Publications available from the Society:

RAS MONOGRAPH SERIES

1. Hahm Pyong-Choon

2. Dr. Spencer J. Palmer

RAS HANDBOOK SERIES

1. Dr. Paul S. Crane
Korean Patterns: A guide to Korea’s manners, mores, and morals. 30 illustrations. U.S. $4.00 or equivalent. Postage prepaid.

2. Lee O-Young
In This Earth and In That Wind: This is Korea. Translated by David I. Steinberg. 50 illustrations. Translation of a best selling book in Korean, about Korea and Koreans. U.S. $4.50 or equivalent. Postage prepaid.

Korean Works and Days: Notes from the diary of a country priest. An RAS paperback reprint, illustrated. U.S. $2.50 or equivalent. Postage prepaid.

RAS TRANSACTIONS

44 Volumes, published 1900 to 1968, are available from the Society in original or reprint copies. Write for details.
## CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR. HELEN B. CHAPIN. (An Appreciation)</td>
<td>1</td>
</tr>
<tr>
<td>PALACES IN SEOUL</td>
<td>3</td>
</tr>
<tr>
<td>With four maps and five appendices</td>
<td></td>
</tr>
<tr>
<td>By Helen B. Chapin</td>
<td></td>
</tr>
<tr>
<td>PUYO, ONE OF KOREA'S ANCIENT CAPITALS</td>
<td>51</td>
</tr>
<tr>
<td>By Helen B. Chapin</td>
<td></td>
</tr>
<tr>
<td>TRIPITAKA KOREANA. Library of Woodblocks of Buddhist Classics at Haein Sa, Korea</td>
<td>62</td>
</tr>
<tr>
<td>By Dr. Nak Choon Paik</td>
<td></td>
</tr>
<tr>
<td>(Dr. L. George Paik)</td>
<td></td>
</tr>
<tr>
<td>SUPPLEMENT TO ARTICLE ON YO-JU in Vol. XXXI</td>
<td>79</td>
</tr>
<tr>
<td>By Rev. Charles Hunt</td>
<td></td>
</tr>
<tr>
<td>REPORTS OF PRESIDENT &amp; OFFICERS</td>
<td>83</td>
</tr>
<tr>
<td>OFFICERS OF THE SOCIETY</td>
<td>89</td>
</tr>
<tr>
<td>LIST OF MEMBERS OF THE SOCIETY</td>
<td>90</td>
</tr>
</tbody>
</table>
CONTENTS

Page

1 DR. HELLEN H. CHAIR I. (An Appreciation)

8 PALACES IN SEOUL
With Your Impeccable Grace and Impeccable Facility
By Helen P. Campbell

84 PUYS. ONE OF KOREA'S PICTURESQUE CAPITALS
By Helen E. Chinn

TRIPIATA KOREANA. Library of Woodblock at
Busan
First Class Line of Hanil Steam Ferry
By Dr. John Cohan, F.R.I.A.
(Dr. George F. K.)

SUPPLEMENT TO ARTICLE ON YOUL in Vol. 20

XXIX By Rev. Charles Hart

88 REPORTS OF PRESIDENT & OFFICERS
89 OFFICERS OF THE SOCIETY
90 LIST OF MEMBERS OF THE SOCIETY
HELEN B. CHAPIN. (An Appreciation)

The present volume of the Transactions of the Royal Asiatic Society for Korea is dedicated to the author of two of the three articles appearing herein, Dr. Helen B. Chapin. Dr. Chapin died in Washington, D. C., March 1, 1950 after a year’s illness. The Society is proud to publish here for the first time two of the last articles written by one of America’s most distinguished authorities on Far Eastern Art and Iconography and a true friend of Korea and its art.

Dr. Chapin came to Korea as Advisor to the National Museum as an Asiatic Arts and Monuments Specialist for the Department of the Army in 1946. She was already a scholar of distinction. A graduate of Bryn Mawr, Dr. Chapin had worked in the Boston Museum of Fine Art’s Department of Chinese and Japanese Art. Later she served as secretary to the American Consul at Shanghai, and subsequently as English Secretary to the Japanese National Research Bureau in connection with the Pan Pacific Science Congress in Tokyo. Dr. Chapin travelled in the Far East from 1929 to 1932 on a research fellowship from Swarthmore College, and in 1933 served as acting curator of the Japanese collections at the College University Library. She was the author of many articles in learned journals: “Asian Horizon”, “Artibus Asiae” and the “Harvard Journal of Asiatic Study”. Her books included “Poems from the Chinese” and “A Collection of Translations”, with a preface by the late Laurence Pinyon. In 1937, the Eucalyptus Press published a collection of her poems “Echoes”. She also edited a small periodical “Leaves from a Western Garden.”

During her two years in Korea, Dr. Chapin rapidly became the foremost living Western authority on Korea’s Buddhist art, deeply schooled in Buddhism and the traditions of its art throughout the Far East. It is doubtful whether any other western scholar brought at once the insight and the first-hand experience she did to the study of Korean temples and their objects. Tireless in the pursuit of Korea’s National Treasures, she succeeded in visiting probably the majority of these in South Korea and wrote learned notes on their condition and significance.
Had she lived, she planned to produce the first authoritative work on Korean Buddhist iconography and to write a new History of Korean Art. Her death thus leaves most important gaps in the study of Korean Art which there seems to be no immediate prospect of filling.

Dr. Chapin was more than a scholar of the ancient art of the Far East. Her articles and personality were testimony that she felt about the world of ancient art in extraordinarily living terms, peopled with monks and craftsmen. Her love of Buddhism was a real force in her life; her sense for the beauty of its art keen, accurate and deeply-felt. Dr. Chapin’s untimely death has been in many ways an irreparable loss for Western understanding of Korean art. This Society is honored to publish these two articles by Dr. Chapin and to remember her with them.

Photograph of Helen B. Chapin
taken in the grounds of the Kyongbok Palace, Seoul.
PALACES IN SEOUL

by

Dr. Helen B. Chapin

THE KYONGBOK PALACE

(Map of Kyongbok Palace in Pages 18-19.)

The Kyongbok Palace, behind the capital, indeed, the ground now stands was once part of the palace gardens, as we shall see, was moved to make room for the present estate building. The palace was burned by Toyotomi Hideyoshi’s soldiers in 1592, who wished to destroy the paper records of the Shogun. For many years it lay waste. The Wongs came to the throne in 1604, plans were made to rebuild it on the old foundation stones. In 1867, the new Kyongbok Palace buildings were erected in the old style and according to traditional principles of architecture. Even at the first building, the palaces were built into the main line from the traditional square (See Appendix A).

Crest of the House of Li

For twenty-six years the Kyongbok Palace was the residence of the King and the royal household. In 1820, the king went to the Russian Consulate, where he stayed until the following year, when he moved to the Kyongmun Palace (now the Tolu Palace). After the king left the
Had she lived, she would have produced the first authoritative work on Korean Palatine iconography and to write a new History of Korean Art. Her death thus leaves most important gaps in the study of Korean Art which there seems to be no possibility of filling.

PALACES IN SEOUL

The Palaces in Seoul are an upholders of the ancient art of the land. Their architecture and personality were testi monial of the strange and world of ancient art in antecedents of some brave peoples, with monks and craftsman. The story of Park Young was a real force in her life and serves as the research. An art keen, accurate and graceful. Her death has been in many ways surprising and her Western understanding and understanding. This Society is honored to publish these notes for Dr. Helen A. Chapin. With her with them.
PALACES IN SEOUL
(Pictures of Palaces in Seoul on Pages 47-49)

Li Song-kye (Taejo), first ruler of the Li dynasty, who wrested the throne from the Koryo in 1392, moved the capital from Songdo or Kaesong to Seoul. Throughout the dynasty (1392-1910), Seoul remained the capital—as it did also under the Japanese and as it is today under the new Republic of Korea. During the early years of the dynasty, elaborate palaces were built in the new capital, but none of the original buildings remain. The three most important palaces in Seoul are the Kyongbok Palace, the Ch’angdok Palace and the Ch’anggyong Palace, now called the Changgyong Park. The first two occupy the sites of the palaces of the same name built during the reign of Taejo; the Ch’anggyong Palace was not built until 1483. Of less importance is the Toksu Palace, originally the villa of a scion of the royal house.

THE KYONGBOK PALACE
(Map of Kyongbok Palace Grounds on Pages 16-17)

The Kyongbok Palace is located behind the Capitol; indeed, the ground on which the Capitol now stands was once part of the palace and the Main Gate, as we shall see, was moved to make way for the new, Western-style building. The palace, first built in 1395, was burned to the ground in the disorders of 1592, not like many structures, by Hideyoshi’s solildity, but by Korean slaves who wished to destroy the papers recording their serfdom. For many years, it lay waste. Then, when Li T’ae Wang came to the throne in 1864, plans were made to rebuild it on the old foundation stones. In 1867, the new Kyongbok Palace buildings were erected in the old style and according to traditional principles. It must be added that even at the first building, the shape of the grounds deviated from the traditional square (See Appendix I).

For twenty-six years, the Kyongbok Palace was the residence of the King and the royal household. In 1896, the King went to the Russian Consulate, where he stayed until the following year, when he moved to the Kyongun Palace (now the Toksu Palace). After the King left the
Kyongbok Palace, the grounds and buildings were untended. When the Japanese annexed Korea in 1910, they moved the Kwanghwa Gate to the East wall and built the Capitol building in front of the palace, to their everlasting shame. The two buildings in which the King and his Consort had lived, the Kangnyong Jon and Kyot'ae Jon, were moved in 1919 to the Changdok Palace grounds. A Western-style concrete building was erected near the old East Gate as the Main Gallery of the Museum of the Government General of Chosen and later, another Western-style building, intended for use as a gallery for temporary exhibitions of currently executed paintings, but never so used, was built. The old Palace buildings became part of the new museum. Since the liberation, the Museum of the Government General of Chosen has become the Korean National Museum, which has taken over the holdings of its predecessor.

Of old, when from the long and wide avenue lined to left and right by official buildings, the vista of the Palace with the noble Kwanghwa Gate in the foreground, backed by the triangular peak of Puggak San, lay open to those who approached, the scene must have been one of great grandeur and beauty. In those days, the two stone animals now in front of the Capitol building were placed one to each side of the gate. They are not lions, as is sometimes thought, but animals called by the Koreans hae-t'ae, considered protectors against fire (see Appendix II).

The palace grounds, about forty acres in area, were in 1867 entirely surrounded by a high stone wall, parts of which may still be seen. The East side was broken by the Konch'un Mun, "Gate of Establishing Spring"; and the West side, by the Yongch'u Mun, "Welcoming-Autumn Gate". To the North was the Sinmu Mun, "Divine Warriors Gate," while at each corner rose a tower. The "Divine Warriors" are the Tortoise and the Snake, Direction Gods who govern the North (see Appendix II). Now, the Kwanghwa Mun, formerly the Main Gate to the South, is in the East wall to the North of the Konch'un Gate; the Yongch'u Gate and the Southwest tower have collapsed and the whole South part of the wall is gone. Behind the Capitol, the Kunjong Mun, the gate of the Throne Hall compound, still stands. Inside, on a double-
tiered stone terrace, rises the large and beautiful Kunjong Jon, or "Hall of Government by Restraint," the Throne Hall, enclosed on all sides by covered corridors. Passing through the back or North gate to this enclosure, which is called the Sajong Mun, or "Pondering on (Good) Government Gate," one faces the Sajong Jon, or "Pondering on (Good) Government Hall." To the right, (East), stands the Manch’un Jon, or "Hall of Ten Thousand Springs," and to the left (West), the Ch’onch’u Jon, "Hall of a Thousand Autumns." These, like all the other buildings of the palace, face South. In the Sajong Jon, the King was wont every morning to attend to Court on governmental affairs. It is now used as an exhibition gallery, in which are shown Li dynasty costumes, together with screen paintings illustrating Court ceremonies and other subjects. The Throne Hall is also open to the public: the hall itself contains only some ceremonial weapons carried in Court processions and a few fragments of Koguryo tomb paintings; but in the corridors are parts of a large pagoda with sculptured images, stone coffins, iron Buddhist images, stone stelae and cannons.

Behind the Throne Hall were formerly the Kangnyong Jon, residence of the King, and the Kyot’ae Jon, residence of the Queen. These two halls formed the center of the Palace ground. With the removal of these halls to the Ch’angdok Palace in 1919, the palace ground ceased to exhibit the traditional pattern of a King’s Palace. Behind the site of the Kyot’ae Jon is a tangled growth under old pines, once a royal garden, with pleasure houses, pavilions, man-made streams, hills and bridges. West of the site of the Kangnyong Jon stands the Kyonghoe Ru, or Banquet Hall. Here the King once entertained and feasted his ministers. Surrounding this building is a large moat or lake in which grow pink lotus. South of the Banquet Hall stands the Sujong Jon, where several of the King’s ministers once had offices. Stone age objects belonging to the National Museum are exhibited in this building.

Remembering that the traditional King’s Palace plan no longer applies, let us look at some of the most important of the palace buildings.

The Kwanghwa Mun, "Gate of Transformation by Light." This gate, once the principal entrance to the
palace, located where the entrance to the Capitol grounds now is, facing South, was moved, as we have said, to the East wall. The whole palace has lost immeasurably by this change, but the gate itself, whether viewed from the road or from the avenue of cherry trees that leads up to it within the grounds, retains its original dignity and beauty. It is a majestic structure with three openings and two stories, each with its own roof. It in all respects accords with the requirements for the Main Gate to a King's Palace. The plan, construction and workmanship down to the details of decoration show great skill.

The Kunjong Jon, or Throne Hall. This double-roofed large hall, the Main Hall of the palace, stands on a two-tiered stone terrace, surrounded on all four sides and on each tier by an excellently carved stone railing. The railing is broken by stone steps in the center of the buildings, not of the terrace, which extends further in front than in back. On the stone posts, in their proper places, are carved the Four Gods of the Four Directions and the Twelve Zodiacal Animals (see Appendix I). The hall is approached by a stone walk, on each side of which stand the small white marble tablets marking the places where the nine ranks of civil and military officials awaited audience with the King, and by stone steps carved in relief by a pair of phoenixes and clouds (see Appendix II). Audience, as in China, took place early in the morning, about dawn, in order that the day's affairs should have their beginning with the day itself.

The civil officials were ranged in the order of their rank on the King's left, the military, on his right. The left is the direction of honor except in times of war, when the right takes precedence over the left as the place of honor. In times of war, yin is supreme and yang, superior in times of peace, takes second place.

The Throne Hall is a large, double-roofed building with a high ceiling, decorated with painted brackets under the roofs outside and with painted beams, pillars and ceiling inside. The throne occupies the center on a dais. Built as it is on traditional principles, it is an impressive building, but in detail it shows signs of the deterioration which overtook Korean art at the end of the Li dynasty.
The Kyonghoe Ru, or Banquet Hall. Surrounding the Banquet Hall is a large lotus pond with two islands, spanned to the East by three stone bridges (leading to the Banquet Hall, not to the islands, which are isolated). The lower story of the hall is open and consists of the space between and among the forty-eight stone pillars which support the upper story, reached by a wood staircase. The upper story is spacious enough to accommodate one hundred persons. The building is capped by a large, bracketed roof.

The Chagyong Jon, formerly the residence of the King’s mother and now the Office of the Korean National Museum of Archaeology, presents features of interest. Surrounded by roofed and connecting storehouses in front, linking with a wall at the back, it is a building the plan of which well exhibits the principle of “occult balance.” It thus acts as a kind of leavening to the symmetrical Main Hall and symmetrical plan of the principal buildings.

Various other palace buildings still remain in the compound, but as stated above, the removal of the important buildings and the insertion of others in Western style have vitiated the traditional plan on which the palace was rebuilt in 1867. However, enough remains to suggest the great beauty and grandeur of the palace in the days when it was the residence of the King and hence, the center of the Kingdom.

THE CH’ANGDOK PALACE

(Map of the Ch’angdok Palace Grounds on pages 18-19)

The Ch’angdok Kung, “Palace of Glorious Virtue,” was first built during the reign of the founder of the Li dynasty (reigned 1392-8) as a detached palace. It was smaller in scale and inferior in construction to the Kyongbok Palace. Moreover, since it was intended for special use and not as the official residence of the King, it deviates in plan from the traditional King’s Palace. It does not now and apparently never did resemble a mandala or magic square, as did the original Kyongbok Palace, with the hall of residence of the King in the center.

It has had a varied history. Burned in 1592 by Hideyoshi’s soldiery, it was rebuilt in 1609 and was then
used as the King’s residence. It may be noted that Kyongbok Palace had likewise been burned in 1592, though not by enemy hands. In 1803, the Injong Jon, the Main or Throne Hall, burned but was rebuilt the next year, and this structure still stands. Though not in the center of the grounds, it faces South, as a Main Hall should. It is the most important among the buildings of this palace. Many other buildings in the compound were also destroyed by fire and rebuilt, so that old and new structures now stand side by side. After Li Tae Wang moved to the newly rebuilt Kyongbok Palace in 1867, the Ch’angbok Palace was allowed to deteriorate. But when the next ruler ascended the throne in 1907, it was again used as the residence of the King and was renovated within and without.

The Tonhwa Mun, or “Gate of Mighty Transformation,” is the Main South Gate of the Palace. It is a large and fine towered gate of good workmanship, and presents an impressive front from the broad avenue approaching it. Although the exact date of construction is not known, it was probably built before the middle of the 16th century. Entering the gate, one turns to the right and passes over a stone bridge.

The Injong Jon, or “Hall of Government by Benevolence” stands to one’s left. It is a large, double-roofed hall of good construction, surrounded by covered corridors. Its high ceiling is beautifully painted and in the center is a dais with throne and canopy. Built in 1804, and representative of the best building during the latter half of the Li dynasty, it is second only to the Throne Hall of the Kyongbok Palace. It faces South.

Northeast of this building, inside the Sonjong Gate, is the Sonjong Jon, or “Hall of the Dissemination of (Good) Government.” It is roofed with blue-glazed tiles. East of this building once stood the Hijong Dang and the Taejo Jon, residences respectively of the King and his Consort. When these structures were destroyed by fire, the Kangnyong and Kyot’ae Halls were removed from the Kyongbok Palace, re-erected on the sites respectively of the Hijong Dang and Taejo Jon and were re-christened with the names of the buildings which had burned.
North of these buildings lies the Secret Garden, extensive grounds with man-made hills and ponds, old pines and other trees, pavilions and belvederes scattered here and there, a veritable fairyland.

The Nakson Jae, or “Taking-pleasure-in-goodness Retreat,” built in 1847, is a good example of Korean architecture of the latter half of the Li dynasty. In this part of the Palace still lives the “Dowager Queen Yun,” consort of the last Korean King, Sunjong or Li Wang.

THE CH'ANGGYONG PALACE

(Map of Ch'anggyong Park on pages 20-21)

The Ch'anggyong Kung, “Palace of Glorious Blessings,” was first built in 1484, to the East of the Ch'angdok Palace, which it adjoins. Its Main Gate is the Honthwa Mun, or “Gate of Vast Transformation,” and its Main Hall is the Myongjong Jon, or “Hall of Government by Intelligence,” entered through the Myongjong Mun, all of which face East, not South. All of these structures, with the corridors surrounding the Myongjong Jon, survived the fire which destroyed so many palace buildings in 1592, and have never been rebuilt. The halls behind them, the Munjong Jon, the Hwangyong Jon, the Kyongch'un Jon and the T'ongmyong Jon were all rebuilt in the reign of Sunjo (1801-34). The Hunghwa Mun is a towered gate with three openings, while the Myongjong Mun is a single-storied gate with three openings. Both are in the style of the first half of the Li dynasty. The Myongjong Jon is a large single-roofed hall, of good construction, well decorated within and without, though now somewhat the worse for the ravages of time. Since the original Throne Halls of the Kyongbok and Ch'angdok Palaces (which, according to all accounts, surpassed the buildings of the Ch'anggyong Palace) are no more, this structure is the only remaining example of a Throne Hall built during the first half of the Li dynasty.

In 1907, when Li Wang started the Botanical and Zoological Gardens in the Ch'anggyong Palace grounds and opened the major portion of the palace precincts to the public, the tablets for the nine ranks of civil and military officials in front of the Myongjong Jon were removed and
the status was changed from that of Kung, “Palace,” to Won, “Garden,” or “Park.” The name now used is, therefore, Ch’anggyeong Won.

THE TOKSU PALACE

(Map of Toksu Palace Grounds on pages 14-15)

The Toksu Gung, “Palace of Virtuous Longevity,” is located at No. 5 Chongdong, Seoul, across the street from the City Hall. It consists of two large, Western-style buildings and a number of structures in Korean and semi-Korean styles. One of the Western-style buildings houses the collection of the Li Household Museum, popularly called the Toksu Palace Museum; the other has been used as the meeting place of the UN Mission to Korea.

This palace, first built as the villa of a member of the royal family and added to from time to time, does not exhibit the traditional style of the King’s Palace. However, it has been linked throughout its history with the royal family of Li and has been at times the residence of the King.

The name, Toksu Gung, dates only from 1907. The palace springs from a small beginning as the private residence of Prince Wolsan, grandson of King Seiyo (reigned 1456-68). During the Hideyoshi invasion in 1592, King Sonjo (reigned 1568-1608) fled to Uiju, returning the next year to Seoul. Since the other palaces had been burned, the King took up his residence here. It was then called the Chongnong-dong, “Travel (or Detached) Palace.”

It kept this status until 1615, but in 1611 it received the name Kyongun Gung. This name it retained until 1907, although it was the King’s residence for only a little over ten years. In 1896, the King (Li Tae Wang) left the Kyongbok Palace to stay in the Russian Consulate. In this year, work was begun on new buildings in the Kyongun Palace grounds and on renovating the old buildings there. The next year, 1897, the King moved from the Russian Consulate to the Kyongun Palace. From 1897 until 1907, this Palace was the center of the Korean Government.* (See Editor’s Note on page 13).
In 1907, the new King, Sunjong or Li Wang, took up his residence in the Ch’angdok Palace and gave the name of Toksu Gung, “Palace of Virtuous Longevity,” to the residence of his father. Then, in 1910, Japan annexed Korea after a long period of increasing interference, and for over ten years, weeds grew in the Toksu Palace grounds. Li Tae Wang, however, continued to live in his old palace and died there in 1919.

To go back a few years, the work begun on the palace buildings in 1896 went on after Li Tae Wang moved there from the Russian Consulate. Toward the end of 1899, the walls around the palace were finished and in the first month of 1900, a ceremony to celebrate was held. Work continued on some of the buildings and another ceremony celebrating their completion was held in September, 1902. However, the Western style building recently used as the meeting place of the UN, which never was given a special name, being always referred to as the Sokjo Jon, or “Stone-made Hall,” though started in 1900, was not finished until 1909. Intended for the entertainment of Western envoys and guests, it was designed and built by an Englishman, Mr. M. H. W. Davidson.

In 1904, a great fire, which is said to have raged for eleven days, destroyed all but a few of the newly built structures, those located to the Northwest of the Chung-hwa Jon. Soon, however, in 1906, new halls were erected once more on the old sites.

After renovating the buildings and grounds, the Japanese Government General of Chosen in 1933 opened the grounds of the Toksu Palace to the public. At this time, the Stone-built Hall was used for the exhibition of recent Japanese works of art. The building which was to become the Li Household Museum was not yet built. In 1908, the Li Household Museum had been started in two or three small buildings in the Changgyong Garden (formerly the Changgyong Palace), and in 1911 a new Museum building was erected. In 1936, however, work was started on the building in the Toksu Palace grounds which forms a right angle with the Stone-built Hall and in March, 1938, the work was completed. The finest examples of ancient Korean fine arts in the old Museum
were arranged in the new building and on June 5, 1938, the new Li Household Museum was opened. Since the liberation, the name has been changed to Kyu-wang-gung Misul Gwan, or "Old Royal Palace Fine Arts Museum." The Director is Mr. Li Kyu-pil. Here is probably the largest and finest collection of Koryo pottery in the world, together with many Buddhist images from the time of the Three Kingdoms through the Li dynasty, bronze and lacquer, paintings and other works of Korean art.

Let us now look at a few of the Korean-style buildings in the Toksu Palace compound. The Chunghwa Jon, or "Central-Harmony Hall," the Main Hall of this palace, built in 1906, replaces a double-roofed structure erected in 1902 and burned in the great fire of 1904. The Chunghwa Mun, the gate leading to it, was also built in 1906. Destroyed in the fire and never rebuilt was an outer and lesser gate. The Chunghwa Jon is a good example of the very latest Li dynasty architecture.

The Soggo Dang, or "Old Royal Hall," a double-roofed structure, but smaller in size than the single-roofed Chunghwa Jon, is one of the few buildings which remain from early days. When King Sonjo returned to Seoul from Uiju in 1593, after Hideyoshi's soldiery had left the city, he lived in this hall. When Li Tae Wang left the Russian Consulate and moved to this palace in 1897, the Queen and Crown Prince took up their residence here.

The Chukcho Dang, or "Ascension Hall," is likewise an old building. King Injo, who ascended the throne for the first time in 1623, was forced to flee the following year to Kongju, South Ch'ungch'ong province, because of the rebellion of Li Kwal. So quickly, however, was the rebellion quelled that he was able to return to the capital the same year. He was reinstated in a ceremony held in this hall, whence the name derives. The mother of the last Korean King, Li Wang, lived here for a number of years and died here in 1911.

NOTE: Transliterations are in the McCune-Reischauer System.
* Note by Editor.

THE ESCAPE OF LI TAE WANG FROM THE KYONGBOK PALACE IN 1897.

Dr. Chapin undoubtedly knew why and how the king escaped, but she says the "the king left the Kyongbok Palace to stay at the Russian Consulate." It is interesting to note that the King and the Crown Prince escaped from the Palace together disguised as Court Ladies deeply buried in a Sedan Chair. Queen Min, the wife of the King, who was a very powerful character and strong minded woman, frustrating at every turn the Japanese in their aggressive movements in Korea, had been murdered by Japanese Soshi, i.e. agents, in the Kyongbok Palace on October 8th, 1896, and her body burnt. The King went first to the British Legation but did not stay there, preferring to go to the Russian Legation, where he stayed for a time until the Palace now known as the Toksugun was ready and where he caused to be erected gates leading to the Russian, American, and British Legations which in case of emergency would facilitate easy escape to one of the Legations.

Charles Hunt.

Additional Note.

For an account of a former palace of Seoul, which was the home of many Li Kings but now has disappeared, see page 46.

Editor.
MAP OF TOKSU PALACE GROUNDS

(See legend on following page)
LEGEND TO MAP OF TOKSU PALACE GROUNDS

1. Tae-Han Mun
2. Chunghwa Mun
3. Chunghwa Jon
4. Kwangmyong Mun
5. Li Household Museum
6. Sckjo Jon
7. Chunmyong Dang
8. Chukcho Dang
9. Soggo Dang
10. Guest Room and corridors now used for exhibition purposes (chrysanthemum shows, etc.)
11. Tokhong Jon
12. Hamnyong Jon
13. Tree peony beds
14. Chonggwan Hon
15. Greenhouses
16. Chrysanthemum nursery
17. Lake.
MAP OF KYONGBOK PALACE GROUNDS

(See legend on following page)
LEGEND TO MAP OF KYONGBOK PALACE GROUNDS

1. Capitol
2. Kunjong Jon
3. Sajong Jon
4. Chonch’u Jon
5. Manch’un Jon
6. Sujong Jon
7. Kyonghoe Ru
8. Main Gallery, Korean National Museum
10. Konch’un Mun
11. Kwanghwa Mun
12. Pagodas, stelae, etc. (found on sites of vanished temples).
13. Kuksa Gwan, National Archives Building
14. Hyangwon Jong (“Pavilion of Fragrance Afar”)
15. Art Gallery (former M. G. Club).
16. Chipok Jae
17. Sinmu Mun
18. Islands
19. Haet’ae (stone animals).
20. Kunjong Mun
21. Sajong Mun
MAP OF THE CH'ANGDOK PALACE GROUNDS

(See legend on following page)
LEGEND TO MAP OF THE CH'ANGDOK PALACE GROUNDS

1. Tonhwa Mun
2. Injong Jon
3. Injong Mun and Corridors around Injong Jon
4. Hijong Dang
5. Taejo Jon
6. Nakson Jae
7. Secret Garden
8. Ancestral temple of the Li Family
9. Li Households Affairs Office Building
10. Sonjong Jon
(See legend on following page)
LEGEND TO MAP OF THE CH'ANGGYONG PARK

1. Honghwa Mun
2. Myongjong Mun
3. Myongjong Jon
4. Hwangyong Jon
5. Kyongch'un Jon
6. Botanical Garden
7. Former Zoological Garden
8. Former Museum
APPENDIX I

THE SYMBOLISM OF THE KING’S PALACE

Since Korea has always turned to the Middle Kingdom for inspiration in matters of government, religion and art, in order to understand the symbolism of the King’s Palace in Korea we must consider the Chinese theory of kingship and the symbolism of the King’s Palace in China. In early times in China (before 221 B.C.), the ruler was called Wang, i.e. “King,” whereas after the days of Ch’in Shih Huang-ti, the “First Emperor,” he was called Huang-ti, or “Emperor.” The theory, however, remained the same. Hereafter, when we speak of the King, it will be understood that we mean as well the Emperor. The King, then, was believed to rule by virtue of a mandate from Heaven, which was revokable. The mandate stayed with the ruling house until misrule resulted in misery to the people and finally in rebellion. The leader of a successful rebellion was thought to have received the mandate from Heaven, forfeited by the former holder. This theory died in China only with the end of the Empire and the rise of the Republic. Later we shall consider the position of the Korean King.

The King’s City was conceived as the universe in microcosm, and the King’s Palace was considered the center of the universe. The ruler acted as a transmitter of divine influence from Heaven, first to his ministers and then through the official hierarchy down to the humblest peasant. He was thus in a passive and inferior position as related to Heaven, but in a superior position to “all under Heaven.” All of his subjects, likewise, had a superior and one or more inferiors. For example, the son was in an inferior position in relation to his father, but in a superior position in relation to his wife and his son.

The King’s City was built on traditional principles as a kind of mandala or magic square, doubtless after the shape of the Earth, which was believed to be square, while Heaven was round. The King’s Palace was a mandala within a mandala. It was located in the center of the King’s City and was thus at the center of the universe. From it flowed out in all directions the beneficial influences received by the King from Heaven.
According to Chinese theory, all things in the universe result from the interaction of two complementary and contrasting principles which proceed from an undifferentiated Unity. These two principles are called the yin (Korean, um) and the yang. The yin is the negative, passive, cold, dark principle, typified now by the Earth and now by the Moon, of which every woman is an embodiment but of which the Empress among women is par excellence the embodiment. The yang is the positive, active, hot, bright principle, typified now by Heaven and now by the Sun, of which every man is an embodiment, but of which the Emperor among men is par excellence the embodiment. The Palace faced South because the South was regarded as the direction in which the yang power was most highly concentrated. Outside of the Main Halls of the palaces in Seoul, most of which face South as they should, stand two rows of nine stone tablets each, marking the places where the civil officials to the left (the King's proper left) (place of honor, except in time of war) and the military officials to the right, awaited audience with the King or took their places at Court ceremonies. They faced the King because he stood in the place of Heaven, in the place of the Sun, to them.

In Chinese cosmology, space and time were both divided first into four sections, later into twelve. The Four Directions and the corresponding Four Seasons were assigned to Four Divinities, who appear on early Chinese mirrors (of about the time of the birth of Christ) and reappear on the four walls of the tombs of the Kings of Koguryo in South Manchuria and North Korea (5th-6th century A.D.), also on the posts at the head of the four stairways leading to the square terrace of the Throne Hall of the Kyongbok Palace, Seoul, built in 1870 (to mention only a few of many examples). They are: the Green (sometimes called Azure) Dragon, East and Spring; the Red Bird (in Korea, often a pair of Red Birds), South and Summer; the White Tiger, West and Autumn; and the so-called "Black Warriors" (Tortoise and Snake inter-twined), North and Winter.* They also correspond to the

* The term, Hsuan-Wu in Chinese, translated "Black Warriors," probably had some other meaning in very ancient times. We cannot take up this problem here.
four quadrants of the Heavens, and with the groups of constellations found therein. These animals, directions and seasons all partake unequally of the two complementary principles; the North and Winter are strong yin, the West and Autumn, weak yin; the South and Summer are strong yang, the East and Spring, weak yang. At the time of the winter solstice, the yin power is at its height; from then on it declines, while the yang power increases, reaching its apoogee at the summer solstice, after which the process is reversed.

Space and time came to be further divided into twelve divisions and Twelve Zodiacal Animals came to be associated, one with each division. Each division, and its corresponding animal, was likewise thought to partake unequally of the negative and positive powers and qualities. The Twelve Animals of the Chinese Zodiac, with some of their correspondences, are: the Rat, predominantly yin, who governs the first year in a twelve-year cycle, the first month in the year (lunar calendar) and the two-hour period from 11 p.m. to 1 a.m.; the Ox, 2nd year of the twelve-year cycle, 2nd month of the year, 1 to 3 a.m.; the Tiger, 3rd year of the twelve-year cycle, 3rd month of the year, 3 to 5 a.m.; the Rabbit, 4th year of the twelve-year cycle, 4th month of the year, 5 to 7 a.m.; the Dragon, 5th year of the twelve-year cycle, 5th month of the year, 7 to 9 a.m.; the Serpent, 6th year of the twelve-year cycle, 6th month of the year, 9 to 11 a.m.; the Horse, predominantly yang, 7th year of the twelve-year cycle, 7th month of the year; 11 a.m. to 1 p.m.; the Sheep, 8th year of the twelve-year cycle, 8th month of the year, 1 to 3 p.m.; the Monkey, 9th year of the twelve-year cycle, 9th month of the year, 3 to 5 p.m.; the Cock, 10th year of the twelve-year cycle, 10th month of the year, 5 to 7 p.m.; the Dog, 11th year of the twelve-year cycle, 11th month of the year, 7 to 9 p.m.; the Boar, 12th and last year of the twelve-year cycle, 12th and last month of the year, 9 to 11 p.m. The Rat, as we have explained, is predominantly yin, the Horse, predominantly yang. From the Rat to the Horse, each successive animal increases in yang power and diminishes in yin power; from the Horse to the Rat, when the cycle starts all over again, the reverse takes place. The Rat’s power rises to midnight of the winter solstice, then declines; the Horse’s rises to the summer solstice, then
declines. The animals are, of course, connected also with the
directions, though here they play a minor part. The 
*Rat corresponds to due North; the Horse, to due South;
the Hare, to due East; the Cock to due West; and each of
the other animals takes his corresponding place between.
The King is theoretically the Governor of Time and Space
within his realm; and theoretically, his realm consists of
"All under Heaven." In ancient China, the King ushered
in the seasons by changing to robes of a different color
for each season; and he was considered responsible for
natural calamities.

The Four Gods of the Four Directions and the Twelve
Zodiacal Animals figure even more prominently in Korean
art than in Chinese art. We have noted that the former
appear not only on the walls of the tombs of the Kings of
Koguryo (and on those of Paekche as well) but also as
sculptures on the tops of the posts at the head of the
stairways on the four sides of the terrace of the Throne
Hall of the Kyongbok Palace. On the posts of the outer
railing which encircles the lower tier of the terrace, we
find the Twelve Zodiacal animals represented. We do not
know of any palace in China where the Zodiacal animals
are so placed.

In the ancient system of cosmology and according to
the ancient theory of kingship in China, all not within
the sphere of Chinese civilization were "barbarians." Nations not directly ruled by China but influenced by her
civilization exchanged goods and envoys with the Chinese.
Records call the gifts of such peoples "tribute." Korea was
regarded by the Chinese as being within the charmed
circle. The relationship was sometimes likened to that
of father and son, more often to that of elder and younger
brother. The Korean government was largely autonomous
but usually the Koreans recognized the right of China to
advise or even interfere on occasion. On the accession of
each new Korean King, the Chinese Emperor sent an envoy
confering the Kingship on the new incumbent; he
regarded the Korean King as the recipient of his mandate.
An example of the recognition by Korea of its position of
inferiority in relation to China exists in the pair of
phoenixes above the throne in the Throne Hall of the
Changdok Palce. The phoenix is the symbol of the Em-
press, as the dragon is that of the Emperor. A promising son likewise is sometimes referred to as a phoenix. Placed above the Korean throne, the phoenix instead of the dragon implies that the Korean King receives his mandate through the Chinese Emperor rather than directly from Heaven. Elsewhere, as in the Throne Hall of the Kyongbok Palace, dragons are used. In this case, they are seven-clawed, whereas the Imperial dragon of China, at least after the Ming dynasty, had five claws. Doubtless the use of the dragon symbol for the Korean King varied with the immediacy of Chinese power in Korea.

There can be no question, however, of the adoption by the Koreans of the Chinese system of cosmology and Chinese theory of kingship in general. The ministers and people of the Korean King stood in the same relation to him as did those of the Chinese Emperor to their sovereign. And the palaces of the Korean Kings were by and large built on Chinese models and according to Chinese traditional principles, though in later days, alterations such as having the Main Gate face East instead of South were introduced. Hence they must be regarded, at least in the cases where they conform to theory, as each a center from which divine power received by the King from Heaven (or from Heaven via the Chinese Emperor) radiated to the whole realm. We shall see indications of this belief, e.g., in the names of the palace gates (see appendix III).
Weaving design with thunder pattern border.
APPENDIX II

SOME OF THE SYMBOLS FOUND ON THE PALACE WALLS AND BUILDINGS.

THE DRAGON

The dragon, as chief of all the scaly tribes, is an ancient Chinese conception. The dragon was probably originally a yin creature, but gradually came to be considered more yang than yin. It is, par excellence, the symbol of change. It can change from dark to bright (yin to yang), from small to large, from short to long. In the spring, it rises aloft to the Heavens (yang); in the fall, it sinks to the depths of the sea (yin). It is followed by clouds and has power over the fertilizing rain. It is associated with lightning, which is likened to the gleam of its scales. It is by and large a beneficent power. In association with the tiger, it stands for spiritual versus material strength.

There are many kinds of dragons, all scaly: dragons without horns, dragons with a single horn, dragons with two horns, wingless dragons, winged dragons. Dragons have four legs, which end in claws. Some dragons have three claws. It was not until some time during the Ming dynasty (1368-1644) that the Chinese Imperial dragon was distinguished from all other dragons by the possession of five claws. As we have seen, the dragon standing for the power of the Korean King was sometimes represented with seven claws.

The dragon is the symbol of the Emperor, who is in the position of yin (inferiority) to the yang of Heaven, but in the position of yang (superiority) to all else. The throne is the "dragon's seat"; the Imperial children are the "dragon's seed"; the Emperor's face is the "dragon's countenance"; to have the ear of the Emperor is to be in the "dragon's grace", etc.

A dragon is often represented as holding or playing with a pearl; or two dragons will be found facing each
other with a pearl between or will be represented fighting for the pearl. The pearl, being round, is a symbol of eternity, of changelessness. It is the pearl of Wisdom, the pearl without price. In this case, the dragon stands for the phenomenal world, always in search of the noumenal. Often the pearl will be encircled by flame and sometimes the dragon or dragons will also be shown with flames rising from the body. The flame is used to mark supernatural creatures or things.

The dragon as desirous of the pearl or as the guardian of the pearl, partakes of the yin or darker power. It is related to the Indian naga or serpent, from time immemorial a guardian of jewels. In Buddhism, the dragon has taken over the functions and powers of the Indian naga, or Serpent-gods, who are as a rule beneficent. In the palaces, we will shall find but little Buddhist symbolism. The dragon in the Korean palaces will usually symbolize the King or the power of the King.

THE TIGER

Winds follow the tiger as clouds the dragon. The tiger roars in the gale. In association with the dragon, the tiger represents the yin power; but though predominantly yin, the tiger partakes also of yang power. In the series of Zodiacal animals, he follows the Rat and the Ox and is followed by the rabbit; that is, he has more yang and less yin power than Rat or Ox, but more yin and less yang than the rabbit. The tiger is the King of the were animals and as such has the power of transformation into human or other form. The tiger form on a Chinese child’s hat or shoe, on which the character for “king” ( 王 ) may be embroidered, is thought to afford the wearer protection against the attention of creatures with uncanny powers such as foxes and badgers or even tigers, also against ghosts.

The tiger is also a symbol of bravery and military prowess and appears on the mandarin squares worn by military officials, in Korea as in China. It may be noted that, according to Chinese theory, death and killing, and war as well, are functions of yin. The world of shades is also within the sphere of yin. In Korea, tigers were once
plentiful and were probably worshipped in the days before Chinese civilization entered the country. The tiger remains to this day a prominent figure in Korean folk-lore. Mountains were once sacred to the tiger, and when Buddhist temples and monasteries were built on mountain sites, a shrine to the God of the Mountain was always included within the compound. Today such shrines are found in every temple, even those on level ground. The God of the Mountain is represented as a man, invariably accompanied by a tiger. Originally, he was doubtless a tiger and may have been once so represented. Like the serpent in India, the tiger in Korea is often beneficent. He may take human form to aid men. But, also like the serpent in India, he is not always beneficent and sometimes uses his power to do harm. But he is always associated with power and not only physical power, but also spiritual or rather supernatural. When the tiger is represented in grave sculpture or when he appears on the walls of a palace or mansion, he is doubtless to be regarded as a guardian or protector against evil supernatural influences.

THE PHOENIX

The Chinese feng-huang (Korean, ponghwang), long called in translation the phoenix, does not resemble either in appearance or legend the Occidental phoenix, who rises from its own ashes. Both, however, are Sun-birds. In ancient times in China, the antecedents of the two characters in the name of this bird probably formed a compound word; later, the feng was supposed to be the male, the huang the female, but in present general use, the term feng-huang is used to designate the bird without reference to sex, going back to its original meaning. The feng-huang is a fabulous creature, probably related to the Argus pheasant; it has beautifully colored plumage and a long tail. It is a bird of good augury and alights, or is said to alight, only on the wu-tung or pawlonia tree. It is the symbol of the Empress and of all fine things that are in the yin position. It may be noted once more that the position of inferiority is entirely relative: even the Emperor is in this position with relation to Heaven; while a woman is in an inferior position with relation to her husband, she is in the superior or male position with rela-
tion to her children and her servants. Thus, a promising son, who is in the inferior position with relation to his father, is often likened to a soaring phoenix.

THE CH’I-LIN (IN KOREAN, KIRIN)

A fabulous Chinese animal, the Ch’i-lin is said to have the body of a deer, the tail of an ox, the hoofs of a horse and one fleshy horn. The hair on its back is of varied colors, while that on its belly is yellow. It does not tread on grass nor does it eat anything living. It is an auspicious animal and is said to appear to a woman about to bear a sage or hero.

SYMBOLS OF LONGEVITY

The crane, the tortoise, the deer, the fungus, the pine and the peach are all symbols of long life. They are often pictured together in a landscape, sometimes on a many-panelled screen. When shown in association with three peaks rising from water, they stand for the flora and fauna of the Islands of the Blest, the Home of the Immortals, the Paradise of Taoism. Although Taoism, a religion indigenous to China, did not take root in Korean soil, nevertheless these Taoist symbols are well known in the art of the peninsula. Taoist immortals ride on cranes and dragons in the Koguryo tomb paintings and may be seen painted on the beams and ceilings of Li dynasty Buddhist buildings. It will be noticed that the sun is often shown in the Taoist landscapes. The crane is a Sun-bird and, like the phoenix, faces the sun. The sun, of course, symbolizes the Supernal Sun, or Godhead, the source of life.

A large mural depicting a Taoist landscape with deer, pine, tortoises, cranes and the sun adorns the walls of one of the rooms in the Taejo Jon in the Ch’angdok Palace (the former Kyot’ae Jon of the Kyongbok Palace; see pages 18 & 19). It was painted by Ro Soo Hyun (Ro Suhyon), now Professor of Art at the Seoul National University. Many of the symbols of longevity will be found in a kind of mosaic on the wall behind the Chagyong Jon, now the Office of the Korean National Museum, Seoul.
THE PEACH

Beside the Jasper Lake in the K’un-lun Mountains at the center of the world, the lore of the Taoists tells us, grows an orchard of peach trees which flower only once in a thousand years (some say once in three thousand years). If a mortal eats one of these peaches, he will there and then shed his mortality and become an Immortal. The orchard belongs to a lady called by the Chinese Hsi Wang Mu, or “Royal Mother of the West.” She is occasionally shown in Korean paintings, where she appears in Chinese (usually Tang) costume with attendants carrying plates of peaches.

PRUNUS

The flower which forms the crest of the royal House of Li, rulers of Korea during the Li dynasty and builders of the palaces in Seoul, often erroneously referred to as the peach, is in reality the flower of a kind of plum, the prunus communis. The family name of the rulers, 李 Li, is also the name of this fruit tree.

THE TORTOISE

The tortoise, besides being a symbol of longevity, is perhaps the yin animal par excellence. It will be remembered that the Tortoise and the Snake or Serpent mark the North, the direction of the greatest concentration of yin power, at least among the Four Directions. The tortoise, like the Earth, which is yin in character, is a supporter and will be found at the base of most of the stone tablets or stelae, of which there are a great many in Korea. Since the yin power is associated with punishments and killing, Korean powder cases are almost always made in the shape of a tortoise. When a tortoise is shown with constellations on its back, the allusion is to the ancient tortoise which rose from the Lo River in China bearing some very important stellar diagrams on its back. In this case the tortoise may be thought to partake to a certain extent of the nature of yang. When the tortoise is shown with flame appendages, allusion is made to its supernatural character. The tortoise-shell pattern is much used on Korean walls and will be found on walls within both the Kyongbok and Ch’angdok Palace enclosures.
THE CHIEH-CHAI OR HAE-T'AE (FIRE ANIMAL)

The chieh-chai is an ancient Chinese creation, a fabulous animal something like the unicorn (see also the Ch'i-lin), which was supposed to be endowed with the power of discriminating between right and wrong and of distinguishing the innocent from the guilty. The old texts say also that it can eat fire. The first character in its name has in Korean pronunciation the same sound as the different character meaning "sea," an additional reason for the belief that the hae-t'ae can protect buildings against fire. The two stone hae-t'ae now in front of the Capitol once stood before the Kwanghwa Mun, the Main Gate of the Kyongbok Palace, now unfortunately located in the East wall, where it was moved by the Japanese.

THE BAT

The bat is a symbol of good fortune in China, because its name has the same sound as a different character meaning "good fortune." Five bats symbolize the Five Blessings: longevity, wealth, health, virtue and finishing of the allotted span. For the last two (one of which seems to a Westerner redundant until he learns that longevity refers to a state after death) are popularly substituted, high position and many sons.

THE FOUR NOBLES

The Ssu Chun-tzu (in Korean pronunciation, Sagunja) or "Four Nobles," comprise the orchid, the plum (prunus japonica; in Chinese, mei), the bamboo and the chrysanthemum. Each of these four plants symbolizes a quality which a noble person must have. The orchid stands for refinement and purity and suggests disinterested friendship. The plum, because it often blooms while the snow is on its branches, symbolizes courage. An old, gnarled plum tree in blossom suggests a productive old age. A picture of such a tree makes an appropriate gift to an old man who has just become a father or who has written a book or painted a picture. The chrysanthemum is the flower of the ninth month of the lunar calendar and suggests a vigorous prime. The bamboo symbolizes integrity.
THE LOTUS

The lotus is an old Indian symbol for the ground of all existence and came to Korea with Buddhism. From the lotus which itself springs from the primeval waters (with which it is often identified, at least in India), come all the ten thousand things, all our phenomenal world, evil as well as good. Buddhist divinities stand or sit on lotuses to show that they derive from the same ground as all sentient creatures, but have been able to rise above the mire of the passions, as the lotus rises from the muddy lake bottom. The white lotus generally stands for purity, the pink lotus for creative power. Since the fertility of the realm was once believed to depend largely upon symbols and symbolic activities in the Palace, the pink lotus in the moat around the Banquet Hall of the Kyongbok Palace may have been planted as an aid toward good rice harvests.

THE SWASTIKA

Books have been written on the subject of this ancient and universal symbol, probably almost as old as man himself. In connection with royal symbolism, the swastika probably indicates the radiation of divine power from the King in all four directions and in all four seasons.

THE T'AI-CHI (KOREAN, TAEGUK)

The two commas placed together so that they form a circle, called by the Chinese T'ai-chi (in Korean transliteration, Taeguk), the Great Limit (that is, the farthest point that can be reached before the Absolute), is an ancient Chinese symbol of the beginning of things. It pictures the inter-action of the two principles, themselves evolved from the undifferentiated Absolute, which includes that which is never manifested as well as all manifestations in a state of potentiality. It symbolizes the creation of cosmos. The two principles, which we have met before and will again, are known to the Chinese as yin and yang and to the Koreans as um and yang. The yin is the negative, passive, cold, dark principle; the yang is the positive, active, hot, bright principle. The Great Yin is the Moon; the Great Yang is the Sun. Heaven is yang,
Earth, yin. When the Emperor, as the representative of the yang power, cohabits with the Empress, representative of the yin power, he is symbolizing the interaction of the two great principles which together produce the ten thousand things. The colors, strictly speaking, should be black for the yin and red for the yang. In the Korean flag, the yin is often blue, which is a deviation from the theory, because blue is regarded as a lesser or weak yang.

From the T'ai-chi, a Great Monad, derives the Eight Trigrams, a series of symbols made up of unbroken or yang lines and broken or yin lines in different combinations; four of these eight surround the T'ai-chi or Taeguk in the Korean flag. The symbol composed of three unbroken lines stands for Heaven; that composed of three broken lines, for Earth; the two unbroken lines with a broken line between forms a symbol for the yang element, fire; the two broken lines with an unbroken line between forms a symbol for the yin element, water. From these trigrams develop the manifold phenomena of the world.

THE WEAVING PATTERN

The art of weaving in all traditional civilizations is symbolical. The Supreme Brahman, that is, the Godhead, in the ancient Hindu books called the Upanishads, is described as that on which the Worlds are woven as warp and weft. The warp and weft of the universe are often referred to in Chinese literature. The weaving pattern, like that of the two yin and yang commas, suggests the complementary action of the two principles, but in the other direction. Weaving is making whole again that which was divided.

THE THUNDER PATTERN

The thunder pattern (or Greek fret) is, like the swastika, an ancient universal design. Its earliest meaning in China is not definitely known, but later it came to be associated with the thunder and lightning and to symbolize both the beneficent and destructive powers of Nature. It is probably largely decorative in Li dynasty art. (See page 27 for example of weaving design with Thunder Pattern border).
TILES AND ROOF ORNAMENTS MADE OF CLAY

So important were the roof tiles and pottery roof ornaments considered that, in the Li dynasty, there was a special “Tile Bureau” in the government which managed the factories producing tiles for use on official buildings. Attached to this bureau in the capital were forty tile artisans and four “miscellaneous-images” artisans, who were skilled workmen or artists, acting partly as overseers. The “miscellaneous-images” artisans supervised the making of the ornaments. Work on the manufacture was limited to the period from the 3rd to the 9th month of the year. Then, when a large number of tiles and ornaments had been made, all the products were officially examined at a special ceremony and every crooked or imperfect piece was broken then and there.

Many different kinds of tiles with special names were used on the palace buildings. It is interesting to note that the upper convex tiles are called “husband” tiles, while the lower concave tiles over which they fit are called “woman” tiles.

The open-mouthed monster found at the corners of roofs is called in Korea, yongdu, i.e., “Dragon-head,” but it really derives from a sea-animal called a makara, a fabulous creature of Indian lore which came to the Far East with Buddhism. It was believed to afford protection against fire. At each of the two ends of the uppermost ridge are often found tiles called by the Koreans, ch'widu, i.e., “Vulture heads.” However, the face usually looks more like that of a demon than like that of a vulture. Probably these fierce heads were originally intended to ward off evil influences. Sometimes small ornamental houses with holes as if they were meant for lanterns will be found. These ornaments are called in Korea, Inka, literally, “smoke houses.” The significance of this name is not clear.

On the secondary ridge above or below the yongdu will often be seen a series of tiny images, some of which seem to be squatting with both hands on the ground in front of them. These figures are the “miscellaneous images” referred to above (Korean, Chapsang). One of them is said to resemble a monkey in armour; and it is
certain that armour is intended. It seems likely that these images, like the *makara* (*yongdu*) and vulture heads, were thought to exercise some kind of protective power. Without lengthy study the names and particular functions of each kind of image can not be ascertained.

**THE BAT**

The bat is a symbol for good fortune because the sound of its name 鼠 fu in Chinese, pok in Korean, is the same as the sound of the character 福 fu, which means good fortune.

**CHARACTERS**

Many characters with auspicious meanings are used as decorations on the palace buildings and walls. Often the ancient seal form of the character or a fancy form is used instead of the normal. In the case of the popular character for long life, for example, there are at least one hundred forms; a book giving all of these has been published. Some of the characters used on the palace buildings are given below:

**Good fortune**

福 福

**Long life**

壽 壽

**Happiness**

喜

Double happiness (used on wedding accessories and on the ceiling of the Taejo Jon)

**Cloud**

Cloud

**Bat**

Bat

Lozenge (symbol of Victory).

Painting.

Hanging Musical Jade.  Artemisia Leaf.  Coin ("Cash").

Peaches.

Stork.

Bats.

Fungus.

Jui sceptre.

Shou (one of many forms).
THE WHORL

The whorl is a very ancient and widely spread symbol. It is certainly related to the T’ae-chi (Taeguk). It probably symbolizes the kaleidoscopic changes of mortal existence emerging from and revolving around an immovable center (the Absolute).

NOTE: The designs reproduced here have been taken from plates in the Chosen no ko-moyo.
SIGNIFICANCE OF NAMES

From early times, names were symbols with magic power. Hence, a fortunate name helped to bring good fortune to its possessor. The names of the palaces in Seoul and of the various buildings and gates all bear significant names. A list of the more important among them with translations and explanation follows.

Kyongbok Kung, “Palace of Great Happiness.”

Kwanghwa Mun, “Gate of Transformation by Light.”

The character 政 for “Government” connotes “Good government,” since it contains the character 正 which means “straight” or “upright” or “correct.”

Kangnyong Jon, “Hall of Health and Peace.”

Kyot’ae Jon, “Hall of Association with the Exalted (i.e. the Emperor).”

Chagyong Jon, “Hall of the Good Fortune of the Gentle one.”
The character 賢 cha, meaning “compassionate” or “gentle” has the derived meaning of “Mother.” In this hall lived the mother of the King.

Kyonghoe Ru, “Pavilion of Happy Meetings.”
This building was used as a summer banquet hall, where the King entertained his ministers.

Ch’angdok Kung, “Palace of Glorious Virtue.”

The original meaning of the character 光 ch’ang is “The light of the sun” and graphically, it is composed of two “suns.”

The original meaning of the character 德Tok (dok) was “power,” as was that of “virtue” in English.

Tch’hwae Mun, “Gate of Mighty Transformation.”
See below for a discussion of 化 hwa, “Transformation.”

Injong Jon, “Hall of Government by Benevolence.”

Nakson Jae, “The Delighting-in-goodness Study (or Retreat).”

* Moved in 1930 (or 1931) to the grounds of the Ch’angdok Palace.
Toksu Gung, "Palace of Virtuous Longevity." This name dates only from 1907; previously it had been called, "Palace of Fortunate Turning," a name given to it in 1611. Before this, it had been called the Chongnundong Hing-gung, or the Chongnundong Travel-palace.

Inhwa Mun, "Gate of Transformation by Benevolence." For an explanation of 化 hwa, see below.
The Inhwa Mun, which faced South, was once the Main Gate of the Palace. It is no longer in existence.

T'ai-Han Mun, "Great Han Gate." The character 漢 Han is not the character 韓 Han which is used for Korea. It is the name of the Han dynasty in China, 2nd century B.C. to 2nd century A.D., and is often used for China. It is also the character used in the name of the 列小 Han Gang, the river which flows past Seoul.

Chunghwa Jon, "Hall of Central Harmony." This name dates from 1898 (the building only from 1906). Before 1908, the hall on this site (Main Hall) was called Taeguk Chon, "Hall of the Taeguk." Taeguk is the Korean pronunciation of the Chinese characters 太極 T'ai-chi. The T'ai-chi is the symbol of the yin and the yang (see Appendix II, The T'ai-chi). The meaning here may be that the King as yang and his ministers as yin were co-operate to keep the kingdom going.

Ch'anggyeong Gung, "Palace of Glorious Good Fortune."

Honghwa Mun, "Gate of Vast (or Far-reaching) Transformation." See below.

Myongjong Jon, "Hall of Illustrious Government," or "Hall of Government by Intelligence."

It will be noted that the names of the main gates of all the palaces contain the character 化 hwa, "Transform." This character is a very important one in the Chinese theory of government. It originally meant to transform by smelting and still retains this as one of its meanings. Today, the name for chemistry is 化學 hua-hsuaeh (in Korean, hwahak). 文化 Wen-hua (in Korean, Munhwa; Japanese, bunka), which we might translate, "Transformation by education," is the name for "civilization." 文 Wen (Korean, mun), though usually translated "literature," means whatever we acquire by learning in opposition to 質 which means "substance" or "essence," or that with which we are endowed at birth. The power or virtue of the King, so long as he remained a proper conductor for
divine influences, was thought capable of transforming the people. This virtue or power was transmitted to his ministers who carried it with them when they left the palace precincts and diffused it among their inferiors. Beneficent influences were also thought to emanate from the person of the King. These influences flowed out the Main Gate. Moreover, anyone entering the gate came into closer contact with the King's transforming power.
GLOSSARY OF TECHNICAL TERMS AND PROPER NAMES

Chagyong Jon  慈昌
Ch'angdok Kung  慶昌
Ch'anggyong Gung  慶昌
Chapsang  慶昌
Ch'i-lin  慶昌
Ch'onch'u Jon  慶昌
Ch'ongnung-dong Gung  慶昌
Nangcho Dang  慶昌
Ch'ungh'ong Namdo  慶昌
Chungwha Jon  慶昌
Ch'widu  慶昌
Feng-huang (Chinese pron.)  慶昌
Hae-t'ae  慶昌
Hideyoshi  慶昌
Hsuan-wu (Ch.)  慶昌
Hijong Dang  慶昌
Hongwha Mun  慶昌
Hwangyong Jon  慶昌
Injo  慶昌
Injong Jon  慶昌
Konch'un Mun  慶昌
Kangnyong Jon  慶昌
Kongju  慶昌
Koryo  慶昌
Kunjong Jon  慶昌
Kwangwha Mun  慶昌
Kyongbok Kung  慶昌
Kyongch'un Jon  慶昌
Kyonghoe Ru  慶昌
Kyongun Gung  慶昌
Kyot'ae Jon  慶昌
Li  慶昌
Li Kwal  慶昌
GLOSSARY OF TECHNICAL TERMS AND PROPER NAMES (Cont.)

Li Kyu-pil
Li Song-kye
Li Tae Wang
Li Wang
Manch'un Jon
Myongjong Jon
Munjong Jon
Nakson Jae
Ro Soo Hyun
Sajong Jon
Seijo
Sinmu Mun
Soggo Dang
Sokjo Jon
Sonjong Jon
Ssu Chun-tzn
Sujong Jon
Sunjo
Sunjong
T'ae Han Mun
Taejo
T'ai-chi
Taejo Jon
Toksu Gung
Tongmyong Jon
Tonhwa Mun
Uiju
Wolsan
Wu-t'ung
Yin-yang
Yongch' u Mun
Yongdu
(Queen) Yun

弥
桂
王
殿
殿
齋
殿
祖門
堂
殿
子
殿
宗
門
極
殿
門
州
山
桐
陽
門
頭
妃

李
李
李
萬
明
文
樂
盧
思
世
神
昔
石
宜
四
修
純
純
大
太
大
德
通
義
月
梧
陰
迎
龍
尹

揆
成
太
政
政
善
壽
政
武
御
造
政
君
政
漢
造
壽
明
化
秋
APPENDIX V

BIBLIOGRAPHY

Chosen Sotoku Fu (Government General of Chosen)
Chosen Koseki zufu, "Illustrated album of ancient remains in Korea,"
Vol. 10 (15 volumes in all), Tokyo, 1930.

Hamaguchi, Yoshimitsu
Chosen no ko-moyo, "Old Korean designs." Chosen
Yushutsu Kogei Kyokai
(Society for the Export of Korean Crafts), Seoul, 1942.

Oda, Seigo
Tokuju Gu shi, "History of the Toksu Palace."
Published by the Li Household Museum, Seoul, 1938.

Sekino, Tadashi
Chosen bijutsu shi, "History of Korean fine arts."
Published by the Chosen Shi Gakkai (Society for the Study of Korean History), Seoul, 1932.
ADDITIONAL NOTE

Dr. Chapin has concerned herself with palaces of Seoul which exist at the present time. It might be of interest to mention a palace that for many years was an important one, the last remains of which all but disappeared about 30 years ago. It was known as the Kyonghi Gung, "Palace of Great Splendor," and was often referred to as the 'Mulberry Palace' by foreigners. It was located just inside of the West Gate.

The Kyonghi Palace was built during the reign of Kwanghae following the invasion of the Japanese under Hideyoshi, on the advice of a Buddhist priest, Songji, a friend of the ruler. Prince Kwanghae was later deposed, probably more for his Friendliness toward the new Manchu power in China than for misrule. He earned the hostility of the ministers of state who with the previous and following kings felt great loyalty to the Mings. One of the reasons given for deposing Prince Kwanghae and exiling him to Kanghwa and later to Cheju Island was his treatment of the Dowager Queen Inmok who opposed him. Historical records state that she was kept almost as a prisoner in a subsidiary palace, known at that time as the Kyongun Gung "Palace of Good Fortune" and So Gung "West Palace," the Toksu Palace of today.

Many kings were born, crowned and died at Kyonghi Palace, but because it was believed that evil tiger influences emanated from it, causing drought and pestilence in the countryside, it was abandoned. By 1900, it was in general disrepair, many buildings having been sold and moved to other places. Today the stone steps and foundation of Sungjong Jon, "Hall of Honoring Government," the former throne hall, still remains. It now forms the foundation of the auditorium of the Seoul Boys' Public Middle School. The Hunghwa-mun, "Gate of Growing Transformation," was the main gate of this palace. It was built in 1616 and still exists, although it was repaired several times. It was moved in 1932 to the Ito Hakubun Shrine where it still may be seen to the south of the highway at Changchundan Park, Seoul.

Marcus W. Scherbacher.
Kwanghwa Mun, Kyongbok Palace

Kunjong Jon, Kyongbok Palace
Tonhwa Mun, Ch’angdok Palace

Injong Jon, Ch’angdok Palace
Chuhap Ru, Secret Garden, Ch'angdok Palace

Myongjong Jon, Ch'anggyong Palace
Paekche Pagoda, Puyo
PUYO, ONE OF KOREA’S ANCIENT CAPITALS

By Helen B. Chapin*

The Kingdom of 百济 Paekche, traditionally said to have been founded in 18 B.C., was at first located on the land surrounding the present 廣州 Kwangju, in Kyonggi province. From B.C. 5 to 375, the capital was at 春宮里 Ch’ungung-ni, Northeast of 南漢山 Nam Han San. In 475, the Kingdom of Koguryo, Paekche’s northern neighbor, invaded the country, destroyed the capital and drove Court and people far to the south.

The new capital was established the same year at 熊津 Ungjin, now Kongju, in South Ch’ungch’ong province, where it remained until 538. In this year, the seat of the Court and the government was shifted to 洗此 Sabi, now 扶餘 Puyo, not far away. In 661, the walled city was taken by the combined Silla and Chinese (T’ang) forces under the Chinese General 蘇定方 Su Ting-fang. About 70 Japanese war vessels, sent to aid Paekche, arrived too late to take part in the defense of the capital. They were annihilated in a naval battle fought in the 錦江 Kumgang, or “Silk River,” by forces under the Chinese Commander, 劉仁願 Liu Jen-yuan. In 660, the Kingdom fell and the territory was added to the growing kingdom of Silla, destined to rule as mistress of the entire peninsula from 668 to 935. Paekche’s history, in the real sense of the word, falls within the Three Kingdoms era, A.D. 313-668.

* The writer is indebted for much of the information in this article to a little pamphlet entitled Kudara no kyuto: Fuyo koseki meisho annai, “The ancient capital of Paekche: Guide to the ancient remains and famous places in and around Puyo,” issued by the Fuyo Shiseki Kensho Kai, Association for the Celebration and Display of the Historical Remains in Puyo, Seoul, 1941. The information, with the exception of that regarding legends and traditions, labelled as such, has been checked and supplemented by information from other sources, such as the Chosen bijutsu shi, “History of Korean Fine Arts,” by Sekino Tadashi, Samguk Yusa “Three Kingdoms Remains,” the reports of the Museum of the Government General of Chosen, the word of officials of the Korean National Museum and the writer’s own knowledge and experience.
Since her sources are not primary, she of course stands open for corrections.
In the 6th and early 7th centuries especially, Paekche not only played an important role in Korean history but also greatly influenced Suiko Japan (552-646).

Paekche, while in the North, bordered on the Chinese colony of 帶方郡 Tai-fang Chun (Taebang Kun) until in 313, the Koguryo destroyed the last vestige of Chinese colonial authority. However, the influence of the Han colonists and of the ideas and art objects they brought with them and/or made on the spot, far from being annihilated, permeated the entire peninsula, crossed the sea to Japan, and is still active today in Korea (the Korean flag, for example, is based on diagrams introduced by these Han settlers). Thus, Paekche came earlier than Silla under the civilizing influence of Han. In 384-5, Buddhism was introduced from Koguryo, to which it had come from China in 372, but little is known of its effect on Paekche before the flight South.

After the new capital had been established at Ungjin (Kongju), successive waves of Buddhist influence flowed in by sea from South China, principally from the Kingdom of 梁 Liang (502-556). Under the inspiration of the Buddhist faith, and supported by royal patronage, the arts flourished and great temple compounds were built, each consisting of many wood buildings, with painted walls, beams, ceilings and pillars, filled with Buddhist images of wood, bronze and stone, where priests in ceremonial robes chanted the scriptures.

At various dates in the 6th century, some say as early as 538, but certainly in 545 (when a 16-foot image crossed the sea) and 552, Paekche sent Buddhist texts and images to the Yamato Court in an effect to gain assistance against Silla and Koguryo. Thus, Paekche sowed in the fertile fields of Nippon the seeds of the religion which inspired much of Japan’s greatest art and which still flourishes on her soil. Later, Paekche, at the request of the Nipponese ruler, sent architects, sculptors, painters and weavers across the sea, through whose work and influence arose the great Suiko temples, one of which, far-famed Horyuji, still stands today. Many of the great Suiko masterpieces are undoubtedly the work of first
and second generation Paekche sculptors. In the follow-
ing century, Korean influence was superseded by direct
contact with China.

Let us now take up some of the historical and
legendary sites and important monuments to be seen in
and around Puyo today. Puyo, once a great city, studded
with splendid palaces and great temples, today contains
no more than five or six hundred families. Surrounding
the small town, beautiful mountain and river scenes de-
light the eye, as they did in the days of Paekche’s glory.
But the city walls and gates, the painted palaces and
pillared temple halls have fallen prey to the two great
destroyers, war and time, leaving only a few stone pagodas,
foundation stones, broken tiles and remnants of walls to
tell a tale of past grandeur.

In the Southern suburb stands the 大唐平百濟塔
“Pagoda of the Defeat of Paekche by the Great T'ang.”
Made of granite and five-storeyed, it belonged to the com-
pound of a vanished temple, probably burned to the ground
in 661 when the T'ang and Silla forces under General Su
Ting-fang took the city. Its strange name derives from
the inscription which the General had incised on all four
sides, to record his martial achievements. The characters
are well cut after an excellent calligraphic model. This
pagoda constitutes an important document for the study
of Paekche architecture and may afford clues to the style
of stone pagodas in South China a century earlier. An-
other pagoda at 長蝦里 Changha-ri, ten miles from Puyo,
although of later date, probably Koryo, shows strong
Paekche influence and is much like the earlier pagoda.

Near the Pagoda of the Defeat of Paekche by the
Great T'ang stands a large Buddhist stone image on a
lotus pedestal. According to local tradition, it is a por-
trait of General Su Ting-fang. In reality, it represents
a Buddha and is coarse work of a later date, probably
Koryo (935-1392). That there was a temple on this site
in late Paekche times is attested to not only by the
pagoda but also by foundation stones discovered nearby.
A Koryo dynasty tile, dated in correspondence with A.D.
1028, was found on the site. This tile yields, in addition to the date, the name of the Koryo temple, viz., 定林寺 Chongnimsa.

On 扶蘇山 Puso Mountain or Hill, which acts as a natural defense of the city, are the remains of fortifications built near the time of the removal of the capital from Ungjin (Kongju) to Sabi (Puyo) in 538. The outer wall, in the shape of a half-moon, is known as 半月城 Panwol Song, or “Half-moon Wall.” Panwol Song is the earliest of city walls constructed on similar principles all over the peninsula. In one corner of the East Wall is a 迎月臺 “Moon-welcoming Terrace,” and nearby the visitor will find the site of the old Paekche military granary, marked by the charred remains of the rice, beans and wheat intended as rations for the Paekche soldiery. To the West on the 送月臺 Songwol Tae, the terrace from which the setting moon was viewed, stands a pavilion built in recent times called the 泗沘樓 Sabi Ru, whence stretches out below the beholder a panorama of hills and valleys with the White-horse River winding in and out among them like a silver ribbon.

In 1907, at a spot near the Southeast foot of Puso San, an important stela was discovered lying in the grass where it had been for nobody knows how many dozen of years, with base stone missing and body broken in two. In 1916, it was mended and re-erected on the spot by the former Government General of Chosen. But it fell again and in 1933 it was moved to the grounds of the Puyo Branch Museum, where it still lies flat on the ground (October, 1948). Plans have been made to re-erect it in the near future. This tablet, erected in 663, records the achievements of Liu Jen-yuan, the Chinese Commander who destroyed the Japanese fleet sent to aid Paekche in 661. Forerunner of a host of later monuments, it may once have had, like most of the later examples, a tortoise base. The dragon at the top symbolizes the power of Heaven or of the positive principle, yang; while the tortoise symbolizes the power of Earth, which bears all things, or of the negative, passive principle, yin (in Korean pronunciation, um).
At the Northern foot of Puso San lies a small convent. The old Paekche temple on this site was called 鳳蘭寺 Koransa, after the koran, or orchids, which once grew in profusion on the cliffs in the rear. The convent, backed by steep cliffs over which a "sheep's-gut" path winds through scenes of great beauty, faces the river.

The 落花巖 Nakhwa Am, or "Falling-flowers Rock," interests all visitors to Puyo. When the capital city was surrounded by the combined T'ang and Silla forces, King 義慈 Uija fled to Ungjin (Kongju). As the capital was about to fall, the Court ladies, beauties all, who had been unchivalrously left behind by the fleeing King, broke out of their seclusion and, one after another, flung themselves into the river from this cliff. Tragic victims of war, they are remembered today through the name they have given the cliff even if monks no longer offer prayers on their behalf.

In the river in front of Koransa stands a large and oddly-shaped rock, known as 駝龍臺 Choryong Dae, or "Fishing-for-a-dragon Terrace." According to tradition, when General Su Ting-fang was leading his forces to attack Sabi, a sudden cloudburst swelled the river to a seething flood, halting his men on the bank. Legend credits him with mounting this rock amid thunder and lightning and, with a white horse for bait, capturing a live dragon. In return for its life, the monster is said to have stilled the storm so that the entire army crossed the river in safety. The dragon, it will be remembered, is regarded throughout the Far East as having control over rain. The legend, which may on the one hand go back into the mists of time, was probably not associated with General Su Ting-fang until long after the 7th century. It serves as an explanation of the names of the White-horse River and the Fishing-for-a-dragon Terrace. The deep pool near the "Terrace" is a favorite resort of fishermen today.

To the North on the bank opposite Puso San, a big rock juts out into the river. Of old, when Paekche needed a Prime Minister, the names of three or four candidates were placed in a box on this boulder. A prince of the
blood, after praying to Heaven—and opening the box, read out the name on which a mystic seal appeared. The Court officials then bowed to the favored of Heaven, who was installed as Prime Minister. From this practice is said to derive the name, 政事堂 “Government-affairs Boulder,” afterwards changed to 天政台 “Heavenly-government Terrace.” Nearby stands “Tiger Rock” and the land on which were erected in Paekche times the buildings of 虎岩寺 Hoamsa, or “Tiger-rock Temple,” now only a memory.

Somewhat to the Northwest lies the site of a more famous temple, 王興寺 Wanghungsas, “Temple of the King’s Prosperity.” Only a few foundation stones remain to tell of the glory of this once national (i.e., of Paekche) shrine, which it took the thirty-five years from 600 to 635 and the wealth of two Kings to build. Here the King went in person to burn incense and here were held elaborate ceremonies for the security and prosperity of the realm, in which hundreds of clerics in rich purple and gold brocade carried out age-old rituals. Alas! Pride and pomp precede a fall. When the troops of King 武烈 Muryol of Silla (reigned 654-60) attacked this temple—which had probably been used as an arsenal by the King of Paekche—the seven-day military orgy ended in the slaughter of some 700 monks and the complete destruction in flames of all the beautiful temple halls and their contents.

浮山 Pu San, “Floating Hill,” one of three holy mountains near Puyo, a cone-shaped rocky hill, is situated on the White-horse River across from and South of Puso San. On its slopes stands the 大哉閣 Taejae Gak, or “Great Royal Word Pavilion.” On this site, the convent called 煥文庵 Hwanmun Am once stood, where in the time of King 孝宗 Hyojong of the Li dynasty (reigned 1650-9), the official 李敬與 Li Kyong-yo retired to study. After the convent had fallen to ruin, a stone stela was erected on its site, sheltered by a pavilion called the Taejae Gak. From this part of the hill, one looks out over the river to the slopes of Puso San on the opposite bank.
West of Mt. Pu and the Great Royal Word Pavilion stands a rock like a great wall, with a flat top large enough to seat a dozen men in comfort. It is recorded in the 三國遺事 Samguk Yusa, an old history of the Three Kingdoms epoch (A. D. 313-668), that when the Kings of Paekche crossed the river on their way to Wanghungsa, they sometimes paid reverence to the Buddha on top of this rock, which gave out warmth for their benefit. It is not impossible, we may add, that the capacity of this rock or of another like it long to retain the heat of the sun, inspired the invention of the ondol, the Korean heating system which works by means of heated air circulating under stones below the floors of buildings.

On a hill behind this rock stands the 水北亭 “North-of-the-stream Pavilion.” The stream referred to is a tributary of the White-horse River. This site provides a fine view of the old capital, with its surrounding hills, and of the river and its tributaries, with large and small sailboats and flat ferries that come and go.

In 軍守里 Kunsu-ri, about one mile south of Puyo, on the West bank of 馬川池 Mach'on Ji, “Horse-river Lake,” was erected in Paekche times a large temple compound. In 1935 and 1936, when this site was excavated by the former Government General of Chosen, a Buddhist image of stone and another of gilt bronze, each with its pedestal, together with several hundred rosaries, were found. On the basis of the remains (i.e., the location of foundation stones, etc.), the excavators judged that the temple compound had about the same form and shape as that of the famous 四天王寺 Sitennoji “Temple of the Four Deva Kings,” in Osaka—the oldest temple in Japan. In Paekche times, the buildings on this site, as on that of Sitennoji, must have dazzled the eye by their splendor.

Disputed by the Koreans is the belief of the Japanese that the remains of barracks which give to Kunsu-ri its name of “Barracks Village,” mark the site of the encampment of the Japanese soldiers who came to aid Paekche in its war with Silla. These remains are about one mile South of Puyo, near the left bank of the Kumgang.
Acting on the basis of an old tradition that Wea-ri, in Kyuam-myon, about 4 or 5 miles southwest of Puyo, was the site of a Paekche temple, the Government General conducted an excavation there in the spring of 1937. Some important finds were made including many paving bricks with molded phoenix, lotus, demon, geometric whorls (some say clouds, others wings), dragon and, most remarkable of all, landscape designs. Earlier two small Paekche Bodhisattva images of gilt bronze were discovered here. Some of the bricks are in the local museum; others are in the National Museum, Seoul, where is kept also one of the Bodhisattva images. The bricks merit special note: masterpieces all, those with the landscape designs are perhaps the earliest examples of landscape used not as a background but as the main theme.

The site of the 義烈祠 Uiryolsa, or “Shrine to the Upright and Meritorious,” is situated about 4 or 5 miles Northeast of Puyo in the Northwest corner of the 青馬山城 Ch’ongma Fortifications on 望月山 Mangwol San, “Viewing-the-(full)moon Mountain.” In 1575, the Chief of Puyo County, 洪可臣 Hong Ka-sin, built this shrine to three loyal ministers of the Paekche regime and to 李存吾 Li Chon-o of the end of the Koryo dynasty. Although the shrine has fallen to ruin, the stela recording its erection is still in place.

About 4 or 5 miles east of Puyo, in 陵山里 Nungsan-ni, or “Royal-tombs Village,” is a group of six graves traditionally said to entomb Kings of Paekche. When these graves were excavated by the former Government General of Chosen, some remarkable paintings were discovered in the Lower East Tomb. Of the Gods of the Four Directions (Green Dragon, East; Red Bird, South; White Tiger, West; and Black Tortoise and Snake, North), only the White Tiger now rears his head on the West wall, but the lotus flowers on the ceiling, immovable among swirling clouds, bloom in almost pristine glory. The key to this tomb is kept in the Puyo Branch of the National Museum, which we shall presently visit. Water, which
was found to be seeping into the tomb, has now (October, 1948) been diverted; and it is hoped that what is left of these important paintings may be saved for posterity. The Middle Upper Tomb yielded fragments of gold ornaments for a gilt bronze crown which had disintegrated. The finds from the other tombs (which had undoubtedly previously been rifled) were negligible.

The remains of the Ch’ongma mountain fortifications lie nearby. At one time, a stone wall about 8 miles in circumference protected the Eastern approach to the Paekche capital. It is said to have been constructed in 548. Broken inscribed tiles have been found on the site.

On the top of 聖興山 Songhung San, North of the old town of 林川 Imch’on, about 12 miles Southwest of Puyo, lies the site of the 加林城 Karim fortifications, said to have been first built in 501. A stone wall followed the lines of the hills which even in themselves guarded the approach to the capital from the ford at the mouth of the Kumgang. The King’s son, we are told, held these fortifications for some time, inflicting heavy losses on the attacking forces of Silla and Tang in the momentous days when the fate of Paekche still hung in the balance.

At 大鸕寺 Taejosa, “Temple of the Big Bird,” about 12 miles southwest of Puyo, stands a colossal granite image of the Buddhist Messiah (Maitreya, called by the Koreans, Miruk), here represented as a Bodhisattva. This image, about 10 meters in height, was built in Koryo times. Although it is of higher quality than the still larger image of Maitreya Buddha at Nonsan, in the same province, it is far less well-known. It is remarkable for its blue eyes, which may be of turquoise or possibly of bronze with a blue-green patina. It would not be strange for Maitreya to be intentionally represented with blue eyes, for he is expected to be born in the West. The Chinese were familiar with “blue-eyed and red-haired barbarians from the West” at least from the time of Christ on and probably long before; and even if the Koreans had never seen such people (a supposition open
to doubt), they must surely have heard of them. Unfortunately, Taejosa’s surroundings, denuded of their trees, resemble, except for a few stumps, a monk’s shaven poll.

無量寺 Muryangsa, a larger temple, founded in Paekche times, is located on 萬壽山 Mansu San, in 外山面 Waesanmyon, about 24 miles Northwest of Puyo. All of the wood buildings are of Li dynasty construction, but the famous five-storeyed pagoda, 7 meters high, dates from early Great Silla times (ca. late 7th century). Nearby is a stone lantern of contemporary date and, outside the gate, the flanking pillars of the temple flagstaff remain. Inside Paradise Hall is enshrined a large Buddhist trinity—separate images of Amitabha Buddha and his two attendant Bodhisattva—, backed by tall paintings of good quality, representing the same divinities. The huge rolled painting kept in a monstrous long box in this hall—13.88 meters long and 7.65 meters wide—is said to have been executed in 1627. On great occasions, it is hung in the courtyard on a scaffold erected for the purpose. The monks say that it takes 20 men to install the painting.

The Puyo Branch of the National Museum, situated at the Southern foot of Puso San, near the beginning of the ascent to the fortifications on that hill, occupies the site of an old Paekche palace. Its buildings were constructed as part of a 客舍 kaeksa, or “Guest house,” in the Li dynasty. Each county had a kaeksa, in the Main Hall of which was enshrined a tablet to the reigning King. Here officials assembled to pay homage to their sovereign. In the adjoining halls, visiting officials were housed. Thus, the buildings of the Museum, as well as the contents, have a story to tell of Korea’s past. The objects in the Museum were practically all found or excavated in the neighborhood; they include stone age weapons and vessels as well as objects from the Three Kingdoms, Great Silla and Koryo epochs. Among them is a small gold-covered bronze image of Paekche times (8.8 cm. high), which came from the Seeing-the-moon-set Terrace on Puso San. On the halo is an inscription which gives neither the date
nor the name of the Buddha but states that a certain person (name given) had the image made on behalf of his dead wife, that she might avoid the three bad paths of rebirth (as an animal, as a hungry ghost or as an inmate of one of the purgatories). This image is at present (June, 1948) in the Main Museum in Seoul, for the repair of the broken halo. The image was stolen from the Puyo Museum and the break occurred at some time before it was found again.

Besides the paving bricks of which we have already spoken, many roof tiles with beautiful floral and other designs in relief are kept in the Museum. In the grounds are many stone images, parts of pagodas and other pieces of sculpture, most of them of Paekche date. The beautifully shaped large globular basin said to have been used by the Kings of Paekche, probably to hold growing lotus, has a pavilion to itself. The unfinished inscription starts out like that on the "Pagoda of the Defeat of Paekche by the Great Tang." Evidently, the Chinese general changed his mind and decided that the pagoda was a better place for the record of his achievements.

Mr. Hong Sachun, the Director of the Puyo Branch Museum, is fully alive to the importance of the Puyo region in general and of the artistic and historical remains in his care in particular. It is a pity that this part of the country, so rich in history, legend and art, should be so seldom visited. Let us hope that good roads, a good bridge over the Kumgang, good inns and pleasure boats on the river will in the future add their attractions and draw many Korean and foreign visitors to this historic spot. We must not close this account without mention of the nearby town of Kongju, site of Paekche's earlier capital, in which there is a still smaller museum, and in the vicinity of which are two important temples, 甲寺 Kapsa and 麻谷寺 Magoksa, and an important tomb of a Paekche King.
TRIPITAKA KOREANA

By Dr. Nak Choon Paik
(Dr. L. George Paik)

Buddhism is a religion of vast amounts of literature. The Buddhist canon is called the Sam Chang 三星 or tripitaka—three baskets. It consists of (1) the Vinaya-pitaka 律藏 which gives the disciplinary rules by which monks and nuns are governed, (2) the Sutta-pitaka 經藏 or teaching basket, which professes to give the discourse uttered by the Buddha during his lifetime, and (3) the Adhidhama-pitaka 論藏 or Higher Doctrine basket, which includes a number of metaphysical and miscellaneous treatises. Certain authorities separate the miscellaneous treatises from the third and add (4) the Samykta-pitaka 雜藏 to include various Hindu and Chinese works. However, the tripitaka is not a canon in the strict sense of the word, but rather a collection of standard works.

The Sam Chang 三星 or tripitaka has become the general title of all the collected works of the standard Buddhist literature, but it was originally meant to designate the Hinayana literature only. The Mahayana Canon does not ignore these baskets but it includes writings of later centuries as well. The term Tai Chang 大藏 or Maha-Pitaka has been in use to include both Hinayana and Mahayana works, since the tenth century A.D. in the East Asia Mahayana countries. However, we use the familiar term Tripitaka here in the sense of Tai Chang or Maha-pitaka.

INTRODUCTION OF THE TRIPITAKA IN ANCIENT TIMES

Introduction of the Buddhist Literature into the Korean Peninsula was synchronous with the coming of Buddhism. When the Buddhist priest Sundo 順道 arrived from China at the court of the northern Kingdom of Kokuryu in 372 A.D. he brought with him the Buddhist missionary’s usual impedimenta of books and images. The Buddhist missionaries who had subsequently come to Korea and the Korean pilgrims who had gone to China and India brought into Korea a vast amount of Buddhist literature of both countries. We can not now go into details of the most zealous acts of these devotees. There
are scattered records in history of the ancient kingdoms of Korea, of bringing in numerous volumes of the Buddhist Scriptures. However the earliest mention of the arrival of the complete Tripitaka (Sam Chang) was made in 643 A.D. It is recorded that Priest Cha Chang 慈藏 of Silla brought it from Tang 唐 in China and that the set comprised more than 400 cases. These treasured volumes were stored away in the Tong Do Sa (通度寺) Temple. There is another notice that toward the end of the Silla dynasty Priest Po Yo (普耀) went for the second time to Wu-Yueh (吳 越) in Southeast China and brought the Tripitaka (大藏). We note again in the Sam Kook Yu Sa (三國遺事) that in 928 still another set of the Tripitaka was brought from T'ang.

We do not know whether these sets were of printed books or manuscripts. We are told that there is a printed copy of the Diamond Prajna Paramita Sutra (金剛般若彼羅密經) in the British Museum and that it bears the publication date of A. D. 868. This is the earliest printed Buddhist scripture now in existence. Undoubtedly individual works were printed even prior to the tenth century, but printing of the complete set of the Tripitaka did not take place until the last quarter of the tenth century. It is, therefore, safe to assume that the Tripitaka sets brought into Korea in ancient times were manuscripts.

COLLECTION AND PUBLICATION OF THE TRIPITAKA IN THE MIDDLE AGES

The Koryu dynasty (918-1392) forms the middle ages in the history of Korea. The founder of the dynasty was a convinced Buddhist and his religion was the faith of the ruling class for a long time. The dynasty fell together with decline of Buddhism, but the work of collection and transmission of the Tripitaka remains one of the permanent achievements of that dynasty.

We do not know if the new dynasty inherited the Tripitaka sets collected by the preceeding kingdoms. The History of Koryu tells us in the record of the eighth moon of the eleventh year in the reign of King Tai Cho (太祖) 928 as follows:
“Priest Hong Kyung (洪慶) of Silla brought a set of the Tripitaka from Fu Chow (閩府) of T'ang and arrived at the Ye Sung River (禮成江). The King journeyed there to receive it and it was stored away in the Hall of Sakradevendra (帝釋院).”

While the Koryu dynasty was laying foundations in Korea, change was also taking place in China. Political chaos of the Five Dynasties (五代) came to an end and the Sung (宋) Dynasty rose to unify China once again. The founder of the Sung Dynasty reinstated Buddhism which was suppressed during the previous era. He ordered to publish the complete set of the Tripitaka. This enterprise was undertaken at Chengtu (成都) the present capital of Szechwan province. The work required 12 years (971-983) of devoted labour, completing in 983. This set is known as the Shu (designation for Ch'engtu) edition (蜀版). All authorities recognise that this was the first printed edition of the complete set of the Chinese translation of the Tripitaka.

How “complete” was the set? In order to answer this question, we must examine Catalogues of the Chinese translation of the Buddhist Tripitaka made by order of the Emperors of China and obtain the number of works listed therein. The earliest one was made in 518 by order of Wu-ti (武帝) the founder of the Liang (梁) Dynasty in China. But the standard work in the Middle Ages was Kai Won Suk Kyo Bok (大唐開元釋教目錄) a Catalogue of the Books on Teachings of Sakyamuni compiled in the Kai Won Period (713-741) by Chi Seung (智昇) in 730. This Catalogue listed 5,048 volumes which were collected under the T'ang Dynasty. This Shu Edition (蜀版) of the Sung dynasty consisted of the same number of volumes listed in that catalogue. This set of the printed Tripitaka soon became parental to all later Chinese editions reproduced in East Asia.

Soon after the publication of the Shu Edition, Korea was able to secure the Tripitaka from the Sung Court. We read in the 387th book in the Dynastic History of Sung (宋史) an entry made in the year 989 A. D. as follows:
“Prior to this (arrival of envoys headed by Han Nin Yung (韓 蘭 卿) Ch’i (治) (name of the King) Sung Chong (成 宗) of Korea sent Priest Yu Ka (如 可) with a memorial of respectful salutations and requested a set of the Tripitaka. This request is now granted (i.e. 989).”

Two years later (991) the same King Sung Chong sent Han Eun Kong (韓 彥 恭) as an envoy to the Sung Court. We observe in the biography of the envoy recorded in Book 93 that he requested a set of the Tripitaka. The Emperor granted him a set consisting of 2500 volumes in 481 cases. He brought it with him when he returned home and presented the same to the King.

When these two sets were brought into Korea less than a decade elapsed since the publication of the Chu Edition. It may not be far from fact to state that these sets were reprints made out of the Shu Edition or one of the sets of the Shu Edition.

We have so far surveyed the record of collections of the Tripitaka made by early Kings of the Koryu Dynasty. Time has now come for publication of thus far collected scriptures. We read in the history of Koryu (高 麗 史) the following entry made on the 9th Moon of the 38th year in the reign of King Ko Chong (高 宗) (1251):

“The King journeyed to the Hall of the Tripitaka outside of the West Gate and led his officials in burning incense there. The plates of the Tripitaka made during the reign of King Hun Chong (顯 宗) (1010-1031) were burned in the Mongolian Invasion. The King and his ministers wishing for restoration of the set, appointed the commission on the Tripitaka. The work was completed in 16 years.”

We also find the following passage in the 15th volume of the collected works of Tai Kak Kook Sa (大 覺 國 師 集).

“The King Hun Chong published 500 rolls of his private collection of the scriptures and my royal sire Moon Chong (1046-1083) published a hundred million praises of the Khitan Scriptures.”
The two above records state clearly that the Tripitaka was first published in Korea during the reign of King Hun Chong (顯宗) 1010-1031). However we have to go to other authority for the exact year of publication. Yi Kyu Po (李圭報) (1168-1241) was the great poet, scholar and statesman of the Koryu Dynasty. He drafted the official prayer offered by the King and his ministers at the occasion of commencing the work on the Tripitaka Plates for the second publication. He wrote in part as follows:

"Terrible was the destruction of the Tartars. Un-speakable was their cruelty and savagery. Their ignorance and stupidity was worse than brutes. How can they appreciate the fact there is the Buddhist religion which is revered by all. They destroyed all the images of Buddha and Buddhist scriptures wherever they went. The plates of the Tripitaka stored away in the Poo In Sa Temple were swept away. Alas! years of labor suddenly became cold ash and the great treasure of the country was lost for ever."

He continues in another part:

"The origin of the first undertaking (for the publication of the Tripitaka) was this: In the second year of the late King Hun Chong the Lord of the Khitan dispatched a large force of army to invade the country. The King fled from the capital to the south. The Khitan army encamped in the city of Songdo, the Capital, and did not withdraw. The King and his Ministers made the most solemn vow for the completion of the Tripitaka plates. When the work was completed, the Khitan force made voluntary withdrawal. Thus all were united in publishing the Tripitaka, in cutting the blocks and petitioning prayer for one consuming desire. This act of prayer was so efficacious as to cause voluntary withdrawal of the Tartars. Why should such a prayer be not so with the present day Tartars? All depends on how the Buddha in heaven should hear our prayers."
We can draw from the above statements the following points:

1. The first publication of the Tripitaka took place during the reign of King Hun Chong. The Work was probably begun in 1011 or thereabouts but there is no record of the year of completion.

2. This great undertaking was an act of prayer offered to Buddha for expulsion of the invading Khitan Tartars from the country.

3. The Tripitaka plates were stored away in the Poo In Sa (符仁寺) Temple in the Pal Kong (八公山) Mountain near the present city of Taegu.

4. These Plates were destroyed in the Mongolian Invasion of 1231.

THE SECOND PUBLICATION OF THE TRIPITAKA

"There can be neither making nor unmaking of the golden sayings and precious doctrines. What is destroyed is the receptacles. Receptacles can be destroyed by force of nature. It is only proper to restore the destroyed. How much more so for us who revere Buddha in our home and country. We cannot afford to procrastinate to possess the great treasure. We must not hesitate to restore it because of stupendousness of the undertaking."

These are the words of Yo Koo Po.

Undoubtedly such was the spirit and determination of the ruling class for restoration of the burnt Tripitaka Plates. The Korean Court lost no chance for collecting the best texts of the Tripitaka.

The Korean Khitan conflict closed with the former’s submission to the latter. But the great recompense given by the Tartars to Korea was the Khitan edition of the Tripitaka. We read the entry on the 4th day of the 3rd moon of the 17th year of the King Moon Chong (文宗) (1067) as follows:
"The Khitan sent a set of the Tripitaka. The King in the religious entourage journeyed to the West Gate suburb of the City to receive it."

During the reign of the same king, the Tripitaka found its way to Korea not only though the northern land route from Khitan but also through the southern sea route from the Sung Court. We read again the entry on the 15th day of the 3rd Moon of the 37th year (1083) as follows:

"Ordered the Crown Prince to receive the Sung edition of the Tripitaka and to place the set in the Kai Kook Sa Temple (覺國寺)."

There are numerous references in the history of Koryu about the acquisition of rare works and new translations of the Buddhist scriptures. The most outstanding in the enterprise of collection and publication of the Buddhist scriptures in this period is Tai Kak Kook Sa to whom we have already referred. The part which he played was the collection and publication of his famous Supplementary Pitaka (續藏). A discussion on the Supplementary Pitaka will require a separate paper. We must leave the subject for later treatment.

We have seen that the Khitan invasion of the eleventh century gave an occasion for the first publication of the Tripitaka. The Mongol Invasion of the thirteenth century destroyed the former edition plates and prompted incentives for the second publication of the Tripitaka.

It will be recalled that when the Mongols invaded the country (1231) the Korean court was then under the sway of the notorious Choi (崔) family. The power behind the throne of the reigning King Ko Chong was Choi Wu (崔瑀) son of Choi Chung Hun (崔忠獻) who enthroned four kings and abdicated two. Choi Wu persuaded the King to remove the capital to Kangwha Island (1232) and to resist the Mongols without submitting to them. The Mongols occupied the original capital, Songdo, and at times too they came down to the very landing of Kangwha to peer across at the King on the other side. Under such terror and distress the King and his ministers,
taking lessons from the Khitan expulsion, resolved to depend upon the help of Buddha for expulsion of the Mongols from the country.

They believed as their forefathers did that a good work must be consecrated in support of their prayers to Buddha for help. The good work that they agreed to dedicate was also the choice of their predecessors, the preparation of the Tripitaka plates. Thus engraving of the plates for the entire text of the Tripitaka became the national undertaking for the second time in the Koryu dynasty.

The inauguration of the undertaking was marked with a religious observance. The King and his Ministers were united in offering prayers for the expulsion of the enemy and pledged themselves for living in gratitude to Buddha. For this occasion Yi Koo Po wrote the prayer from which we have already made extensive quotations.

The Commission on the Tripitaka was soon appointed with its headquarters in Kangwha, the temporary capital. A branch office of the Commission was set up in Nam Hai Island in the present South Kyong Sang Province. We read in the biography of a Chung An in the History of Koryu that Chung, in view of courting favors of the Choi family (though he could not escape from exile and drowning) spent a good deal of his fortunes for setting up this branch office of the Commission in his retired country and for the actual work of making the Plates. The work of cutting blocks was carried on in Kangwha and Nam Hai islands. The original zeal for the Tripitaka plates had been burning for sixteen years when the completion of the work took place in 1251.

We are now most fortunate in that we have intact all the plates made for the second publication of our subject. The books that have been preserved and handed down to the present day are all told 81,258 pieces. Texts are engraved on both sides of each block making a total of 162,516 plates. They form 1,511 separate works in 6805 volumes. Each block is about 9½ inches high, 2 feet 2 inches wide, and 2½ inches thick. The material used is flawless hard Pak Tal tree (Betula Schidtii Regel)
(檀木) produced in distant islands of the country. Each block weighs about 3½ or 3¾ kilogramme or 8.26 lbs. Four corners of each block are metal plated in order to protect from cracking and every plate is varnished to make it insect-proof. There are 22 lines on a page and 14 characters in each line. The calligraphy of the text and the technique in engraving are so excellent as to stand as a beautiful piece of art.

It requires no special imagination to conceive the stupendousness of the undertaking which crystalized the devotion and consecration of untold numbers of supervisors, laborers, carpenters, calligraphers, metal workers, engravers, painters and those who bore the necessary expenses. Furthermore this great work was begun in national crisis at the cramped capital on an island where the necessary resources were limited.

PRESERVATION AND TRANSMISSION

Preservation and transmission of these Tripitaka plates has been no mean task. Those plates that had been prepared in several places were assembled and stored away in the Plates Hall in the year of the completion of the work, that is in 1251. The Hall was located outside of the West Gate of the City of Kangwha. However, these plates were later removed to the Sun Won Sa (禪源寺) Temple in the same island, until they were brought to the mainland. We read the entry made on the 10th day of the 5th Moon of the 7th year of the reign of the King Tai Cho (太祖) (1398) founder of the succeeding Yi Dynasty, as follows:

"The King journeyed to the Yong San River (龍山江) where the Tripitaka Plates were brought from the Sun Won Sa Temple, Kangwha. Gave orders to the Captain and sub-captains and two thousand others to transport the Tripitaka Plates to the Chi Chun Sa Temple (支天寺)."

We read again the following entry made on the 9th day of the 1st Moon of the reign of the King Chung Chong (定宗) (1399):
“Issued orders to the Governor of the Kyong Sang Province to feed the Buddhist Priests who were engaged in making impressions of the scriptures in the Hai In Sa (海印寺) Temple. The former King (who abdicated in favor of the heir apparent) intended to print the Tripitaka at his own expense.”

From the authorities quoted above we can make the following conclusions:

1. The Tripitaka Plates were originally stored away at the Tripitaka Hall outside of the West Gate of the City of Kangwha.

2. They were later removed to the Sun Won Sa Temple whence they were transported in the spring of 1398 to the Chi Chun Sa Temple outside of the West Gate of the City of Seoul.

3. The storage of the Plates in the Chi Chun Sa Temple was only temporary perhaps for an examination by the founder of the new (Yi) dynasty (李 祖)

4. These Plates were soon removed to the present depository at the Haein Sa Temple in the same year of 1398, for we have the record of printing of the Scriptures from these plates as early as the 1st Moon of 1399.

The Koryu King Won Chong (元 宗) (1260-1274) returned to the original capital of Songdo in 1270 following the peace with the Mongols, but neither he nor his successors brought the Tripitaka Plates to the capital. The Kingdom of Koryu had lately been invaded by the Khitans, Nuchens and Mongols from the north. The Koryu Kings evidently believed that Kangwha Island was an impregnable stronghold as well as a place of safe keeping of the Plates. Thus these Plates remained in Kangwha while the Mongolian Empire in 1368 and the Koryu Dynasty in 1392 disappeared. Kangwha was no longer an unapproachable island before Wako—the Japanese pirates who pestered the Chinese and Korean coasts towards the end of the Koryu Dynasty. When the new Dynasty came
to power in Korea in 1392 the earliest attention that they paid was to the selection of the best suited place for the Tripitaka Plates. The Haein Sa Temple in the magistracy of Hap Chun (陬川) in Kyong Sang Province was selected for the depository of the Plates. The Temple had long been an outstanding monastery in the land. It is situated deep in the south to escape possible invaders from north and distant enough to avoid raids from the sea.* It has proven that the selection was the wisest for these plates have been preserved under the shadow of the monastery ever since their removal there in 1399. There now stand two spacious Tripitaka Plates Halls which have housed the Scripture blocks. We can not go into a description of these Halls which were most ingeniously constructed for the safe keeping of the sacred blocks. This New Koryu National Edition of the Tripitaka was soon spread in the neighboring countries in East Asia. We have record that it was sent in 1108 to Yuan, Mongolia in 1312 and to Japan in 1394.

EXCELLENCE OF THE TRIPITAKA KOREANA PLATES

Excellence of the Tripitaka Koreana is above all in the accurateness of the text. This excellence was attained by using the best Buddhist Scripture texts available in East Asia for the parental text and by the most careful editing of the same. We must remember that the Koryu Kings collected the best editions of the Tripitaka from Sung, Khitan, Loa and Japan. Furthermore Priest Soo Ki (守真) of the Kai T’ai Sa (開泰寺) Temple was appointed redacteur. He made careful comparisons with the Sung, Khitan and Koryu national editions for redaction and correction. The scholarly redacteur left for us 30 volumes of “Redactorial Record of the New Edition of the Tripitaka of the Kingdom of Koryu.” He used all the three sets but mainly followed the Khitan edition. In this redactorial record, we come across frequent notices such as “For those who read from the old Sung edition we inset the following passages from the Khitan and our national editions.” “For those who read from the Sung and our National editions we insert the following passages from

---

* The Haein Sa area was occupied by the northern invaders in 1950 but fortunately the plates survived this occupation. Editor.
the Khitan edition.” “For those who read from the Khitan edition we add the following passages,” etc. Thus Soo Kii compared texts in the three sets of the Tripitaka and added missing works, supplied omitted passages and corrected errors.

This Redactorial Record shows that the Sung Edition was inferior, while the Khitan one was the better and the Koryu National Edition was the best among the three. The new Koryu Edition is a product of the best scholarship in textual criticism at that time.

Nanjio Bunjiu, who translated and edited the catalogue of the Chinese Translation of the Buddhist Tripitaka, bears testimony on the Tripitaka Koreana in the following words:

“There are three nearly complete copies of as many different collections or editions of the Buddhist Canon, still preserved in the Library of the Monastery of Zo-Zio-Zi Temple. The first of these three collections is the best and oldest copy of all the different editions now in existence, at least in Japan. It was published in Korea at the beginning of the eleventh century A.D. by the order of the Korean King. The Sramana Su Ki and others were appointed by the King as the revisers of his new edition which was completed after 14 years labor.”

There are certain obvious minor discrepancies in the above account but the statement of the fact that the Tripitaka Koreana is the oldest and the best edition is undisputable. The existence of the very plates of the Tripitaka text must be said to be at least remarkable. There is no wonder about the current sayings amongst the inmates of the Haein Sa that preservation of the sacred text blocks in such absolutely perfect condition is due to the miracle of Buddha. The Tripitaka Koreana together with its text plates stands unique amongst its sister sets of the Tripitaka, in age, in content, in preservation and transmission, in artistic value and above all in the accurateness of the text. We do not hesitate to conclude that Tripitaka Koreana is the oldest and best of all the Chinese translations of the Buddhist Tripitaka now in existence in the world.
The Military Situation as the four major powers engaged

The situation is as follows: The Free World powers, 

The British, the Americans, the French and the Chinese. 

The Axis powers are:

The Germans, the Italians and the Japanese.

The situation is as follows: The Free World powers, 

The British, the Americans, the French and the Chinese. 

The Axis powers are:

The Germans, the Italians and the Japanese.

The situation is as follows: The Free World powers, 

The British, the Americans, the French and the Chinese. 

The Axis powers are:

The Germans, the Italians and the Japanese.
Main Hall, Haein Sa
SUPPLEMENT TO ARTICLE IN VOLUME XXXI

ADDITIONAL NOTE ON YO-JU 驪州

In the same vicinity as the Tomb of King Sei-Jong 世宗 at Yo-Ju and situated close at hand are the Tombs of King Hyo-Jong 孝宗 and his Queen. The two royal tombs are called Yong Reung but the Chinese characters are different for them, Sei-Jong’s Tomb being 英陵 and that of Hyo-Jong’s being 寧陵. King Hyo-Jong died at the age of forty-one, having reigned from A.D. 1649-1659. His queen died at the age of fifty, being known as Queen Chang 仁宣張氏. King Hyo-Jong was a king of outstanding personality and of great interest. The second son of King In-Jo 仁祖 who was king at the time of the Manchu Invasion of Korea, A.D. 1636-1637, he was known at that time as Prince Pong Rim Tai Koon 鳳林大君 and he succeeded his father to the throne in 1649, instead of his brother the Crown Prince, soon after the return of both Princes from captivity in China. Hyo-Jong and the Crown Prince had accompanied In-Jo to Nam Han City Of Refuge which is some twenty-five miles from Seoul when the king fled with his Court and about 9,000 of his subjects on the approach of the Manchus in the bitter winter of 1636. On the surrender of King In-Jo in 1637 at the demand of the Manchu Prince, the Crown Prince and his brother were taken as hostages to Mukden, or as then called Pong Yang, 濟陽 where they remained in captivity for eight years until 1648. Before returning to Korea the two Princes expressed a wish to go to Peking to pay respects to the new and the first Emperor of the Chung Dynasty, the Emperor being but a boy but nevertheless of great charm and presence. They were taken to Peking and entertained at the Imperial Palace. At the Palace they met the famous Jesuit Priest, Adam Schall, a native of Cologne in Germany who, residing in China from A.D. 1622-1665, had been hospitably treated and patronised, as had even the more famous Matthew Ricci, who had been in China from 1600-1610, by the Emperors of China. Adam Schall, better known as Tang Yak Mang 湯若望, took a fancy to the two Korean Princes and gave them presents of religious books and Christian statues, scientific instruments, and
what is of special interest, a famous map of the then known world on a screen still to be seen as a National Treasure at the Buddhist Temple of Pong-Sun-Sa 奉先寺 at Kwang-Nung 光陵 near Uijongbu 議政府.

When bidding farewell to the Emperor before returning to Korea, the Princes were asked by the young Emperor what they would like to take as a present to their father, and the Crown Prince, seeing a dragonlike inkstone of jade on the Emperor's writing table, asked for the same. "Take it with pleasure," said the Emperor, whereupon the younger brother asked the Emperor for the release of all the Korean people who had been taken with them into captivity. This was readily granted. On their return to Korea King In-Jo asked his sons what the Emperor had sent as a present, and the Crown Prince produced the jade inkstone, whereupon the King being greatly annoyed took the inkstone and threw it at the head of the Prince, which had it struck him must need have killed him (some reports say did kill him, since the Crown Prince was reported dead very soon afterwards). The King was more than pleased that the Emperor had released the prisoners at the request of the younger son. On the death of King In-Jo, the second son ascended the throne as King Hyo-Jong in 1649.

Hyo-Jong was a scholarly person and showed great promise of being a great ruler had he not died after so short a reign and at so young an age. He was succeeded by his son, who was but eighteen years of age and was known as King Hun-Jong 憲宗.

King Hyo-Jong is a worthy king to be buried in the same beautiful surroundings as King Sei-Jong at Yo-Ju.

Charles Hunt.
驪州神勒寺
The Brick Temple Shin Ruk-Sa, on the banks of the River Han.
THE PRESIDENT’S REPORT
1949-1950

It would appear that since the inauguration of the Korea Branch of the Royal Asiatic Society in 1900 there never has been a time when so great an interest in the Society has been shown. This is evident not only from the many and well attended lectures but also from the large numbers of new members, and the new enterprising experiment undertaken by the society, as evidenced for instance by the “Lectures on the spot” or “Field Days” at the ancient capital of the Silla Dynasty at Kyung-Ju, in April, which meant a four days trip by special train, undertaken by some seventy members and friends of the society. More of these Lecture Tours are being arranged.

The sale of the Society’s Transactions has been most encouraging. These Transactions provide almost the only reliable information on Korea.

Many of the important subjects yet to be presented need a great deal of research which must necessitate a long expenditure of time, besides an acquaintance with the Korean language, and many of our members are unlikely to be in Korea for any length of time and it must be left largely to those who are residents of a longer duration in Korea to do this research work.

There are papers already presented, or about to be presented, which will undoubtedly be published in the Society’s Transactions in the near future.

The unexpected and sudden death of Dr. Alice Appenzeller who was working on an interesting subject of “Education of Women in old Korea before the Introduction of Modern Education,” will perhaps deprive us of a presentation of this interesting subject, unless a successor can be found to continue research in this subject.

The Korea Branch of the Royal Asiatic Society owes a debt of gratitude to Dr. H. H. Underwood who presided over the Society since its revival after the war until November, 1949. On his return from furlough in the United States in the coming Autumn we look forward to a renewal of his expert interest always so generously placed at disposal of the Society.

Charles Hunt,
President of the Korea Branch of the Royal Asiatic Society.
### DOLLAR ACCOUNT

<table>
<thead>
<tr>
<th><strong>INCOME</strong></th>
<th><strong>EXPENDITURE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dues</td>
<td>Printing Transactions $296.00</td>
</tr>
<tr>
<td>Sale of Transactions &amp; Profits on Miss Keith's Book and Prints 194.75</td>
<td>Book on Pottery 6.00</td>
</tr>
<tr>
<td>Changed for Won 100.00</td>
<td>Expenses Mrs. Crane 10.00</td>
</tr>
<tr>
<td></td>
<td>Post 3.00</td>
</tr>
<tr>
<td></td>
<td>Changed to Won 20.00</td>
</tr>
<tr>
<td></td>
<td>Balance 361.00</td>
</tr>
<tr>
<td></td>
<td><strong>$696.75</strong></td>
</tr>
</tbody>
</table>

### WON ACCOUNT

<table>
<thead>
<tr>
<th><strong>INCOME</strong></th>
<th><strong>EXPENDITURE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dues 39,000.00</td>
<td>Transactions 40,000.00</td>
</tr>
<tr>
<td>Sales 103,594.00</td>
<td>Post 1,340.00</td>
</tr>
<tr>
<td>Exchange 40,000.00</td>
<td>Paper 2,700.00</td>
</tr>
<tr>
<td></td>
<td>Cash Book 500.00</td>
</tr>
<tr>
<td></td>
<td>Exchange 100,000.00</td>
</tr>
<tr>
<td></td>
<td>Won 144,540.00</td>
</tr>
<tr>
<td></td>
<td>Balance 38,054.00</td>
</tr>
<tr>
<td></td>
<td>Won 182,594.00</td>
</tr>
</tbody>
</table>

Lt. Commissioner
H. A. LORD (S.A.) C.B.E.
Treasurer.
REPORT OF RECORDING SECRETARY

The annual meeting of the Korea Branch of the Royal Asiatic Society was held on November 16, 1949 at the Seoul American School. Dr. H. H. Underwood, President, reviewed the year’s activities and read the names of the slate of officers proposed by the Nominating Committee for the coming year. The following officers were elected:

Rev. Charles Hunt, President
Mr. H. G. Underwood, Vice President
Mr. Gregory Henderson, Corresponding Secretary
Mr. M. W. Scherbacher, Recording Secretary
Lt. Commissioner H. A. Lord, C.B.E., Treasurer
Mr. R. A. Kinney, Librarian
Mr. Vyvyan Holt, C.M.G., M.V.O., M.C., Councillor
Bishop A. Cecil Cooper, Councillor
Dr. Harold Noble, Councillor

After the new president expressed appreciation to Dr. Underwood for his able leadership of the Society during the past year, Dr. Paik Nak Choon, President of Chosun Christian College, read a most interesting paper entitled “Tripitaka Koreana,” the story of the introduction and preservation of Buddhist scriptures in Korea. This was followed by a display of prints by Elizabeth Keith which was brought from England by Lt. Commissioner H. A. Lord.

An excellent series of papers has been presented during the year. On January 13, 1950 Dr. Helen Chapin’s paper, “The Palaces of Seoul” was read by Mr. Gregory Henderson. The paper was followed by color slides of the palaces. On February 17, 1950 Dr. Chapin’s paper “Puyo, Ancient Capital of Paekche” was read. On March 23, 1950, Mr. Robert A. Kinney presented a most worthwhile
paper entitled, "A Historical Sketch of Land Tenure in Korea" with color slides showing land use and agricultural life. Meetings have been held in the Chosun Hotel. Additional activities are planned including excursions in the Seoul area and to Kyung-Ju, the Silla capital, and several more evening meetings.

A most successful excursion to Kyung-Ju, the ancient capital of the Silla Dynasty was arranged by the Society, April 21-24, 1950.

Fifty-one members and friends of the Society availed themselves of the opportunity of visiting the historic places and hearing on the spot something of the history of the temples, ancient tombs and treasures in the museums.

A special motor-train was chartered to take the company to Kyung-Ju via Taegu, returning by the more beautiful line via Won-Ju and Yang Pyeng. The first night and second day were spent at Pulkuk-Sa the first Buddhist Temple built in Korea, and the Rock Temple, Sokkul-Am; the other days were spent visiting the ancient sites around Kyung-Ju. The Curator of the Kyung-Ju Museum planned the two and a half day programme, and acted as guide. The Officials at the Provincial Office provided bus service free of charge, and gave seven large boxes of apples to the party. A substantial contribution has been made by those who went on this journey to the Kyung-Ju Society for the Preservation of Antiquities, an organization which assists the Kyung-Ju Museum. So successful was this "Field Day" that it is hoped that further such lecture tours can be arranged.

Marcus W. Scherbacher
Recording Secretary
May 19, 1950.

The Library of the Korea Branch of the Royal Asiatic Society was stored in the basements of the Christian Literature Society and the British and Foreign Bible Society during the years of the Second World War. After the war, the books were stored in cabinets on the second floor of the Christian Literature Society Building for over four years. Therefore, these books were almost inaccessible from December, 1941 to January, 1950.

Early in 1950 the library was removed from the C.L.S. Building and the books with bindings were placed in a new location, Room 412 of the American Embassy Building in Seoul. Since the Library's card index was lost during the war, there is now no available list of the books in the library as at the beginning of the war. Although many books are known to be lost, a substantial number of excellent works on Korea and the Far East are still available. These books, now in the Library in the Embassy Building, include: complete files of the Transactions of the Korea Branch of the Royal Asiatic Society; the Volumes of the Korea Review Magazine and the Korean Mission Field Magazine; as well as an almost complete file of the Annual Reports on Administration of Government-General of Chosen, 1910-1939; a substantial number of issues of the Korean Repository Magazine; most of the fifteen volumes of Catalogue of Ancient Monuments and Historical Remains in Korea; and about 500 other individual volumes.
These additional volumes include copies of transactions of many other branches of the Royal Asiatic Society, as well as books of general interest on Korea and the Far East.

A list of all the books now in the Library of the Royal Asiatic Society is being compiled and will be listed and distributed in mimeographed form to members during the year. A program of replacement of lost volumes and of addition of new volumes to the Library has been undertaken. About 50 new volumes have been obtained already, and others are being purchased for inclusion in the Library. It is the hope of the Librarian and the Council of the Korea Branch of the Royal Asiatic Society that before the end of 1950 the Library will be re-established on a basis at least equivalent to pre-Pearl Harbor. To accomplish this objective, the active co-operation of all of the members of the Society is earnestly requested.

Robert A. Kinney
Librarian

Note:
Almost all of the books in the Library of the R.A.S., Korea Branch, were lost during the Communist occupation of Seoul in 1950. A few books, recovered by the Librarian after his return to Seoul in September 1950, were shipped to the United States for safekeeping until peace is restored in Korea.

R. A. K.
OFFICERS

of the

ROYAL ASIATIC SOCIETY, KOREA BRANCH

1949 — 1950

PRESIDENT .................. Reverend Charles Hunt.

VICE PRESIDENT ............. Mr. H. G. Underwood.

TREASURER ................... Lt. Commissioner H. A. Lord, (S.A.) C.B.E.

CORRESPONDING SECRETARY Mr. Gregory Henderson.

RECORDING SECRETARY ...... Mr. M. W. Scherbacher.

LIBRARIAN .................... Mr. R. A. Kinney.

COUNCILLOR ................... Mr. Vyvyan Holt, C.M.G., M.V.O., M.C.

COUNCILLOR ................... Right Reverend Bishop Cecil Cooper.

COUNCILLOR ................... Dr. Nak Choon Paik.
LIST OF MEMBERS
THE ROYAL ASIATIC SOCIETY — KOREA BRANCH
April, 1950

HONORARY MEMBERS

RHEE, Dr. Syngman
President, Republic of Korea.

LIFE MEMBERS

ENGLISH, Miss M. 94 Howe St. New Haven, Conn. U.S.A.

FOUND, Norman, M.D. L'Original, Ont, Canada.

HALL, Mrs. R. S., M.D. Liberty, N.Y., U.S.A.

LUDLOW, A. I., M.D. 10906 Hull Ave. G.E. Cleveland O. U.S.A.


ROSE, Miss A. M. Canadian Mission, Seoul, Korea.


ANDERSON, Mr. A. 1226 17th Ave. North Seattle, Wash, U.S.A.

ARMSTRONG, Mrs. Ruth 1106m N. 14th St. Fort Smith, Arkansas, U.S.A.

BACON, Wilbur ECA, AMIK, APO 404.

BALDRIDGE, John D. ECA, AMIK, APO 404.
LIST OF MEMBERS OF THE SOCIETY

BALDWIN, Dr. S.D.A. Hospital, Seoul, Korea.

BARTZ, Carl. English Teaching Institute, USIS, AMIK, APO 404.

BEALER, Lewis W. c/o Brookland Co. 5718 Georgia Ave. Washington D.C.

BERNHEISEL, Chas. K. ECA, AMIK, APO 404.

BERTSCH, Leonard 80 Byers Ave. Akron, Ohio, U.S.A.

BOURNE'S, Miss Buelah Severance Hospital, Seoul.

BRINTON, Joseph P. Boboliak Lane, Greenwich, Conn. U.S.A.

BRO, Dr. A. C. USIS, AMIK, APO 404.

BROWN, Maj. General A. E. c/o Chief of Staff, U.S. Army, Washington D.C.

BROWN, Mrs. A. E. c/o Chief of Staff, U.S. Army, Washington D.C.

BUNDY, Miss Marion L. 149 In Sa Dong, Seoul.

BURKE, Paul Del. KMAG, KN, APO 404.

BURKHOLDER, Rev. O. Wonju, Korea.

CHAFFIN, Mrs. A. B. Methodist Mission, Seoul, Korea.

CHURCH, Miss M. Methodist Mission, Seoul, Korea.

COLE, Mr. Carl S. ECA, AMIK, APO 404.

CONROW, Miss Marion Methodist Mission, Seoul, Korea.


COPPOLA, Alfred c/o A. Coppola, 160 Liberty St. Southington, Conn.

CRANE, Dr. J. C. Sunchon, Cholla Nam Do.

DANIELS Miss (Rev.) Elda Canadian Mission, Seoul, Korea.


DELMARTE, Miss Presbyterian Mission, Seoul, Korea.
LIST OF MEMBERS OF THE SOCIETY

DREW, Walter H. 215E, Yampa St. Colorado Springs, Col., U.S.A.
DUDLEY, Sergt. S. Jones c/o Chaplains Office, XXIV Corps.
DUNN, Miss Australian Presbyterian Mission, Pu San.
EDWARDS, Lt. Col. Bcb Military Attache, AMIK.
EWHA WOMEN'S UNIVERSITY LIBRARIAN
FEARY, Kent 3418 3rd St. S.C. Washington, D.C.
FENNELL, Chester M. 3178 162d St. Cleveland O., U.S.A.
FIPPIN, Wm. H. ECA, AMIK, APO 404.
FISHER, Ralph ECA, AMIK, APO 404.
FISHER Mrs. Ralph ECA, AMIK, APO 404.
FITCH Dr. Geo. A. 31 Hawthorne Terrace, Leonia, N.J.
FREDMAN, Herman B. AMIK, USIS, English Teaching Institute, APO 404.
FULLER, H. L. AMIK, APO 404.
GAILLARD, John P. UNCOK, Seoul.
GARDINER, J. P. AMIK, APO 404.
GARDINER, Mrs. J. P. AMIK, APO 404.
GAUGER, Mr. H. C. ECA, AMIK, APO 404.
GOMPertz, W. Shell Co. of Japan, Box 401, Yokohama.
GRIMES, J. Leslie Main Street, Shenovus, N.Y., U.S.A.
GRIMES, Mrs. J. L. — do —
HACHLER, Sr. Major (Miss) Salvation Army H.Q., 58 Su Tei Mun Ro, Seoul.
HALL, Miss A. B. Methodist Mission, Seoul, Korea.
HATCH, Mrs. A. F. ECA, AMIK, APO 404.
HELMICK, Maj. General C.G. c/o Chief of Staff U.S. Army, Washington, D.C.
HEKNER, Miss B. Dutcon, Montana, U.S.A.
HENDERSON, Gregory AMIK, APO 404.
HOBBBS, Mr. Thos. c/o Methodist Board of Missions, 150 Fifth Ave., New York 14, N.Y.
HOLLAND, Mr. J. E. ECA, AMIK, APO 404.
HOLT Vyvyan, c.m.g. m.c. HBM's Legation, Seoul.
HULBERT, Miss Methodist Mission, Seoul.
HUNT, Rev. Chas. Bishop's Lodge, Seoul.
HUNTER, Capt. (Chaplain) c/o U.S. Army, Hq. 216, QM Battn.
HUTCHINGS, John X. 2159 Sixth Ave. Sacramento, Calif., U.S.A.
IRWIN Brigadier (Miss) Salvation Army HQ., 58 Su Tai Mun Ro., Seoul.
JACKSON, C. W. T/5 XXIV Central School, APO 235.
JAMIESON, Mr A. B. UNCOCK, Seoul.
JENSEN, Dr. Kris Methodist Mission, Seoul, Korea.
JENSEN, Mrs. M. Methodist Mission, Seoul, Korea.
JOHNSON, Anna V. c/c Erik Johnson Rt. 2, Box 258, St. Joseph, Mich., U.S.A.
JONES, Owen T. RD 3, LIMA, Ohio, U.S.A.
KENNEALLY, Lt. J. T. HQ 42, Engineer Consultant, APO 235.
KIM Dr. Che Won Director, National Museum, Seoul.
KIM Dr. Helen Ewha University, Seoul.
KIM, Mr. Won Yong National Museum, Seoul.
KINNEY, Robert A. 149 N. Adams St, Akron, Ohio.
KINNEY, Mrs. R. A. — do —
KNEZ, Mr. L. USIS, AMIK, APO 404.
K N I G H T, Mr. Foster
K N I G H T, Mrs. F.
K R O N E R, Ernest F.
L A K E, Melvin
L E E, Mr. Hong Jik
L E E, Dr. Kie Yong
L E E, Dr. Pyeng Do.
L E G G A T T, Miss D. J.
L E W, Hyunggi
L I P P M A N N, Miss Ida
L O R D, Lt. Commr. H. A.
L O R D, Mrs. H. A.
L U T Z, Dexter
L U T Z, Mrs. D.
M A C D O N A L D, Donald S.
M A T T I, Mr. A. F. G.
M A X W E L L, W. Lloyd W.
M c I N T Y R E, Alexander McVoy
M c L A U G H L I N, Major G. M.
M E L V I N, Mrs. Bruce L.
M E T Z G E R, Berta
M I L L E R, Mr. C.
M I L L E R, Mrs. C. F.
M I N N, Mr. Chong Sik
M O L S T E R, Mrs. A. L.
E C A, AMIK, APO 404.
E C A, AMIK, APO 404.
A M I K, ECA, Ind and Min, APO 404.
A M I K, APO 404.
Prof. Seoul National University, Seoul.
Prof. Seoul National University.
Australian Presbyterian Mission, Pusan.
2000 Longwood Ave. Los Angeles, Calif.
Salvation Army, 58 Su Tei Mun Ro, Seoul.
Salvation Army, 58 Su Tei Mun Ro, Seoul.
A M I K, ECA, APO 404.
A M I K, ECA, APO 404.
A M I K, APO 404.
E C A, AMIK, APO 404.
6-1 Lewesville, Minden, Louisiana, U.S.A.
G-1 XXIV Corps.
c/o Skor Neilson, 702 W. Jackson Blair, Nebraska, U.S.A.
c/o Mrs. Robin McQuestin, Patton Book Store, Honolulu, Hawaii.
E C A, AMIK, APO 404.
E C A, AMIK, APO 404.
E C A, AMIK, APO 404.
E C A, AMIK, APO 404.
LIST OF MEMBERS OF THE SOCIETY

MONTGOMERY, Archibald
Jardine Mathieson Co., Ltd., Hong Kong.

NELSON, Dr. Frederick
305 S. Arlington Mill Drive, Arlington, Va.

NIXON, Miss Helen
1972 Northampton St. Holyoke, Mass, U.S.A.

NOBLE, Harold
115 Marble St. Stockton, Calif., U.S.A.

PAIK, Dr. George
Chosun Christian University, Seoul.

PARK, Esther

PASCAL, Mrs. Naomi
c/o Ruth Diggs, 112E Fares, Greenville, S.C., U.S.A.

Presbyterian Church U.S.A. Board of Foreign Missions.

PRINGLE, Richard
ECA, AMIK, APO 404.

PROSTOV, E. V.
Chief, Korea Branch, Voice of America, New York, N.Y.

REED, John M.
AMIK, USIS, APO 404.

ROBERTS, Miss E.
Methodist Mission, Seoul.

ROBERTSON, J. F. C.
B. & F. Bible Society, Seoul.

ROBERTSON, Mrs. J. F. C.
B. & F. Bible Society, Seoul.

ROGERS, Miss Frances
AMIK, ECA, APO 404.

ROGERS, Lt. Glenn H.
500 University Buildings, Hastings Neb.

ROWE, Phillip C.
AMIK, APO 404.

RUE, Dr. G. R.
S.D.A. Hospital, Seoul.

RUSSELL, D. W.
11683 Mound Rd., Detroit 12, Mich, U.S.A.

RYANG, Dr. J. S.
Methodist Mission, Seoul.

SANDELL, Miss A.
Severance Hospital, Seoul, Korea.

SAUER, Rev. C. A.
Methodist Mission, Seoul.

SCHERBACHER, M. W.
USIS, AMIK, APO 59.

SMITH, Arthur Z.
RCA Communications, APO 404.
LIST OF MEMBERS OF THE SOCIETY

SMITH, Miss Bertha
Methodist Mission, Seoul, Korea.

SMITH, Capt. Henry W.
2817 Copps St. Dan Diego 4, Calif.

SMITH, Roland D.
AMIK, ECA, Finance & Trade, APO 404.

SNOW, J. W.
2715 Florence Pl, Sacramento 18, Calif.

SNOW, Mrs. J. W.
2715 Florence Pl, Sacramento 18, Calif.

STALCUP, Mrs. Elaine
C/o G.F. Stalcup Engineer Design
Section HQ XXIV Corps.

STEWARD, J. L.
USIS, AMIK, APO 404.

STEWARD, Paul
Washington, D.C.

STEWARD, Mrs. Paul
Washington, D.C.

STONE, Capt. (Miss)
Salvation Army, 58 Su Tei Mun Ro,
Seoul, Korea.

SUSSMAN, Harold
253 Washington Ave. Brooklyn,
N.Y., U.S.A.

TAYLOR, Rev. L. P.
34 Chong Dong, Seoul.

THOMPSON, Col. Loren B.
311 West 71st St., New York 23,
N.Y., U.S.A.

THOMPSON, Mrs.

UNDERWOOD, Horace G.
Chosun Christian University, Seoul.

UNDERWOOD, Mrs. H. G.
Chosun Christian University, Seoul.

UNDERWOOD, Dr. H. H.
Chosun Christian University, Seoul.

UNDERWOOD, Rev. J. T.
Presbyterian Mission, Chung Ju,
Choong Chong Pook Do.

VIESSMAN, Warren
2205 Lake Ave. Baltimore 13 Md.

WAGNER, Edward W.
HQ USAMGIK, c/o Foreign Affairs,
APO 404.

WANGERIN, Mrs.
S.D.A. Mission, Seoul.

WEBB, N. F.
Shell Co., Korea, Seoul.
WEEMS, B. B. 224N, Glebe Rd., Arlington, VIR.
WHIPPLE, Dorothy AMIK, USIS, APO 404.
WHITE, Capt. H. G. CID, HQ XXIV Corps.
WILLIAMS, Mr. F. E. C. ECA, AMIK, APO 404.
WILSON, Mr. S. F. ECA, AMIK, APO 404.
WITHERS, Miss M. Australian Presbyterian Mission, Pu San.
WRIGHT, Mrs. Mabel Tokyo Field Office, ECA, Rm 505 Foresting Bldg., Tokyo, Japan.
YALE, Anita AMIK, ECA, Statistics Section APO 404.
MEMBERS OF THE SOCIETY

W. G. A. E., 3522, Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 312 N. Orange St., Orange, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.

E. C. A. F., 3522 Fillmore Ave., Los Angeles, Calif.