retained to collect and write songs. Eulogy in praise of righteousness and virtue of the royal ancestors was composed and music was performed on instruments some of which were made of bronze and jade. The instruments of this period (11th Century B.C.) have been called the indigenous Chinese instruments. Some have remained favorite up to the present time among the Chinese. Many were introduced into Korea where they were so well received that they are still in use today. The songs of this period are said to have numbered three thousand. Confucius, in the 5th century B.C., collected and edited a large number of these, 305 of which remain today in the form of the Shih King (Book of Odes) (詩經). Confucius considered music one of the six fundamental factors in education, the other five being ritual, archery, mathematics, literature, and horsemanship. He said, “the ideal nation is one whose character is molded by Yeah and Yool” (Rituals and Music) (禮律). A common
theory of the day was set forth thus: In the government of peoples, stress music first, punishment last.

In Korea, soon after, we find the Three Kingdoms flourishing—Kokuryu, Paikche and Silla. The peoples of the Kokuryu Kingdom (Northern State) "lived much in the open air, and were fierce, impetuous, strong and hardy. They were fond of music and pleasure at night." Probably the most popular musical instrument in Korea today came from the Kokuryu Kingdom—the Black Harp (Komenko or Hyunkeum) invented by Wang Sanak. It is said that a Chinese Keum (harp) of seven strings was sent to the Kingdom of Kokuryu, but no one knew the art of playing it. An announcement was made that a reward would be given to any one who could be found to play it, but no one was found. So Wang Sanak remade the instrument and composed about one hundred melodies for it. While playing it one day, a black crane came and danced to the tune. It was then given the name Black Crane Harp, then later, Black Harp (Komengo,—Komen meaning black).

Of the civilization and culture of Paikche there are proofs such as the pagoda-like tower standing today at Pooyu, formerly the ancient capital of Paikche; the remains of a royal tomb which had a marble and stone ceiling; a crown and a portion of fresco taken from the tomb. There are references to the music of Paikche in ancient books such as follows; from the Ruishukokusui, "In the state appointment Paikche musicians were designated to dance and play the three instruments, the Whengchtuk, the Magmok and Konghu.

The Silla Kingdom is responsible for the development of the Kayakeum, a kind of harp which is purely Korean and has remained one of the most important up to the present day. It was actually a product of the principality of Kaya, being invented by U Reuk, of Kaya. He had composed twelve compositions for his harp at the command of King Kasil of Kaya and his fame as a musician spread to the land of Silla. When Kaya was destroyed, U Reuk went to Silla
AN INTRODUCTION TO KOREAN MUSIC

and was made court master of music. Three men, Pup Ji, Kei Go and Man Dok were appointed to study singing, dancing and instruments from him. It is said that they learned eleven tunes, but chose only five because they thought the tempo was too fast. At first U Reuk was greatly displeased, but finally sent them to play before the King. The King was greatly pleased, but the ministers of State objected because they said the tunes were of a ruined kingdom and therefore not acceptable in Silla. But the King said that Kaya was ruined because her King was wrong, and the faults of a King had nothing to do with music that was good.

In the Sam Kook Yusa, 三國遺事 a book written later in the Koryu Dynasty concerning the Three Kingdoms, a legend is told of a certain flute named the Man Pa Sik 驁波息. The meaning of the name is "million waves became peaceful", so called because when the flute was played by the King the waves became calm. It was during the reign of Sinmoon Wang, so tells the legend, there was a mountain in the East Sea, shaped like the head of a tortoise. Upon it there was a bamboo tree which parted into two in the daytime and joined together at night. The King ordered it cut down and from it he made a flute. The Tai Keum (large flute) was invented by Sinmoon Wang, according to history, but what relation the legendary Man Pa Sik bears to the Taikeum is not known. The Taikeum and Kayakeum of Silla and the Komenko of Kokuryu make the Three Kingdom period a very important one in the history of Korean music. These instruments have changed very little, if any, in a thousand or more years.

In the Silla Period, following, Korea enjoyed peace and plenty. In honor of the King who reigned from 702 to 737 A. D., who was "a true Lancelot going out to do deeds good and great", an enormous bell was cast of bronze, 7½ ft. in diameter, 12 ft. in height and 80 tons in weight. It stands today at Kyungju, for it is so enormous it can never be moved. Beaten with a swinging ram of hardwood, its vibration may
be felt for thirty miles. The greatest scholar of the land wrote the inscription on its face which the wise may read today, thus: "True religion lies beyond the realm of visible things; its source is nowhere seen. As a sound is heard through the air without giving any clue to its whereabouts, so is religion. Thus we hang up this great bell that it may awaken the call of the Buddha. So ponderous is it that it can never be moved—a fitting place on which to inscribe the virtues of the King. Great Sungtuk was his name, his deeds eternal as the hills and streams; his glory as the sun and moon. He called the true and noble to aid him in his rule. Fitting ceremonies and music accompanied all his ways".

At this time China's art was at the height of its gorgeous splendour. Under the Tang Dynasty (618-907 A.D.) Emperor Hyun Chong was not only a patron but an able composer and actor. He built within the palace a concert hall and participated in the performances. His artistic activities diverted his attention from affairs of state. It is said that his reign for thirty years was commendable, but his passion for the artistic got the better of him. Aesthetic preoccupation and infatuation for one of the famous beauties of oriental history lured him away from his duties and the people became so turned against him that a temporary disregard for music resulted. A diagram (opposite page) of the imperial orchestra of the period, given by Chih Meng in "Remarks on Chinese Music and Musical Instruments" is extremely interesting, in that it gives us some conception of the place music was given in the court of the Tangs of China.

After the Tang Dynasty, Chinese music became more spontaneous and less scholarly. With the exception of Confucian temple music, little seems to have been handed down. Korea had been the diligent pupil of China and seems to have taken the responsibility for carrying on. According to the report of the Prince Ye Conservatory the preservation of Korean music is extremely valuable in that it carries down to us the essence of the ancient art of China which might otherwise have been lost. Already Korea had become the
teacher of Japan, for in old Japanese books it was written that men went from Paikche to Japan to teach music.

In the Koryu Dynasty, 918-1392, A. D. music seems to have been nurtured although no inventions nor compositions mark the period as important in music history. In the ninth year of King Yehjong (睿宗), the King Whijong (徽宗) of the Song Dynasty of China sent the following instruments and music books to Korea:

<table>
<thead>
<tr>
<th>Number</th>
<th>Instrument (Korean)</th>
<th>Instrument (Chinese)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Iron Panghyang 鐗方鑷</td>
<td>石方鑷</td>
</tr>
<tr>
<td>5</td>
<td>Stone</td>
<td>石方鑷</td>
</tr>
<tr>
<td>4</td>
<td>Bipa</td>
<td>瓮</td>
</tr>
<tr>
<td>2</td>
<td>Ohyun 五絃</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Sanghyun 雙絃</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Chaing 笙</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Konghu 墟篳</td>
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</tr>
<tr>
<td>20</td>
<td>Piri 剃里</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Chu 笛</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Chi 觀</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>So 鬆</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Sangwhang 室篳</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Hoon 頤</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Drum (Taiko 大鼓)</td>
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</tr>
<tr>
<td>20</td>
<td>Changko 枝鼓</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Paickpan 拍板</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Volumes Music Notes 曲譜</td>
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</tbody>
</table>

These instruments were used mostly for sacrifice ritual, and this seems to be the beginning of sacrificial music.

The Album of the Ye Dynasty quotes from the Kyo Sung Sung Nam (驕省勝覽) the legend of the famous jade flute and a king of the Koryu Dynasty. The flute was supposed to have been presented to a king of Silla by the dragon of the East Sea. It was handed down from king to king at the Silla Court at Kyungju. After the capital had been changed to Songdo a king of the Koryu Dynasty decided he would like to play the jade flute and ordered it brought to him. But while crossing the mountains he tried the flute and no sound would come forth. So believing it to be a divine flute not meant for humans, he returned it to Kyungju, where it is preserved in the museum and can be seen
today. It is one foot and nine inches long, and is said to
give a clear tone.

The period of the Ye Dynasty marked a great advance
in Korean music because of original compositions, new ar-
rangements of old ones, the remaking of old instruments
and the compiling of a guide to music. Ye Taicho, who
founded this, the last dynasty of Korea in 1392, was a man
of big heart and suffered much annoyance and misery from
those who tried to upset the affairs of state. But even with
all the disorder of moving the capital from Songdo, which
was the capital when he began his reign, and such enormous
tasks as erecting the Seoul Wall, built by 200,000 labourers in
about 6 months, music was nurtured and finally rose to its
greatest height. There are said to have been more than 800
musicians attached to the court.

King Sejong, 1418, grandson of Taicho, was Korea’s
most scholarly, wise, and benevolent king. He not only ac-
complished the inventing of the alphabet which is in use
today, but his musicians and scholars made important and
lasting contributions to the life and culture of Korea. Up
to his reign the common people could not enjoy literature
because the Chinese characters were too high an attainment.
Officers of state tried to dissuade Sejong from his alphabet
project because they said literature would be degraded by
bringing it down to the "level of the dust". But he ac-
complished his desire and produced what is considered by
authorities to be the most perfect alphabet in the world in
simplicity and efficiency. In the making of it he used the
music scale as his foundation, and in the old Korean en-
cyclopaedia, the account of the alphabet appears under the
sub-division "music". Never before had Korea been able
to record the spoken language, but from that time on the
sayings of the witty, folk lore, folk songs, and love songs
were recorded.

It is no wonder much music was composed in praise of
this illustrious King. "Melody of Eternal Life, A Thousand
Years", according to tradition, was composed in 1450 by the
scholar Chong Injo of the old Confucian College of Seoul (成均館) in praise of Sejong and his father Taijong. Chong Injo is famous for his song of 124 stanzas, "The Dragon flying to Heaven", in which two other scholars collaborated in eulogy of the Ye dynasty. It was sung, in portions, at great gatherings of Confucian scholars, sacrifices and festivals in the palace. This collection of verses was called by some the "Korean Shih King", but its historical and cultural value is in its being the first work of note to be printed in Eunmun (the name of the Korean alphabet invented by Sejong).

Mr. Pak Yun, born near Taiden, and called Korea's greatest musician was Sejong's master of music. He was a composer, a conductor, and a maker of musical instruments. His total number of instruments, new and old, numbered 75. He organized the Imperial Music Department. The present Prince Ye Conservatory claims him as their founder. A large portrait of him hangs there today.

Pak Yun established a Buddhist music ritual. At that time there were three classes of music, court, Tang (music from China), and country music. The latter he considered low class, so he greatly reduced the quantity. He disliked women musicians and wished the court to prohibit them from performing; but other officials opposed him. However, he succeeded in reducing the number of women musicians along with the amount of country music. Consequently, not much folk music remains today.

King Sejo, who followed King Sejong, while beginning his reign disgracefully later turned Buddhist and left two monuments to his name—the big bell that hangs in the center of Seoul (cast in 1468 A. D.), and the Pagoda in "Pagoda Park" which marks the site of his famous monastery. Instruments were remade under his reign, and the number was reduced to 60.

It would seem that he was also a musician. Eckardt refers to his having rearranged "Melody of Protection of that Great Peace" which had been composed in praise of
the ancestor's virtues and merits, and his having improved Sejong's "Melody of the Eternal Spring" with string and flute accompaniment.

Sejo's grandson, Sung Chong, who ascended the throne in 1470, was a good king with a considerable amount of literary and artistic taste. He saw to completion a history of Korea which his grandfather had undertaken. This history is still considered a standard work. During his reign the most important treatise on Korean Music in existence was written, by Mr. Sung Hyun, called the *Ak Hak Kwei Bum* (樂字軸範); literally translated, "The Normal Study of Music". There are nine volumes bound in three books.

The date of this remarkable History of Music is 1493. The contents may be outlined as follows:

**Volume**

I Tone, pitch, scale and theory.

II Position of Instruments of the Orchestra:
   a. When playing Chinese Sacred Music,
   b. When playing Secular Music.

III Description of Chinese dances as related in the "History of the Koryu Dynasty".

Description of Korean dances as related in the "History of the Koryu Dynasty".

IV Chinese Dances in actual use.

V Korean Dances in actual use.

VI Description of Musical Instruments used in Chinese Sacred Music.

VII Description of Musical Instruments used in Chinese Secular Music,

   Description of Musical Instruments used in Korean Music.

VIII Description of Accessories used in the Chinese Dance, i.e. fans, tables, etc.

XI Description of Costumes used by Musicians and Dancers.

Gale tells us that an attempt had been made to introduce into the state ceremonial a "jazz" dance, which is commented on by Mr. Nam Hyo Un, a man of great learning and integrity. Mr. Nam died in the very year America, the home of jazz, was discovered, (1492) and it is interesting to note his comments as translated by Gale: "We Koreans have learned the dances of the barbarian in which we bob
our heads, roll our eyes, hump our backs, and work our bodies, legs, arms, and finger tips. We shut them up and shoot them out, bound after bound like to a twanging bow. Then, bouncing forth like dogs, we run. Upright, bear-like, we stand and then like birds with outstretched wing, we swoop.

From highest lords of state down to the lowest music girl all have learned these dances and take delight therein. They are called the Ho-moo (胡舞) the Wild Man's Dance, and are accompanied by instruments of music. At first, I rather favoured them myself, though my dear friend An Cha Jung was much opposed. Said he, 'Man's attempt thus to show himself off is unworthy the part of a human being, such actions lower him to the level of the beast. Why should I take my body and put it through the motions of an animal?' I thought this remark somewhat extreme until I read Prince Hap-Cha's comment on seeing the dance called Tan-Chang-Kyung, or Monkey's Bath'.

No wonder Pak Yun felt a call to raise the standard of music and state ceremony of his day.

After Pak Yun, music started to decline. The Prince Ye Conservatory which claims him as their founder has kept up the tradition, however, and men of note from time to time have been chosen to carry on. Myong Tja Tok, of Chinese descent is one illustrious name. Also that of his son, Myong Wan Pyok. He studied Chinese writing, classics, harp, chimes, zither and violin and graduated from the conservatory in 1862. In 1864 he was given charge of all the music bands, and in 1889 became Master of music, and in 1895 a third Director.

In 1904 he was promoted to 5th of official ranks, and in 1911 Master Administrator; in 1916, Director of the traditional Conservatory where he worked until a very old age, distinguished by high decorations. We are especially indebted to him for his great contribution to Korean music and to the present (1939) director, Ham Wha Jin. Mr. Ham is a man of great and varied ability, being particularly
expert on the harp. Under his direction orchestration and songs have been notated and scores made available for the performers and students. It is hard to realize when hearing some of the ancient classics that those pieces of music were handed down for hundreds of years from teacher to pupil by mouth and hand, one might say. Pak Yun (14th century) was the first to make any notation of compositions, but only under the present directorship have the students had access to notes.

With the gradual reduction from 800 palace musicians of the latter part of the 15th century to 58 members of the Prince Ye Orchestra and singers of recent date, effort has been made to continue the preservation of this ancient art of the Prince Ye Household. Students were invited to enter for the purpose of studying as successors to the older men who of late years have retired or passed away. Only a very few of the old members remain at the conservatory. Several classes of students have graduated from this new course, and more are being attracted by the advantages of such a cultural offer.

While Korea was the pupil of China, she was the teacher of Japan. Historians refer frequently to the Korean ambassadors taking their musicians and servants with them, and more than once is recorded the following: “as usual their band of musicians accompanied them.” Japanese instruments and music show Korean influence.

We are gratified to see classical music preserved and congratulate Korea in this traditional culture. We agree with Gale* when he says that the Koreans are a people whose lives were impregnated with the spirit of literature, poetry, color, ceremony, music, and all other ingredients that make up a highly cultured race. He regretfully sees “western so-called civilization come in with a volume that nothing could withstand, and the young Korean asking why he should sing in falsetto when the West sings with the whole throat open and full steam ahead, and why he

* Gale “A History of the Korean People.”
should give his life to the study of the old instrument when
the trombone and the violin are so expressive of his modern
age."

We can sympathize with the young Korean, for we
realize that the study of Korean classical music requires a
life time, and the positions open to the professional per-
former of classics are limited. The young people of today
cannot see any pragmatic value in this very difficult and tedi-
ous vocation with the demands of modern life, whereas the
violin or trombone provide an excellent avocation and a means
of expression. They are totally unable to understand today
the Yoki (樂記) (old Chinese book on Music) which says as
translated by Eckardt.* “Clear and fixed tones designate
Heaven and the unfixed noisy tones mark the Earth. The
succession gives the four seasons, the movements point to
wind and to rain; the five colors attain a good mixture with-
out disorder. The winds of the eight directions (concerning
the 8 classes of instruments) obey strictly the rules of music.
Music is the harmony of heaven and earth; all beings arise
and develop from harmony; through the hierarchy the
multitude of beings is decided.” The modern Korean,
pressed on every side by economic necessities and the lure
of imported innovations has neither the time nor the oppor-
tunity to grasp into his consciousness this very highly de-
veloped art. And as we examine the majority of musical
instruments with their background related to state ceremony
and rites we can see why there is hardly any place for these
instruments in Korea today except in museums, and few op-
portunities for their players to perform upon them.

What does the Westerner or the modern Korean, trained
in Western music hear when he listens to a performance of
old Korean music? The casual listener probably hears a
succession of sounds, some squeaky, some blaring, with a
general dull effect of being slowly yet rhythmically urged on
by the pounding of gongs and drums with an occasional
crash of cymbals. He hears a performance going on

* Eckardt's English Lecture Notes in the possession of the R. A. S.
seemingly at random, with neither plan nor design, with no leadership except for that of the starter who claps his fan-shaped castanets and after half an hour or more of monotonous repetition of sounds ends it suddenly of his own accord.

But to one keenly interested in music history and the culture of any people, after concentrated study, the sounds and crashes of these strange instruments gradually take form. Melodies become distinguishable. Harmony, characteristic of Western music but totally lacking in Eastern, gives over to rhythm which expresses pictures, harmonious in effect, with melodies moving in dignity and precision. All blend into a colorful expression of a distinctive culture of an ancient people.

However, I doubt if any Westerner can attain the height of appreciation felt by the Oriental. No amount of study and application raises us to that Nirvana where we feel that these instruments playing together sound at times "softly as the murmur of whispered words, now loud and soft together, like the patter of pearls and pearlets dropping upon a marble dish; like the warbling of the mango bird in the bush, or trickling like the streamlet on its downward course; and then like the torrent stilled by the grip of the frost."
MUSICAL INSTRUMENTS

Like the Chinese, the Koreans classify their instruments according to the eight kinds of material of which they are made,—metal, stone, silk, bamboo, gourd, earth, wood, and leather. According to occidental classification, Korean instruments of percussion would far outnumber wind and string, the latter being fewest, although not least in importance to the orchestra. Phrasing such as is necessary for the understanding of occidental music is so lacking in Korean music that the continuance of sound leaves one baffled as to the musical intent. It is because of the necessity to carry through, uninterrupted by the frequent taking of breath, that the stringed instruments played with bows are important. The performers of these instruments are the most respected members of the orchestra.

The following miscellaneous notes and references to musical instruments may be of interest:—

In "Two Bronze Drums", Ferguson says. "In the making of instruments one cannot be sure of the right tone even though they are made to specifications. In the Ch'ing Shi chapter of the K'ao Kung Chi section of the Chou Li, the method of grinding of jade chimes is recorded: 'If the ching is too high in tone the sides should be polished, if too low, polish the ends.' In the case of bells, Juan Yuan in his 'Yen Ching Shi Chi' says, 'Of the many ancient bells which I have seen, both large and small, all have nipples. Nipples are what are sometimes referred to as plugs. These plugs are either long and pointed, short and blunt, or flattened. When I was in Hangchow I cast a bell for the Academy. We calculated the pitch by making a mold to produce a hung chung tone, but when it was finished it was a chin chung. We took another bell and found the tone was changed as soon as its pointed plugs were polished. Then I understood why the K'ao Kung Chi recorded the method of grinding jade chimes but said nothing about the method of grinding bells. It was because the process of toning bells by
grinding their plugs was so obvious and easy that there was no necessity of making record of it.”

Eckardt says, “Apart from the chimes of the orchestra, the oldest bells of the Far East are in Korea. Nearly every monastery had its own bell. The Kyungju bell (plate II,) shows musical angels in bronze, in a unique manner. These figures with bassoon and harp are grouped in gorgeous clouds. Their filmy garments drape the bodies several times and finally soar up in the air and wreathed with the clouds give an oval effect. Nowhere is the harmony of sight and sound better represented than in this old bronze bell of Silla.”

Eckardt also mentions the little wind bells hanging from the eaves of temples, pagodas, palaces and homes. These are usually made of brass and have clappers (all other bells have no clappers but are sounded with a wooden ram in the case of large ones, and by use of a stick for the small ones.) The wind bell clapper has four arms like a cross. from the center of which hangs a fish. The wind, catching the thin, broad body of the fish moves the clapper more poetically and musically than the hand. Also occasionally are heard glass bells which hang in the open air from veranda roofs. These are made of small rectangular pieces of different sizes, suspended by means of silk threads.

When reference is made to “jade chimes” it should be said that the stone is not true jade, although it resembles nephrite. It is said to be harder than marble and probably as hard as jade. The Korean name for it is (경종) which translated means merely “chime stone”. Very recently the court at Manchukuo ordered from the Prince Ye Conservatory, musical instruments to be used in ritual ceremony, including a set of jade “chimes. For centuries none had been made in Korea, so the Music Department made investigation as to the possibility of obtaining “jade”. From ancient writings it was learned that the stone was originally found at Namyang, Suwon. An ancient map disclosed the region, and a vein of stone was discovered. From this stone the Manchukuo set was made.
Typical of Chinese and Korean formal orchestra is the use of two orchestras. When mention is made of "higher orchestra" or "lower orchestra" there is no inference to either the relative importance or the ability of the players. "Higher" indicates the placing upon a terrace and in front of the audience, while "lower" refers to the placing on the level and to the rear. There are no singers with the lower orchestra.

To illustrate the aesthetic conception and use of the musical instruments in ancient time, Eckardt translates from the Sa Ki, (史記) Volume 24: "The sound of bells echoes and proclaims order in the state. Order serves to incite zeal; zeal succeeds in causing readiness for war. The wise prince, hearing the sound of bells, thinks on his military officials. The sound of stone is clear and therefore invites distinction between good and bad, which may effect sacrifice of life. The wise prince thinks, hearing the sound of stones, of his officials staying on the frontier of the country. The sound of silken strings is deplorable; it causes uneasiness and this causes resolute act. Hearing the sound of lutes the wise prince thinks on the able and righteous officials.

The sound of bamboo is abundant and extensive. It effects union which causes co-operation of the people. The wise prince, hearing the sound of pipes and flutes, thinks on the officials who feed the people and hold them together.

The sound of drum and tambourine is noisy. It is especially fit for exciting motion. Therefore it serves to excite the people. Hearing the drums and tambourines the wise prince thinks on his high officers.

As the wise prince hears the instruments in concert, he does not merely hear their tones, but he thinks of the meanings of those tones in relation to his kingdom."
Acknowledgment is hereby given to P. Andreas Eckardt, O. S. B., for lecture notes, translations and pictures in the possession of the Royal Asiatic Society, prepared by him for his lecture on "Korean Music" which was presented to the Society in 1924; to Ham Wha Jin, Director of the Prince Ye Conservatory, for courtesies extended in the examination of instruments, and special orchestra auditions; to Horace H. Underwood, Ph. D. Litt. D., for translations from the French; to Rev. E. H. Miller, Ph. D., for preparation of diagrams and proof reading, to Lee Hei Koo, Program Manager of the J. O. D. K. Broadcasting Station, for many hours given gratis to translation and correction. Mr. Lee has had the same interest as the writer in the collection of information and data of Korean Music and his constant help has been invaluable.

The classification of musical instruments is taken directly from the Prince Ye Conservatory catalog. The descriptions, including dates, have been compiled from various sources. Since authorities do not agree as to the origin of some instruments, the dates are not to be considered as accurate. Certain models recently made from descriptions and pictures found in ancient books are not listed herewith.
CLASSIFICATION: METAL

Pyenchong 偏鐘 特鐘
Bronze chimes
China, 2074 BC
Korea, 1370 AD
Plate VIII.

Invented by the Chinese musician, Yoon. Sixteen bronze bells, two rows of eight each, hang in a carved wood standard. Carvings represent dragons, lions, phoenix birds and lotus flowers. The figure of the lion was used to represent “metal”. Pheasant feathers and tassels ornament the sides. Bells are almost the same diameter at the top as at the bottom, but larger in the middle. The outside appearance is the same, but the inside dimension is different. The metallic mass of the first bell lower right is less than that of the next; the last bell on upper right is the greatest. The thick bells produce high tones, the thin bells low tones. They progress upward, chromatically. There are no clappers; they are struck with a hammer. In the Ak Hak Kwei Bum we are told that in Chinese ritual music the lower series was struck with one hammer held in the right hand, the upper series with a hammer in left hand, not simultaneously. Now they are struck with only one hand.

Teukchong 特鍣 特隆
Bronze chime
China, 2074 BC
Korea, 1370 AD

A single bronze bell similar to Pyenchong, but larger. It is used only to start the orchestra.

Panghyang 方鐘 方鍑
Iron chimes
China, 526 AD
Korea, 1114 AD
Plate IX

Sixteen iron slabs in two series horizontally arranged on a carved standard tied with cords of twisted silk. The chromatic series correspond to those of the bell chimes, but an octave higher, the thin ones giving low tones; the thick, high. They are struck with a hammer tipped with cow horn. They were used in non-ritualistic music. Courant says the first mention of this instrument was made at the beginning of the Tang Dynasty in the nine barbarian orchestra, thus indicating it must have come from Central Asia.
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Origin</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yangkeum</td>
<td>Koocha, Central Asia</td>
<td>First made at Koocha, Central Asia. It is said to have come originally from</td>
</tr>
<tr>
<td></td>
<td></td>
<td>India. The word “yang” means foreign. The fourteen strings are tapped by a</td>
</tr>
<tr>
<td>Zither</td>
<td>China, 74 BC</td>
<td>thin rod held in the right hand. Each string is in quadruple, totalling</td>
</tr>
<tr>
<td></td>
<td>Korea, 1224 AD</td>
<td>fifty-six strings in all.</td>
</tr>
<tr>
<td>Jabara</td>
<td>Egypt through India</td>
<td>Small cymbals are said to have come originally from Egypt through India.</td>
</tr>
<tr>
<td>Cymbals</td>
<td>China, 74 BC</td>
<td>Hung by a cord held in the hand, it is struck with a wooden beater tipped</td>
</tr>
<tr>
<td></td>
<td>Korea, 1370 AD</td>
<td>with leather.</td>
</tr>
<tr>
<td>Jing</td>
<td>Large and heavy.</td>
<td>Hung by a cord held in the hand, it is struck with a wooden beater tipped</td>
</tr>
<tr>
<td>Gong</td>
<td>Usually used in</td>
<td>with leather.</td>
</tr>
<tr>
<td></td>
<td>Buddhist temples.</td>
<td>Large and heavy. Usually used in Buddhist temples.</td>
</tr>
<tr>
<td>Bara</td>
<td>Large and heavy.</td>
<td>Large and heavy. Usually used in Buddhist temples.</td>
</tr>
<tr>
<td>Cymbals</td>
<td></td>
<td>Large, but smaller than the Jing. Used in Korean ritual music.</td>
</tr>
<tr>
<td>Taikeum</td>
<td></td>
<td>Large, but smaller than the Jing. Used in Korean ritual music.</td>
</tr>
<tr>
<td>Sokeum</td>
<td>Small, resembling the</td>
<td>Small, resembling the Taikeum.</td>
</tr>
<tr>
<td>Gong</td>
<td>Taikeum</td>
<td></td>
</tr>
<tr>
<td>Nabal</td>
<td>Long, sometimes three</td>
<td>Long, sometimes three feet in length.</td>
</tr>
<tr>
<td>Bugle</td>
<td>feet in length.</td>
<td></td>
</tr>
</tbody>
</table>
CLASSIFICATION: STONE

Pyen Kyeng 編磐

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jade chimes</td>
<td>Sixteen slabs of ‘jade’, hung in two rows of eight each, in a carved frame. The figure of the swan was used in the carvings to represent stone. Length and breadth are almost identical but the thickness varies. Invented by Kyeng, a Chinese, it was used mainly for religious purposes. The set of chimes in the Prince Ye Museum is said to be the oldest one in existence, and to have been saved from destruction at a time of invasion by sinking the slabs in a lotus pond of the palace. The tone is produced by striking the slabs by a mallet tipped with horn.</td>
<td>2074 BC</td>
<td>China</td>
</tr>
<tr>
<td>Teuk Kyeng 特磐</td>
<td>A single slab of “jade” hung in frame similar to the Pyenkyneng. It is seldom used, and then to end a piece of music.</td>
<td>2074 BC</td>
<td>China</td>
</tr>
</tbody>
</table>

CLASSIFICATION: SILK

Keum 琴 吏

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harp</td>
<td>Seven strings without a bridge, plucked by the fingers. Invented by the famous Chinese, Yumche Sillong.</td>
<td>2074 BC</td>
<td>China</td>
</tr>
<tr>
<td>Tangpina 唐琵琶</td>
<td>Four strings, plucked by the fingers. In ancient times a small wooden plectrum was used. Sometimes three thimbles were worn—one on the 2nd, one on the 3rd, and one on the 4th finger. The neck of the instrument turns backwards. Its origin is said to be Persian.</td>
<td>74 BC</td>
<td>China</td>
</tr>
<tr>
<td>Hyangpina 鄉琵琶</td>
<td>Five strings, plucked by a small stick. The neck is straight.</td>
<td>626 AD</td>
<td>Korea</td>
</tr>
</tbody>
</table>
Sil
Guitar
China, 2074 BC
Korea, 1370 AD

Twenty-five strings with 25 bridges, plucked by the fingers; invented by Taiho Bokhi.

Hyenkeum 현공
Harp
Korea, 426 AD
Plates XV, XVI & XVII

Probably the most highly appreciated of all Korean instruments. It is more commonly known as the Komenko, or black harp. Six strings are plucked with a stick. Decorations are often painted on the finger board. Invented by the famous Korean musician Wang Sanak, it is purely Korean, although it resembles the seven string Chinese Keum. The technique is difficult, and the players are the most respected members of the Orchestra.

Kayakeum伽耶琴
Harp
Korea, 626 AD
Plates XV, XVI & XVII

Modeled after the Chinese Chaing, with 12 strings stretched over twelve bridges, plucked by the fingers. The inventor is the famous Ureuk of Kaya.

Achaing 아채
Cello
China,
Korea, 1390 AD
Plate XV

Seven strings passing over separate bridges over which is drawn a “bow” made of Forsythia wood. The rod of wood itself is resined; there are no hairs on the bow.

Taichaing 太筝
Harp
China, 74 BC
Korea, 1114 AD
Plate XVI & XVII

The name indicates “big harp”. The inventor was Mong Nyum. It has fifteen strings, plucked by the finger.
KOREAN MUSICAL INSTRUMENTS

Wulkeum
Invented by the Chinese Wonham. There are four
strings and thirteen frets. The back of the body is flat.
A thimble or guard is worn for plucking the strings.

Banjo
China, 426 AD
Korea, 1436 AD
Plate XIX

Haikeum
Differs slightly from the Chinese violin. The Korean
violin is played vertically rather than horizontally, and
is held on the left knee. The bow, with hairs, is at-
tached loosely to the violin by running the strings
between the hairs of the bow and the bow-stick. While
being played, the finger board faces the right, or bow
arm.

CLASSIFICATION: BAMBOO

Taikum
Invented by Simmoon Wang of Silla. It is purely
Korean, and is not found in China. One third of the
distance from the end of the flute is a hole covered with
a thin membrane taken from a reed. When the breath
passes through the instrument the fibre vibrates and
produces a blaring sound.

Flute
Korea, 262 AD
Plate XXIV. 4

Tangchu
The inventor is Ak Choong of China. The flute is
held horizontally and has six finger holes besides the
mouth piece.

Flute
China, 74 BC
Korea, 1390 AD
Plate XXIV. 1

Choong Keum
Medium size. Invented by Simmoon Wang, King of
Silla.

Flute
Korea, 626 AD

Tchi
Six hole, horizontal flute. A wax mouth piece is in-
serted in the side near the end.

Flute
China,
Korea, 11
Plate XXIV. 2
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Country</th>
<th>Year</th>
<th>Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>So Flute</td>
<td>China</td>
<td>2084 BC</td>
<td>XXIII</td>
</tr>
<tr>
<td></td>
<td>Korea</td>
<td>1114 AD</td>
<td></td>
</tr>
<tr>
<td>Tangpiiri</td>
<td>Koocha, China</td>
<td>64 BC</td>
<td>XII. 7</td>
</tr>
<tr>
<td>Oboe</td>
<td>Korea</td>
<td>1390 AD</td>
<td></td>
</tr>
<tr>
<td>Hyangpiiri</td>
<td>Korea</td>
<td>74 BC</td>
<td>XLI. 6</td>
</tr>
<tr>
<td>Sei Piri</td>
<td>Korea</td>
<td>1436 AD</td>
<td></td>
</tr>
<tr>
<td>Tongso</td>
<td>China</td>
<td>2074 BC</td>
<td>XXII. 3</td>
</tr>
<tr>
<td></td>
<td>Korea</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**So Flute**: Resembles the “Pan Flute”. It is really a mouth-organ without reeds. It has 16 pipes, arranged so that 1 and 16 are the longest, 8 and 9 the shortest. The tones are chromatic, but do not conform to our chromatic scale. It is played at sacrifices and festivals.

**Tangpiiri**: Made of bamboo with eight holes. Invented at Koocha, China. “Tang” refers to China, usually. The mouth piece represents somewhat that of the western oboe. Used in both palace and popular music. The posterior holes of the oboe are lower than the anterior. Only in this does it differ from the other piri. The piri of the Korean orchestra corresponds to the violin of the western orchestra, and is the real foundation. The string instruments are used to supplement the wind instruments, so that tone will continue while the players are taking breath.

**Hyangpiiri**: It is made of yellow bamboo, with 8 holes. The posterior holes are higher than the anterior. It was made originally of peach bark and was called “dopi piri”, dopi referring to peach. The Japanese piri is bound with cherry bark. Hyang refers to “country” or “native”.

**Sei Piri**: The smallest of the Hyangpiiri, Sei meaning “slight” or small. It is made of bamboo and is soft sounding. The piri are used in court and popular music, and are purely reed instruments.

**Tongso**: Tone blaring like tai keum, because of hole covered with membrane which vibrates when blown. Played vertically, has 6 finger holes. Covers more than two octaves. It is said to have come originally from Tibet.
Greatly resembles the tongso except that it has no fiber covered hole. It is played vertically, and has five finger holes.

Three holes. Played vertically. Very old; mentioned in the Shih King. When used in civil dances it is carried, and not blown. It is blown in classical music pieces.

Small, vertically held.

This miniature pipe organ is played by blowing out and sucking in the breath. The inhaling helps keep the pipes dry. The bowl was originally made of gourd into which were inserted 17 tubes. Invented by Yuwa, a Chinese woman, it was introduced later into Russia and examined by a Danish professor named Kratzeuauer. Using the principles of the instrument he invented an organ which he submitted to the academy at Petrograd. The result is the modern harmonium, the accordion, and finally the pipe organ. The Chinese name is "sheng". Portative organs used in the 16th century do not look many stages beyond the sheng. At one time the Saingwhang is said to have had 36 pipes and stood forty nine inches high, but this was uncommon. Some are played with long mouth piece and others without. In Korean orchestra the long mouth piece is usually not used.

CLASSIFICATION: GOURED
CLASSIFICATION: EARTH

Poo 鼓 布
Drum
China, 2074 BC
Korea, 1436 AD
Plate XXXII

Invented by Gal Chun. The Ak Hak Kwei Bum speaks of 10 of these, used in an orchestra, giving 10 different tones.

Hoon 填 姑
Ocarina
China, 2074 BC
Korea, 1114 AD
Plate XXXIII

Invented by Soo. Made of baked clay. Five finger holes, 3 anterior, 2 posterior. The mouth piece is at the point.

Nakak 娜角 下 爿
Horn
China,
Korea, 1370 AD

Was introduced into Korea by Kongyang Wang.

CLASSIFICATION: WOOD

Pak 拍 呼
Castanet
China, 426 AD
Korea, 1146 AD

Clappers shaped like a folded fan. Invented by Song Sum. Six leaves 1.152 ft. long, .256 ft. wide are held loosely together by a silk cord at the lower end and clapped together. The loose ends are thicker than the bound ends. Two hands are used for playing. It is used to start and end music.

Tchouk 祟 個
Starter
China, 2074 BC
Korea, 1436 AD
Plate XXV

A square wooden box placed on a base, with a wooden hammer or clapper running through the cover. The Korean tchouk has a lid while the Chinese has none. Used in classical, sacred and festival music.

Eu 椿 耳
Stopper
China,
Korea, 1436 AD
Plate XXVI

Wooden tiger, crouching on a square wooden base. On its back are 27 teeth in three series. It is used to stop orchestral pieces by running a brush of long split bamboo along the back.

Tai Pyengso 太平絪 栏
Clarinet
China,
Korea,
Plate XXIV. 3

Wooden body with brass funnel. It is purely a reed instrument, and was used in military processions and festivals.
### CLASSIFICATION: LEATHER

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kunko</td>
<td>Large drum introduced by King Sejong. It is used in the lower orchestra. In olden time it was used in court music.</td>
</tr>
<tr>
<td>Tchinko</td>
<td>Invented by Lee-jo. Much like the Kunko, but not so highly ornamented. Used in the lower orchestra for sacrificial music.</td>
</tr>
<tr>
<td>Ungko</td>
<td>Introduced by King Sejong. It is used together with the Sakko and the Kunko, placed to the east. It is struck with a single stick at the end of the music. Used in the lower orchestra in court music.</td>
</tr>
<tr>
<td>Sakko</td>
<td>Same as ungko used in lower orchestra to start music.</td>
</tr>
<tr>
<td>Tchungko</td>
<td>Kettledrum, used in sacrifices to the god of war.</td>
</tr>
<tr>
<td>Tchulko</td>
<td>Introduced by King Sejong. Used in higher orchestra. It is placed on a box-like table. Came from the Chu Dynasty.</td>
</tr>
</tbody>
</table>

**Korean Musical Instruments**

**China, 2074 BC**

**Korea, 1436 AD**

**China, 1056 AD**

**Korea, 1114 AD**

**China, 974 BC**

**Korea, 1436 AD**

**China, 626 AD**

**Korea, 1436 AD**

**Plate XXXI**
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyobanko</td>
<td>The standard is 2.7 feet in width. It is used in secular music.</td>
</tr>
<tr>
<td>Jwako</td>
<td>An ancient drum used since the Sam Han Kingdoms. It hangs from a frame standard.</td>
</tr>
<tr>
<td>Ryongko</td>
<td>Like the western trap drum, two sticks are used. It is used in military music.</td>
</tr>
<tr>
<td>Changko</td>
<td>Hourglass shape. Used in secular music, is a favorite for popular music and festival. It is beaten with the palm of the left hand on one end and with a stick held in the right hand on the other end.</td>
</tr>
<tr>
<td>Kalko</td>
<td>Like the Changko, but the palm is not used. A stick is used in each hand.</td>
</tr>
<tr>
<td>Neyko</td>
<td>Used in sacrifices to the gods. Ney means “thunder”. It hangs in a frame standard.</td>
</tr>
<tr>
<td>Youngko</td>
<td>Used in sacrifices to the earth spirits.</td>
</tr>
<tr>
<td>Instrument</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Noko (路鼓)</td>
<td>Used in sacrifices to the human spirits.</td>
</tr>
<tr>
<td>Neyto (雷鼓)</td>
<td>Small drums used in sacrifices to gods, to begin the music. These drums are fastened to three-foot handles or sticks, and cords are fastened to the drums. When the handles are shaken, the cords beat against the drums.</td>
</tr>
<tr>
<td>Yungto (靈鼓)</td>
<td>Small drums used in sacrifices to earth spirits, similar to Neyto.</td>
</tr>
<tr>
<td>Noto (路鼓)</td>
<td>Small drums used in sacrifices to human spirits, similar to Neyto.</td>
</tr>
</tbody>
</table>
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The History of Music
Chinese Music
Chinese Music

Also
Synopsis of Korean Music of the Prince Ye Classic Music Department
Akhak Kwei Bum.
Plate I. The Konghu, An Old Harp of Paikche
Plate II. Design on Kyungju Bell.
Plate III. Myong Wan Pyok
Plate IV. "Korean Dance". From a painting by Kim Hyung To about 1800 A.D.
### Plate V. Notation of Korean Music

<table>
<thead>
<tr>
<th>No.</th>
<th>Text</th>
<th>Text</th>
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</tbody>
</table>

(한국음악의 기호)에 대한 설명입니다. (한국음악의 기호)에 대한 설명입니다.
Plate VII. Wind Bells
Plate IX. Panghyang (center) Pyenkyeng (right)

Pyenchong (left)
Plate X. Yangkeum
Pyen Kyeng in rear

Plate XI.
Gong
(金鼓 퍼궁)
Shell
(螺 소파)
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1. Kayakum
2. Hyenheum
3. Achaung
Plate XVI. Big Harp (15 strings) (left) (大箏 倫箏)
Harp (12 strings) (right) (伽倻箏 가야금)

Plate XVII. Harps
Taichaing (upper)
Kayakeum (lower)
Plate XXI. Ha'ikeum

Plate XXII.

1. Chuck (직)
2. Yak (약)
3. Tongso (통소)
4. Tanso (란소)
5. Saingwhang (세황)
6. Hyangpiri (향피리)
7. Tangpiri (당피리)
8. Seichuck (세척)
Plate XXIII. Pan-flute
Plate XXIV. Wind Instruments

1. Tangchuck
2. Tchi
3. Taipyungso
4. Taikeum
Plate XXV. Wooden box with rammer. (柾柄) used for starting and indicating parts.
Plate XXV. Wooden box with ram's horn. (棚 𢏉)
Used for starting and indicating parts.

Plate XXVII. Drum (鍾鼓 皷訃)
Plate XXIX. Drums (鎧鼓 鼉)
Plate XXX. Drum (舞鼓 무구) for dance

Plate XXXII. Baritone drum (바리톤 드럼)
Plate XXXI. Tchuiko (面鼓 司鼓)
Plate XXXII. Earthen drum (缶 鼓)
Plate XXXIII. Ocarino (喫き)

Plate XXXIV. Shell (爆発時)
used like bugle
Plate XXXVI. Palace Orchestra
李王鱉雅樂部, 名妓樂園
이상지아악부 관현악단
Plate XXXVII. Collection of Palace instruments
SINO-KOREAN RELATIONS

In 1905 the Hon. William W. Rockhill wrote in his interesting essay on China's intercourse with Korea from the XVth century:

the Ming dynasty (明太祖) announced in 1392: "Kao-li is a small region in the Far East, and is not under the rule of the Middle Kingdom," inserted in a note: "China never overstepped the bounds which this admission of Korea's right to self-government carried with it, nor interfered in the management of the country after 1392," In the light of other Chinese and Korean sources than those used by Rockhill that are more or less common property today, it is probable he himself did not interfere in the management of the country after 1392, and so without suspicion that he was acting contrary to the spirit as well as to the form of his proclamation.

Professor Ku Chieh-kang (顧飛剛) of Yenching University, in an article published in The Eastern Miscellany (東方雜誌) for July 16, 1935, goes even farther, and holds, after quoting liberally from the T'ai-tsu shih li (太監實録) that the first Ming emperor wanted to invade the country in the last years of the fourteenth century.

The author acknowledges with gratitude the assistance at various points in this paper of his Japanese colleague Mr. Ryusaku Tsunoda and of a former Chinese graduate student at Columbia, Mr. Chung-hsiu T'sui, now teaching at Lanchow College.
SINO-KOREAN RELATIONS

In 1905 the Hon. William W. Rockhill wrote in his interesting essay on China's intercourse with Korea from the XVth century to 1895 that the emperor T'ai-tsu of the Ming dynasty (明太祖) announced in 1392: "Kao-li is a small region in the Far East, and is not under the rule of the Middle Kingdom." To this Rockhill added in a note: "China never overstepped the bounds which this admission of Korea's right to self-government carried with it, nor interfered in the management of the country, until 1882." In the light of other Chinese and Korean sources than those used by Rockhill that are more or less common property today, it is proper to ask whether T'ai-tsu himself did not interfere in the management of the country after 1392, and do so without suspicion that he was acting contrary to the spirit as well as to the letter of his own pronouncement. Professor Ku Chieh-kang (顧頡剛) of Yenching University, in an article published in The Eastern Miscellany (東方雜誌) for July 16, 1935\(^1\) goes even farther, and holds, after quoting liberally from the T'ai-tsu shih lu (太祖實錄) that the first Ming emperor wanted to invade the country in the last year of his reign (1398). This perhaps is going too far. Certainly there is evidence against this view, as will be shown at the conclusion of this paper.

Let us review the events leading up to 1392 when the Yi (李) family commenced its long rule of roughly five centuries over Korea. T'ai-tsu had no sooner driven the Mongols out of China (1368) than he despatched envoys to Koryu (高麗) conveying a royal signet and a letter.\(^2\) In the following year, on September 15, 1369, he sent a gold seal and officially appointed Wang Chyen (王顯) as king. At the same time

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he presented the king the Chinese calendar, which was adopted beginning with the 8th moon of 1370. In the first moon of the same year (1370) Koryu delivered the Yüan or Mongol gold seal to Nanking.

On October 27, 1374 Wang Chyen was assassinated by a eunuch and court favorite, and was succeeded by Sin U (辛禑), his adopted son, who reigned until 1388. The latter seems to have been very cool towards the Ming court for he entered into active relations with the Mongols and began using their reign title (that of 北元) in the second moon of his third year (1377). This must naturally have disturbed Ming T'ai-tsu; so when, in the same year, a Koryu envoy came to Nanking to ask for the canonization of Wang Chyen he retorted: ‘Chyen was killed some time ago. Why did you not ask at once for such a title?’ And on five separate occasions he refused to receive the country’s envoys, holding that Sin U had come to the throne by illegitimate means.

In the same year an incident occurred which shows the condition of Sino-Korean relations at this time. A subordinate commander, P’u Chen (濮箕), who hailed from Fengyang, Anhui, the birthplace of the Ming emperor, and had served him loyally in the campaigns against the Mongols, was defeated in a brush with the Koreans, and taken prisoner. The king, Sin U, admired his bravery and wanted him to become his subject. P’u Chen refused. This angered the king, and he was about to compel P’u to submit when P’u

3. Ming shih, pen chi (本紀) 5a. M. Tchang, Synchronismes chinois 413, has the Koreans use the Chinese calendar beginning 1369, but this is not borne out by one of his own sources, the Cho-sun sa ryak (朝鮮史略) (see Courant, Bibl. Coreene 1856) in the T’u shu chi ch’eny (圖書集成) VIII 22/2a cited on p. xii.


5. Ming shih, lieh chuan 1b 2a. A seal for a much later period (1623-49) is pictured in Seno, Makuma, op. cit.

6. Tong kouk tong kam (東國通鑑) (Courant, Bibl. Cor. # 1851) 49/22.


8. Ming shih, pen chi 14b; Ming shih kao (明史稿), lieh chuan 3a.
uttered a tremendous oath, saying, "Today you have offended me and my emperor will surely extinguish your kingdom." Whereupon with a boast he drew his sword, cut out his heart, and expired. This awakened the king to the gravity of his offense; so he sent an envoy to Nanking to ask for pardon. The emperor showed his appreciation for P’u Chen by posthumously creating him Lo-lang kung (樂浪公), or duke of Lo-lang, and making his son P’u Yu (興), then a babe in his cradle, a marquis. The chronicles are silent as to his treatment of the envoy, but we are informed again and again that Koryu envoys were not received during the next few years. Korea in its turn, however, played the part of wisdom by adopting the Ming calendar in the 9th moon of 1378. About the same time (1379) a number of Koreans asked to be permitted to settle in China. The emperor made his feelings clear in his message to the Chinese officer at the Liaotung border: "Koreans are dwellers by the sea. They are accustomed to deceive the people. They do not know how to colonize new territory; so how can they leave their native villages to go to a strange land. Those who wish to submit (to us) are not permitted to remain."

During the following years Korea seems to have become aroused to the necessity of making contact with China. In the 4th moon of 1382 the prime minister Chyeng Mong-ju (鄭夢周) started for Nanking, but was turned back at the

9. Chung Hsing (鍾惺) (fl. 1610-1615), T'ung chien hui ts'uan (通鑑會纂) 2/1b, T' u shu chi ch' eng VIII 23/7a quoting the Ming T'ung chi (明通紀) and ibid., XIV 506/2b quoting the Wan hsing t' ung p'u (萬姓通譜). The same story is given in Fu Wei-lin (傅維麟) (d. 1667): Ming shu (明書) 94/9b-10b but under a year corresponding to 1387; possibly a slip in one of the cyclical characters (丁卯 for 丁已). In the Ming shih 105/34a-b and in Chu Yün-ming's (祝允明) (1460-1526): Yeh chi (野記) 1/a somewhat similar story is related, but the proper names are much changed. There may be some confusion here.

10. Tong kouk tong kam 51/3; Koryu sa 87/745.
11. Chung Hsing, op. cit. 2/2.
12. Tong kouk tong kam 51/1.
13. Koryu sa III, 117/442-450. Renowned as one of the greatest Korean sages, according to Courant, Bibl. Cor.
Yalu. In the 11th moon he started again, this time with the poet, calligrapher, and soldier Cho Ban (趙邠) who claimed direct descent from the first Sung emperor, and who had known the Ming sovereign personally during the Mongol campaigns of thirty years previously, as we shall see. The border official was polite, but firm. He accepted the tribute the Koreans were carrying, but reminded them of the assassination of their former king, nearly ten years before. In 1383/4 two envoys seem to have reached Nanking, but were promptly packed off to Yunnan in exile, and a third, for having presented tribute to the Liaotung officials, which they reported as a bribe, was likewise sent the same route, but died on the way. In the 7th moon (1384) Chyeng Mong-ju tried for the third time, the ostensible purpose being to congratulate the emperor on his birthday in the 9th moon, and this time was granted an audience. He found T'ai-tsu relenting. Chyeng was able to carry word back to his king in the 4th moon of 1385 that the emperor would recognize Koryu and condescend to receive tribute. On August 20, 1385, recognition followed, and Koryu presented tribute along with the Liu-ch’iu Is., Annam, etc.

The years 1391-1392 saw the collapse of the Wang dynasty in Korea, and the establishment of Yi Dan (李旦) on

15. *Tong kouk tong kam* 52/6, 52/9-10.
16. He was born, according to official records, on the day (丁丑), 9th moon, of 1398, i.e. Oct. 21, between 1 and 3 p.m.
17. *Tong kouk tong kam* 52/16. The *Ming shih*, pen chi 3/4a, records the occurrence under the day chia-ch’en (甲辰) of the 7th moon. But, as Hsia Hsieh (夏徵) (chü-jen in 1831) pointed out many decades ago in his *Ming t’ung chüen* (明通鑑) 8/6b, there is no chia-ch’en in this moon. He accepts chia-hsu (甲戌) as given in *Chien-an shih k’ao* (撰漢史稽) (probably by Tang Pin (唐鏜) [H. 湧苞], (史稿) 1627-1687).
18. For biographical material on Yi Dan, see G. H. Jones; "Historical notes on the reigning dynasty," *Korean Repository* III, 344-5, and "Sketches of a hero (Yi Tai-jo)," *ibid.,* V, 319-327. Briefly, Yi was born in 1335, reigned until 1398 when he abdicated—it is said—on account of weariness over the troubles involving the succession of one of his sons, and died in 1408 (on the day (壬申) of the 5th month). See *Tai tong sa kang*, (大東史綱) 9/2b-4b. Jones incorrectly gives the date of death as 1409 and Tchang, *Syn Chin* 416, as 1418.
the throne. Of this there is no need to write as Rockhill has recited the main events presented in the Ming shih. Other sources offer one or two illuminating sidelights, however. For example: The foreign minister, Kim Chu (金澍) was in Nanking on a mission at the time of Yi’s usurpation, and only heard of the shocking turn of affairs when he reached the Yalu. He behaved in characteristic Confucian fashion, writing to his wife: "As a loyal minister I cannot serve two masters. Even if I should cross the river there would be no place for me." Then he doffed his clothes and shoes, despatched them to the new king as a message, and returned to the Ming capital. It seems possible, judging by this event, that Ming T’ai-tsu may have had at court a number of such Koreans as interpreters and hangers-on who were unsympathetic with the regime under Yi Dan. Another point not mentioned by Rockhill is that China’s appointment of Yi Dan as king of Chosun (朝鮮) was withheld throughout his life, and only given posthumously, in 1408. The Ming court, furthermore, found fault with part of the tribute of 1393, complaining that over 9,800 horses were old and broken down (騾) and could not be used in battle.

Yi Dan acted with great care in selecting his first envoys to Nanking. Cho Ban, of whom we have already read, headed the mission. T’ai-tsu had no sooner received him in audience than he began to scold him. Cho pointedly replied, in Chinese, "In all dynastic changes the founder of a new dynasty brings about an overturn in accordance with the will of heaven. We are no exception to the general rule." The emperor felt the point of this thrust; he descended from his throne, and taking hold of Cho’s hand said, "If T'o-t'o had been successful, I would never have become emperor.

19. Tai tong sa kham 9/1b; Tai tong ki ryun (大東紀年) 1/2.
20. Seno, Makuma, op. cit. 10,23-25. The first statement is confirmed in Kuo ch’u shih chi (國初史紀), quoted in Kuo ch'ao tien ku (國朝典故) 4.
You are indeed an old friend," and treated Cho Ban as an honored guest.\textsuperscript{22}

This was an excellent beginning of Sino-Korean intercourse. In the 8th moon of the following year (1393), another emissary, Sul Chang-soo (儂長壽),\textsuperscript{23} had a similarly friendly reception. The emperor received him informally, conversed with him for a long while, explaining to Sul what had taken place in China. Then T'ai-tsu added: "The king of your country came to power in the same fashion. If heaven does not favor one and the people do not hold one in respect, one may not seize the country by force."

In fifteen months (11th moon of 1394), however, the situation changed. Someone accused Korea of trying to entice the Ju-chen into an invasion of China. T'ai-tsu demanded an explanation of this from the king\textsuperscript{24}, who sent a piao (表)\textsuperscript{25} in explanation. The emperor found expressions therein which he considered insulting, and issued orders forbidding the passage of envoys at the Liaotung border. The king again sent an ambassador to explain, but on

\textsuperscript{22} See biography cited in note 14 above; also Ming shih 320.5b Ch'ing po mun hoon pi ko (增補文獻備考) 174/1. The statement that the Ming emperor, then a simple monk turned soldier, and Cho Ban had both campaigned under the great Mongol general is one which I cannot find confirmed in Chinese sources.

\textsuperscript{23} Kook cho in mul ki 18b-19 After 1397, on the conclusion of his second mission he had the misfortune to offend an important official, was found guilty and died in exile. But he was granted the posthumous title of (文顯).

\textsuperscript{24} Tai tong sa kam 9/1b-21. Not noted in Chinese sources, not even in Professor Meng Sen (孟森): Ming yüen Ch'ing hsi tung chi (明元清系通紀), publ. 1934.

\textsuperscript{25} These despatches or letters of homage (piao and chien 猷) submitted reverentially to the court, often on trial matters, were supposed to be couched in special phraseology. Professor K'u Chieh-kang's article, referred to above, lists scores of examples of letters by Chinese scholars and officials of this time who paid the extreme penalty for failing to follow the formulae required by T'ai-tsu. He had developed into a highly sensitive monarch, finding insults in every homonym that reminded him of his humble origin, his life in the priesthood, and his later tree-booting days. Mr. Ku seems to think that the piao from Korea were of a similar character. Unfortunately he does not quote from the piao themselves. Perhaps there is none now extant, although Mr. Hsu Chung-shu (徐中舒) recently reported 72 Korean piao (dates not given in the archives of the Nei Ko in Peiping).
arriving at the Liaotung line he found it closed. Whereupon
the king sent by sea the following mission: his son, Prince
Bang-wun (芳遠), who was to become king in 1401, together
with Cho Ban, Nam Chai (南在), then Grand Councillor, and
Kwun Keun (樺近,) an elderly scholar.26 They were given
an audience, the emperor was affected by their plea, and
ordered the opening of the Liao roads.

On January 30, 1396 Yi Dan appointed Ryu Ku (柳珣) 27
and others as envoys to China to present a piao and tribute,
and congratulate the emperor on the first day of his 29th
reign year. When T'ai-tsu saw that the phraseology of
the letter was not humble he said to the officials of the
board of ceremonies: "In relations between a country
which is small and one which is large, the most important
element in etiquette is the wording of its messages. On sev-
eral previous occasions the king of Chosun, Yi Dan, has been
offensive,—a matter which we have already had to call in
question. Hardly had an envoy sent in order to seek our
pardon returned than he has again used words of disrespect.
It is not because I cannot punish him, but men of ancient
times have said: 'A military expedition in a distant land is
not a good thing.' Consequently I shall not despatch an army
on this account. For the present I shall hold this envoy
here, and transmit a message to Yi Dan telling him to send
the writer of his piao here before I let the envoy return.
Then we shall know what has caused this annoyance." Ku
stated that the message had been written by his countryman

26. Biographies in Kowk cho in mul ki 1/4 and 11-12 Kwun first served
the house of Wang and only came to the court of Yi Dan after his son
had been given the hand of the granddaughter of the king in marriage.
He was one of the compilers of the Tong kouk sa ryak (東國史略)
(Courant, Bibl. Cor. 1847.)

27. This writing of his given name corresponds with that given in Seno,
Makuma, op. cit., 24, where he is called (大學士) grand secretary. But
I can find no biography of him. In the Ming shih 320/6 and Ming shih
kuo, lieh chuan 294/6, the name is written Ryu Sun (珣). In the Tong
kouk tong kam 56/23 a Ryu Ku is mentioned who, in 1391, outranked
Chyeng To-chen (vide infra), being (藝文館大提學) president of the Na-
tional Academy, while Chyeng was (平壤府尹) governor of Pyengyang.
... The account which follows is a translation of the T'ai tsu shih lu
quoted by Ku Chieh-kang.
Chyeng To-chen (鄭道傳) 28. Accordingly To-chen was sent for by name. Soon afterwards, Ku was set free and allowed to return home.

On October 3 of the same year, Yi Dan sent Cho Ban and others bearing tribute of gold and silver ornaments, cloth mats, etc., to congratulate the emperor on his birthday. Likewise he sent his minister Kwun Chung-wha (權仲和) 29 and others to express gratitude. Yi had already, on account of the piao with the rude and insulting phrases, ordered the arrest of the author. Wherefore Yi Dan had sent Chung-wha to the court saying, “Your small subject state is completely without guile, and would not dare to be wanting in respect even in the slightest degree. But the scholarship of outsiders is coarse and shallow, and makes (us) ignorant of the form for congratulatory messages at court; hence the errors in our language. After receiving your command, we did not know what to do, because we were afraid. So, to honor your majesty on your birthday, we did not dare to send a message, but have despatched our minister Chung-wha to render our felicitations to the emperor in person.”

On October 14 [11 days later], the king sent Chyeng

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28 For biographical notices see *Kouk cho in mul ki* 1/2-4 and Ch'ien Ch'i'en-i (錢謙益) (1682-1664): *Lieh ch'ao shih chi* (列朝詩集, 列) 6/19. He first served the Wang Dynasty, but as that dynasty began to totter he supported Yi Dan, becoming commander of the right division of Yi's army in 1391. (See *Tu ahu chi ch'eng* VIII 23/16a.) He died in 1398 in the palace revolution preceding the enthronement of the next Korean king. Both Chien Chien-i and Chu I tsun (朱彝尊) (1629-1709) (*Ming shih tsung* (明詩綜) 95/6 cite him in their collections of Ming poets. He was one of the compilers of the original *Koryu sa* (Courant, *Bibl. Cor.* # 1816, now lost, and other works, and built the palace of Yi Dan.

29 The compilers of the *Tai tsu shih lu* have made a mistake in the name of the minister, if we may trust his Korean biographer (*Kouk cho in mul ki* 1/5), Kwun Chung-wha was an important servant of the Korean king, but no mention is made in his biography of this mission to China. The official sent was Kwun Keun, already mentioned above. His biography reads at this point as follows: Kwun Keun volunteered to go, saying to the king: “It was Chyeng Tsong [vide infra] and I who had a hand in the piao and chien. Therefore I ought to go and handle this affair.” Yi Dan replied, “You do not have to go.” Keun answered “If I go, the Ming emperor may forgive us.” The king was pleased and let him go. Whereupon Keun went to Nanking. Ming T'ai-tsu did not press the issue, but called him an honest man. The following year he returned to Chosun.
Tsong (鄭緝) and others, three in all, who had written the [offensive] despatch, but said that Chyeng To-chen was sick and could not leave, and that Tsong and the rest had really been the ones who phrased the message. The emperor remarked to the officials of the board of ceremonies: “Chosun has now sent several scholars. Let us not let them return, because they know a little about civilization but are unfamiliar with its true essence (大道); therefore they use what little knowledge they possess to make sport and ridicule us. If Chosun is ruined it will be because of these scholars.... The ancients have said, ‘To aid your master in accordance with the tao, force must not be used to subdue the empire.’ These scholars have not measured the power of their king, and they have dared as a small enemy to oppose us; hence they have made light of us, and they stirred up ill feeling, harming the people in consequence. Send a messenger to Chosun telling (the court) not to employ these individuals. Let them be held in our capital. And confer on them, besides, trifling offices, in order to put an end the woes of the king’s ministers.”

On January 29, 1397 [first day of his 30th year], the emperor said to the ministers of the board of ceremonies: “Since days of old princes of feudal states have had to have upright men as their vassals; then their territory would flourish. When they employed men of no character, turmoil was the inevitable result. Through the dictates of Heaven the king of Chosun, Yi Dan, has succeeded to the throne as the Wang dynasty was brought to an end. Accordingly Yi came into possession of the three Han (韓), and restored its former name of Chosun. Ceremony was based on tradition, law observed the ancient formulae, and the method of ruling

30. Here again the T’ai-tsu shih lu editors seem to have erred. So also, the Ming shih 320/6b and Ming shih kao lieh chuan 294/6. In Korean sources and in Seno Makuma, op. cit. 24, the given name is written (斿, and his biography in Konk cho in mul ki 17 confirms the above. He shared with Chyeng To-chen the composition of the lost Koryu-sa. He was held for a time in Nanking and then exiled to Ta-li wei, Yunnan dying on the road.
the country was correctly initiated. How does it happen that now he is short-sighted, and gives no thought to underlying principles? His chief ministers are men without depth and substance and are incapable of helping their prince as they should. In drawing up piao and chien they seek out and utilize words which may cause ruin, and place him in an intolerable position. What use are such followers? Although in my opinion it does not seem essential, nevertheless the gods are wise and punishment may not be withheld. Do you officials of the board of ceremonies transmit therefore a letter to the king of Chosun, making him aware of my views."

On the day ping-hsü (丙戌) 31 of the third moon (1397), because Ryu Ku and others had received the emperor’s pardon and been sent back, Yi Dan despatched his cabinet minister Sul Chang-soo to thank the emperor for his mercy. The emperor declared to the officials of the board of ceremonies, "In ancient times Tzu-ch’an (子産) 32 of the state of Cheng (鄭) was accustomed, in making up the draft of an order, to discuss it with his advisers, and to amend and correct it. Not until it had passed through many hands was it delivered. For this reason people called the state of Cheng well governed. But as Chyeng To-chen and the rest are men of no account, who among the king’s ministers are going to help him to a satisfactory status? If he again employs Chyeng Tsong, No In-to (盧仁度), and Kim Yak-han (金若恆) in Chosun, Chyeng To-chen will once more become his chief aid. Now since Chyeng Tsong and the others are not forgiven, if the king is not careful he will again put himself in another’s hand. Now I order this king of Chosun to ponder this situation very thoughtfully in order to save the three Han."

Mr. Ku Chieh-kang continues:—

............The mistake of Chosun, in its piao and chien,

31. The cyclical date is either a slip or the author or printer of the original source, for it does not fall in the third moon; unfortunately I have no way of checking it.

32. Kung-sun Ch’iao of the 6th century B. C.
was in repeatedly being cautioned by imperial warning; until in the 10th moon of the 30th year of Hung-wu (1397) its ministers presented the throne with a petition the words of which were disrespectful; as before their envoys were detained. In the 4th moon of the 31st year (1398), because Chosun still maintained Chyeng To-chen in office, the emperor once more ordered the board of ceremonies to reprove Chosun for its impenitence, and to warn it against future cause for regret; and on the pretext of repeated troubles with Chosun, he wanted to raise an army to chastise it......The Kuo ch’u shih chi 34 adds, And T’ai-tsu commanded the first captain of Liaotung to forbid Koreans from crossing the border, and to stop foreign merchants from trade forever.

Mr. Ku does not give the exact date, nor source, of the emperor’s pronouncement that he wanted to invade Korea. It is fair therefore to turn to two works not used by him giving a view at variance with this, and dated the same month. I refer to the Ming t’ung chien (11/28a) by Hsia Hsieh and to the Ming shih. The former reads: On April 20, 1398 the ministers in audience proposed the invasion of Chosun The emperor was unwilling. At the beginning, because of the emperor’s not opposing Yi Dan’s change of dynasty and the change of name [of the country], Yi presumed that T’ai-tsu was easy to deal with. From the 27th year [1394] on, the tributary messages were all offensive in their wording. When asked for an explanation, he always shifted the responsibility to Chyeng To-chen. When the latter was sent for, he made the excuse that Chyeng was ill and could not leave. The present year’s congratulatory message of the New Year was slanderous also. The emperor remarked, however, that the country was situated on a remote peninsula, and that he did not wish to fight it. All he did was to detain its envoys, for on two occasions they had upset relations both with China and at home. .... This story, in much briefer form, is confirmed in the Ming shih (T’ai-tsu pen chi 3/15).

33. The emperor died shortly after, on June 24, 1398.
34. This occurs in vol. (7) of the manuscript copy belonging to my colleague Mr. Chi-chen Wang.
CONCLUSION

My conclusion as a result of this study of the first Ming emperor’s relations with Korea is as follows: T’ai-tsu may not have exerted direct influence on Korean administration in the way that was done in the period of Kuang-hsü (i.e. after 1882), as he certainly did not invade it; but by threatening invasion, by cutting off Korean commerce across the Yalu, and by continually holding envoys, by exiling a number of them to Yünnan, and by occasionally demanding the submission of others, he was just as surely interfering in the country’s management. Some of these emissaries were among Korea’s most important officials, and their absence must assuredly have been felt.
ANNUAL MEETING

June 14, 1939

The Annual Meeting of the Royal Asiatic Society, Korea Branch, was held on June 14, 1939, at 5 P.M. at the Seoul Union. Tea was served at 4:30 by the ladies of the Council. The President, Dr. H. H. Underwood called the meeting to order at 5 o'clock. There were about 25 present. Dr. Appenzeller acted as Recording Secretary.

The President made a report on the year's work. The minutes of the previous meeting were read and accepted.

Miss Wagner's paper on "The Ghost Cult of Korea" was presented by Dr. Underwood, who read extracts. The paper was accepted.

Mrs. McLaren gave her report as librarian, and this was accepted with thanks.

Mr. Hobbs presented the treasurer's report from June 1, 1938 to Mar. 31, 1939, and it was accepted with thanks.

New members were elected as per the Council report.

Mr. C. A. Sauer made the report of the Nominating Committee, and this was adopted as read.

The amendment to the constitution with regard to life membership was accepted to be voted on at the next annual meeting.

The meeting adjourned.

REPORT OF THE PRESIDENT

June 14, 1939

The President's report for the past year can well be very brief, as the members of the Council and, you, the members of the society have all been working under conditions which did not lend themselves to the conduct of research work. In addition to this these same conditions
have made it seem unwise to hold any more meetings than were necessary. For these reasons this annual meeting is the only open meeting which has been held during the year. The Council has met to discuss the work of the society and to plan for the publication of papers already read and to consider applications for membership but on the whole the year has been a quiet one with little to form material for a report.

However, the members of the society have not been idle and the Publications Committee in particular has been and is busy. Volume XXVIII was published as our 1938 publication and has been in your hands for some months. This work by Dr. E. M. Cable on "Korean American Relations" in the early days before Korea was opened to the world is one of the largest and most important papers which the society has published. The illustrations which were secured through the kind offices of Mr. H. B. Hulbert are particularly interesting as are the translations from the old Korean records on these matters. It is a matter of deep regret that in the publication of the paper a number of pages were duplicated, but though we regret this technical error it in no way injures the value of the material published. It gives for the first time a complete and accurate record of Korean American Relations from the official records of both countries. The total cost of publishing this volume came to well over $800. This is a larger sum than the society can well afford to invest in a single volume, but the peculiar historical value of this paper made it seem to the Council well worthwhile to publish it in full and with the very valuable illustrations, which accompanied it. Volume XXIX consisting of two papers by Prof. McCune, "The Romanization of the Korean Language," and a paper on the "Annals of the Yi Dynasty" is now in the press and will be ready for distribution in July. By special request from Prof. McCune the section on the "Romanization on the Korean Language" was printed sometime ago and Prof. McMune was permitted to have a number of reprints of this section made for his
use in the United States, although it will not appear officially as one of our Transactions until this summer. You will be interested to know that Mrs. Boots’ interesting paper on “Korean Musical Instruments and an Introduction to Korean Music” is now in the press and this will appear sometime in the fall, as volume XXX. In the same volume, we expect to publish a paper on “Sino Korean Relations at the End of the 14th Century” by Prof. Goodrich of Columbia.

I am also happy to announce that Rev. Charles Hunt tells me that he expects to be ready to present his paper on “Korean Drama” to you this fall. Letters from Dr. Koons inform us that he has done considerable reading and research on the subject of Dolmens during his furlough in America and that he hopes to have his notes which he read before the society ready for publication soon after his return.

I should also say a word in regard to the paper to be read today, “The Ghost Cult in Korea” by Miss E. Wagner. This paper was prepared as a thesis for the degree of Master of Arts and it was our hope that Miss Wagner herself would read sections from the paper to you today. Unfortunately, Miss Wagner’s illness prevents her being with us and she has asked that I read certain selections of her choosing to you. The subject is a very interesting one and Miss Wagner’s presentation and views should be interesting to us all whether we accept her conclusions or not.

It is to be hoped that these papers published and read for the society will stimulate more of you to undertake investigation and research of different phases of ancient Korea. The other offices of the society will make their own report but I cannot refrain from saying a word in regard to the very fine work done by our Treasurer, Mr. T. Hobbs and our Librarian Mrs. McLaren. It is to be hoped that members of the society will make more and more use of the library which contains a great deal of very valuable material.

In conclusion I would wish to express my gratitude to the society for the honor done me in electing me to this
position and my hope that as a society we may continue to build an increasing storehouse of research on Korea which shall be worthy of the work to be found in the 28 volumes, which the society has had the honor of publishing and which form a unique contribution to the study of the Far East.

Respectfully submitted,
H. H. UNDERWOOD,
President.

REPORT OF THE LIBRARIAN
June 14, 1939

The work of the Librarian for the past year has been largely conservative. Only one addition has been made to the Library, an illustrated work on spirit worship in Korea. None of the transactions have been bound in the past year and no correspondence has been undertaken.

The unfortunate illness of previous librarians has necessitated a considerable amount of work in cataloguing back numbers of the magazines. All the bookcases have been carefully gone through and all books and magazines put in order.

The Librarian suggests that limited space for magazines makes it advisable to purchase one bookcase suitable for larger size transactions.

Members of long standing have doubtless read most of the books in the Royal Asiatic Society Library but newer members may be glad to know that there is valuable material in both books and magazines and that such may be borrowed from the Society.

Respectfully submitted,
JESSIE MCLAREN,
Librarian.
# CASH STATEMENT

**June 1 1938—March 31, 1939**

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**Respectfully submitted**

Thomas Hobbs
Hon. Treasurer

May 16, 1939

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Audited and found correct

Alex. A. Pieters
C. A. Sauer

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Lee, Prof. M. M., Ph. D.    .....    .....    .....    Paiwha, Seoul
Lee, Miss Rubie    .....    .....    .....    .....    P. O. Box 545, Singapore
Lord, Lt-Colonel    .....    .....    .....    .....    Chungju
Lowe, D. S., M. D.    .....    .....    .....    .....    Chungju
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<td>R. 2, Box 282, E. Stockton, Cal.</td>
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<td>University of Oregon, Eugene, U. S. A.</td>
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<td>O'Brien, Mr. J. W.</td>
<td>603 East Armour Boulevard, Kansas City, Mo., U. S. A.</td>
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<td>80 Sydney St., St. John, N. S. Canada</td>
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Rue, G., M., D. ... ... ... ... ... ... ... ... ... ... S. D. A., Seoul
*Rufus, Rev. W. C., Ph. D. ... Univ. Observatory, Ann Arbor, Mich.
Ryang, Rev. J. S., D. D. ... ... ... ... ... ... Seoul
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Sauer, Rev. C. A. ... ... ... ... ... ... ... ... ... ... Seoul
Scott, Mr. L. D. ... ... ... ... ... ... ... ... ... ... P. O. Box 43, Pyengyang
Seok, Mr. D. M. ... ... ... ... ... ... ... ... ... ... Songdo
Shidehara, Dr. ... ... ... ... ... ... ... ... ... ... 522 8 Chome Meauro, Tokyo
Shields, Miss E. L. ... ... ... ... ... ... 240 N. 3rd. St. Lewisburg Penn. U. S. A.
Smith, R. K., M. D. ... ... ... ... ... ... Pyengyang
Snyder, Mr. L. H. ... ... ... ... ... ... ... ... ... ... Seoul
Soltau, Rev. T. S. ... ... ... ... ... ... ... ... ... ... Chungju
Soltau, Mr. D. L. ... ... ... ... ... ... ... ... ... ... Longview 1419 22nd Ave. Wash. U. S. A.
Song, Mr. Suk Ha ... ... ... ... ... ... ... ... ... ... Seoul
Soper, Mrs. E. D. ... ... ... ... ... ... 805 Clinton Place, Evanston Ill
Southall, Rev. Thompson ... ... ... ... ... ... Soonchun
Soul, Rev. L. T. V. ... ... ... ... ... ... ... ... ... ... Songchun
Stephan, Mr. C. H. ... ... ... ... ... ... U. S. A. Consulate, Nagoya
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Stillman, E. G., M. D. ... ... ... ... ... ... 45 E. 75th. St., New York
*Swallen, Miss O. R. ... ... ... ... ... ... Pyengyang
Swinehart, Capt. M. L. ... ... ... ... ... ... Pecos, Texas
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*Taylor, Mr. W. W. ... ... ... ... ... ... 58 Wang Fu Ta Jie, Peking
*Underwood, Presdt. H. H., Ph. D. ... ... ... ... ... ... C. C. C., Seoul
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White, Mr. Oswald ... ... ... ... ... ... ... ... ... ... British Consulate, Tientsin
Whittemore, Rev. N. C. ... ... ... ... ... ... 240 Arlington Ave. Berkeley Cal., U. S. A.
Whittemore, Mrs. N. C. ... ... ... ... ... ... ... ... ... ... do
Williams, Rev. F. E. C. ... ... ... ... ... ... ... ... ... ... Kongju
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NOTE—Those having an Asterisk (*) before their names have read Papers at meetings of the Society.
EXCHANGES

Transactions of the Royal Asiatic Society
74 Grosvenor Street,
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Journal Asiatique
18 Rue Jacob, Paris VI.
France

Journal of the American Oriental Society
c/o Yale University Press,
New Haven, Conn., U. S. A.

Proceedings of the American Philosophical Society
104 South Fifth Street,
Philadelphia, Pa., U. S. A.

Geographical Journal
Royal Geographical Society,
Kensington Gore,

Geographical Review
American Geographical Society of
New York, Broadway at 166th St.
New York City, U. S. A.

Bulletin of the Geological Institute of Sweden
University of Upsala, Sweden

Journal of the Ceylon Branch of the Royal Asiatic Society
Ceylon Branch of R. A. S.,
Colombo, Ceylon.

Journal of the Bombay Branch of the Royal Asiatic Society
Bombay, India.

Annual Report of the Smithsonian Institute
Washington, D. C., U. S. A.

Transactions of the Asiatic Society of Japan
Osaka Building, 3 Uchisaiwai Cho,
1-Chome. Kojimachi-Ku, Tokyo.

Journal of the North China Branch of the Royal Asiatic Society
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