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SOME PICTURES AND PAINTERS OF COREA.

BY THE REV. CHARLES HUNT.

INTRODUCTION.

Preserved in the Temple of Pop-Ryeung-Sa (Japanese Horyuji), (敘隆寺) is the Portrait of a Crown Prince of Japan, known as the Sung-Tok-Tah-Ja, (聖德太子), which is said to have been painted by a Crown Prince of Corea, known as A-Chwa-Tah-Ja, (阿佐太子), or Asa, in the early part of the 7th century, A.D. If this portrait is the genuine work of a Corean artist, it places Corean painters amongst the foremost painters, at least, of the Far East.

Corea as a home of Art has yet to be discovered and made known. Towards this knowledge—and published after this paper was written—is the recent scholarly work of Fr. Eckardt, O. S. B., "The History of Korean Art," published at Leipzig, and translated into English by J. M. Kendersley, Esq.


A portfolio collection, "Décoration Coréenne," published in Paris by Maurice Dupont, gives a fine collection of coloured reproductions of the tomb wall paintings in Pyeng-An-Do, and a number of black and white reproductions of Corean pictures.

These various catalogues have made known in Europe, to a few collectors, the existence of Corean paintings, and we may look forward to the time when our museums will give further attention, and wall space, to Corean pictures.
The two museums in Seoul exhibit some delightful pictures by famous Corean artists, but by far the best pictures are by unknown artists, e. g., in the East Palace Museum, there is a large picture of a Palace with its landscape gardens, gorgeous birds and animals, stately and beautiful courtiers, and all in such colours as to defy description, by an unknown artist. A set of four small pictures of court life; another set of pictures of goats and other animals; a fine picture of birds in the corn, all these with dates unknown, and the names of the artists unknown.

The museum publishes no popular Catalogue; but recently a notice has appeared in an English Publisher's Catalogue (Edward Goldston, London) of a "Privately printed Catalogue of the Prince Yi Household Museum, Seoul," in three volumes, with 695 illustrations, a rare work and published at £ 22: 10: 0. It, however, cannot be purchased in Corea.

Japanese and Coreans have not been backward in producing literature dealing with Art in Chosen.

Mr. O Say Chang, (吳世昌), has edited a book on "Corean Painters and Writers," called the Kun-Yuk-So-Wha-Jung, (樓城書畫徵). This work was published in 1928. The book is admirably arranged and gives an account of three hundred and ninety-two painters of merit, from the Silla Dynasty, B. C. 57-A. D. 928, to the present time; and an account of one hundred and forty-nine men and women who were scholars as well as painters.


"The Society for the Publication of Ancient Corean Literature" (朝鮮古書刊行會), inaugurated by the late Count Ito, published in 1909, amongst other publications, a small work on "Corean Art" (朝鮮美術大観), which contains some black and white prints of old masters, with a description of the pictures; dates of the originals, and names of the artists.
In compiling this paper, I have referred to several books on Far Eastern painting and art, but as this paper only serves as an introduction to the subject of Corean Painting, I would refer the reader to a further study of some of these works, the chief of which are:

- "Three Essays on Oriental Painting" by Sei-Ichi-Taki (published in London by Bernard Quaritch, 1910)
- "An Introduction to the History of Chinese Pictorial Art" by H. A. Giles, (published at Shanghai, Kelly & Welsh, 1918)
- "An Introduction to the Study of Chinese Painting" by Arthur Waley (published by Ernest Benn, Ltd., 1923)

and to the two books mentioned above, the "Kun-Yuk-Soh-Wha-Jung," and the "Chosen Soh-Wha-Ka-Yul-Chun,".

Corean Painting has been influenced by China and it would be right to say that the principles and rules governing Chinese Painting are the same as those governing Corean Painting.

However, Fenollosa, in his book, "Epochs of Chinese and Japanese Art" (first published in 1912), says of Corea that "in the early days of her civilization, from the 4th to the 7th centuries of our era, she betrayed so much of independent vigour and genius as to make her Art, though only for a short illumination, a special and important centre of creation." "About the year A.D. 600 her Art flared up into a splendour which fairly surpassed the achievements of her two chief rivals." The same writer goes on to say that "some European writers have appeared to hold that Corean Art in the 6th century must have been influenced quite specially by the Art of Persia, and this is due to the assumption that Persian Art in the 6th century was like what it became after contact with Mongolic races in the 13th century and onward."

China, Persia and Japan may have influenced Corean Art; but there is no mistaking the independence of Corea especially in Portrait Painting, which shows a wonderful likeness to the
pictures of Holbein, although one could never say that Holland has influenced Corea in this respect.

A few Corean painters, such as Yi Sang Chwa (李上佐) in the 15th century and Yi Chong (李褚) of the 16th century, were influenced by the two Schools of Painting in China, the Northern and Southern Schools, but in Corea there were never two schools of painting, such as there were in China.

We have several instances of the appreciation of China for Corean paintings. In the early part of the 12th century A.D., Yi Yung (李豊), when on a visit to China presented the Emperor with a picture of the River Yei-Song (禮成江) in Corea, which delighted the Emperor, who said that the picture was the best of any he had seen done by Corean painters. And in the Yul-Ha-Il-Ki (熱河日記), a record of customs and events, written by Pak Yun-Am (朴燕庵), whilst in Jehol during the flight of the Manchu Emperor to that place from Peking, where the British had sent a punitive expedition—Mr. Pak mentions the pictures of Haw P'hd (許敎), who lived in the early 18th century and whose painting of an "Autumn scene on a river" was preserved in China. He speaks also of the existence of four famous landscapes; eight drawings of the seasons and other pictures seen and preserved in Mongolia.

The Chinese also had a great appreciation of the pictures of Chung Kyem (鄭敎), better known as Kyem Chai (譚齋), a painter of the 17th century, whom the Chinese called "an inspired artist."

Equally appreciative of Corean Art from the earliest times have been the Japanese, and the most famous of all Corean pictures are those preserved in the Temple at Horyuji, near Nara, Japan.

Ancient Corean literature provides us with a few treatises on the "Art of Painting," and from time to time one comes across isolated references to pictures and their painters in the collected works of Corean literati.

An interesting essay in the works of Song Kyun (成侶), called the "Yong-Chai-Chong-Wha," (譚齋叢話) deals with the
subject of painting. Song Kyun was born in A.D. 1439 and died in A.D. 1504. He says that "painting is the portraying of objects, and is the gift of heaven. Very little is known of the painters of Corea. However, recently I have discovered that the style of King Kong Min (恭愍王), (c. A.D. 1350) is preeminent amongst painters. In the Royal Collection of Pictures, there is the portrait of the daughter of the Chinese Emperor. In the Hoong-Tok Temple, (興德寺), there is a picture of the 'Holy Mountain of the Buddha,' this and the above portrait both by the brush of Kong-Min-Wang. In a certain Corean house there is a landscape by King Kong Min, and this picture is considered very precious and valuable. Several great houses possess the pictures of Yun P'hang (尹抨). These are landscapes and show great severity and restraint in treatment. Yun P'hang (尹抨) was of the Koryo Dynasty. Ko-In (顧仁), a native of China, a painter of figures; An Kyen (安堅) and Choi Kyeng (崔澄), both landscape painters, highly praised and creators of beautiful pictures. However, critics considered that the pictures of An Kyen (安堅) were priceless and of more value than money or precious stones."

The above quotation is impressive since it introduces us to at least two of Corea's most eminent artists, of whom we shall learn more later, Kong-Min-Wang (恭愍王) (c. A.D. 1350) and An Kyen (安堅) (c. A.D. 1418), both known by the stamp of Japanese appreciation upon them.

The "To-Syul-Kyung-Hai" (圖說經解) by Chung Kyem (鄭獻) or Kyem Chai (韓齋) A.D. 1677-1760, is the work of one of Corea's greatest artists, and deals with the principles, style and colours so well known in this painter who died at the age of ninety-four.

However, these "Works on Art" are not of great value or of great importance in dealing with this subject of "Some Corea Pictures and their Painters."

Corea boasts of at least six royal painters, A Chwa (阿佐), of the Silla Dynasty, (新羅), c. A.D. 620; Myeng-Chong (明宗王) c. A.D. 1171, and Choong Son (忠宣王) c. A.D. 1309
and Kong-Min (恭愍王) c. A.D. 1350, of the Koryu Dynasty, (高麗); and Syen-Cho (宣祖大王) c. A.D. 1567, of the Yi Dynasty (李) or Chosen Dynasty. Queen In Hyen (仁獻王后) c. A.D. 1670, the wife of King Syuk-Chong, (肅宗大王), was celebrated both for her painting and for her embroidery work.

Two women of note, Shin-Poo-In (申夫人), better known as Sa-Im-Tang (思奐堂) c. A.D. 1560 (the mother of Corea's greatest scholar, Yi-Yi (李珥) or Yool-Kok) (栗谷); and Haw Si (許氏) c. A.D. 1560, are remembered not only as painters but also as scholars.

Buddhist monks, who told their beads, knew equally well how to wield the brush. Statesmen who framed rules for the good government of the people knew also the rules and principles which governed the art of painting; whilst scholars who were famous as pen-men were often more famous as masters of the palette and of the brush.

This short article does not attempt to give an exhaustive list of Corean painters. Only a few of the most prominent are mentioned.

In classifying them, I shall deal with them under the following headings, although several painters of note would naturally find a home in more than one of these classes.

The classification will then be as follows:

1. Tomb Paintings.
2. Wall Paintings of Buddhist Temples.
3. Portraits.
4. Animals, birds and flowers.
5. Landscapes.
6. India-Ink Painting.

TOMB PAINTINGS.

In the Province of Pyeng-An-Nam-Do (平安南道), situated in the northwest of Corea, are several ancient tombs, the walls of which are covered with paintings dating from the 5th
Paintings in the "Tomb of the Twin Pillars" at Chin-Chi Dong (涼池洞)
Pyeng-An-Nam Do (平安南道)
to the 6th century of our era. They were discovered by a Japanese about A.D. 1905.

Very little is known of the history of the tombs, and the paintings seem to have been executed by the hand of a Chinese rather than by a Corean artist. Here it is interesting to consider what Mr. Waley has to say on the Chinese painters who may have visited Corea about this time. (See "An Introduction to the Study of Chinese Painting" by Arthur Waley, page 83).

"The Wei's in Northern China (c. A.D. 380-581) were in touch principally with Turkestan and the Eastern Provinces of Persia. Sung, (宋), Chai, (齊), Liang, (梁), and Ch'en, (陳), (A.D. 420-589), were in touch, and traded by sea, with India; Cambodia; the Malay Islands, and (by land) with Corea.

"In A.D. 535 the latter country asked for, and obtained from China, a present of Commentaries on various Sutras ......... doctors, painters and professors.

"Corean Buddhist Art is thus derived from Nanking; it was transmitted to Japan. The Horyuji frescoes are more Indian than those of Tun-huang—western frontier of China, near the cities of Central Asia—partly because they derive from the Buddhist Art of Liang which came (by sea) from India, whereas the Wei Art is derived from Central Asia and is only very indirectly Indian.

"In A.D. 535 the Liangs sent painters to the King of Corea."

The question would then seem to be, are these tomb-paintings the work of these Liang artists? It is not certain. The pictures are probably earlier than that date.

"At Mei-San-Ri (Japanese, Baisanri) (梅山里), in Pyeong-An-Nam Do, (平安南道), near the mouth of the River Tai-Tong, is the Tomb of the 'Four Gods,' on account of the four figures who sit in a row stiffly, but none the less majestically. These four figures probably are not 'gods' but represent the persons for whom the tomb was built. The larger figure is (according to Japanese interpretation) the father of the
family. The three smaller ones are his wife and concubines. Above them is spread a primitive kind of canopy. On the right a figure advances, leading a horse. On another wall is a hunting scene, somewhat in the technique of primitive cave-paintings. The fleeing deer is obviously the rendering of a single flash of vision. Much of the same method survives in the earliest frescoes at Tun-huang.” The tomb is thought to date from about A.D. 400. Professor Waley says that “it represents a high degree of provincial archaism. Probably it corresponds to the art of China proper in A.D. 400, and the actual painting is later.”

A little further north is the “Tomb of the Reliquary Gods,” (c. A.D. 500). The frescoes show non-Buddhist cult. There are some figures and fragments of cavalcades painted on the walls.

Ten miles to the northeast, at a place called Chin-Chi-Dong, (真池洞), is the tomb of the “Twin Pillars” and it is said to date from about A.D. 510.

“On the walls of the tomb passages are figures of ladies with what look like fur-trimmed jackets and pleated skirts. A horseman and ox-cart are discernable.”

“On the wall of the inner chamber, squatting on a dais, are the buried man and his wife, both immensely square and solid. On the east wall is a procession of ladies, whose skirts and jackets seem to be made of some kind of ermine. They have the air of having stepped out of an early Persian miniature” (or an early Victorian picture).

Close by is the village of Sam-myo-Ri (三眾里) where stands the “Great Tomb,” which dates from about A.D. 550.

“The magnificent heraldically conceived dragon on the east wall of the funeral chamber recalls the recently discovered sculpture of the contemporary Liang Tomb near Nanking, China. On the north wall are painted the Black Warriors (the serpent and the tortoise) in emblematic embrace. Above is a Buddhist Angel, clearly derived (via China) from Indian Art, but very much de-Indianized and adapted. In this tomb we see the results of the Mission which in A.D. 535 brought back Buddhist painters from Nanking.”
Painting in the "Great Tomb" at San Myo Ri (三淵里)
Pyeng-An-Nam Do (平安南道) The Serpent and Tortoise
SOME PICTURES AND PAINTERS OF COREA

WALL PAINTINGS IN BUDDHIST-temples.

The Cimabue of Corea—although very much earlier than Cimabue—is the famous monk Sol-go (統居), c. A.D. 541.

Sol-go was a monk of Silla times and lived in the reign of Chin-Hung-Wang (真興王). We know a good deal about him, but the facts are confused. His ancestors are unknown, but he is said to have been the son of a farmer. As a child he would paint on stones with the juice of weeds, and draw pictures on the ground with his trowel. He had no teacher to teach him the art of painting. Desperately poor, he fed on roots gathered in the mountains.

For a year Sol-go prayed that he might become a painter. At last in a dream Tan-gun (檀君) gave him a brush, and in the morning he woke to find himself an artist. He was said afterwards to have painted the portrait a thousand times, of the face he had seen in his dream, Yi Kyoo-bo (李奎報), c. A.D. 1200, found one of Sol-go's pictures and wrote a poem about it.

However, there is another tradition as to the appearance of Sol-go in Corea. The story is given in the books of Paik-Yool-Sa (樸寅壽). It is stated that in Silla times, a tree trunk was found floating near the east coast of Corea, and was said by the then king of Corea to have been sent by the Great Buddha. The king ordered a monk from China, named Yo (瑯), afterwards called Sol-go, to paint on this wood three pictures of Kannon, which he afterwards set up in the new temple he had built.

Sol-go is said to have painted a beautiful picture of Kannon at the Poon-Wh'ang Temple (蓬望寺), near Kyeng-Ju. Another picture of Kannon, and a portrait of the monk U-ma, (無謙), at the Tan-Sok Temple, (延俗寺).

He is most noted for his painting at Wh'ang-Yong Temple, (黃龍寺), at Kyeng-Ju. This was a picture of an old pine tree with magpies sitting on the branches. The tree was so realistic that birds often flew to the wall, attempting to rest in the painted branches. In time the picture faded and was
repainged by other monks. The birds, however, were not deceived and came not again to the branches.

*Sok-Ryang-Chi,* a Buddhist Monk who painted during the reign of Queen Syun Tok of the Silla Dynasty, c. A. D. 632. He is known to have painted sixty-three portraits of Buddha; pictures of the Heavenly Kings, and other works at the Temple of Ryong-Myo.

At the Temple Pop-Rim, Sok-Ryang-Chi painted three pictures of the Buddha and several pictures of the "Bright and Illustrious Spirits."

This monk possessed a magic stick upon the end of which he tied a purse. The stick with the purse attached would fly away at his command and alight upon houses, whereupon the purse would cry out for an alms. When the purse was full it would return to its owner.

Sok-Ryang-Chi resided at a temple known as "The Temple of the Flying Stick".

The Wall Paintings of Pop Ryeung-Sa, (Japanese, Horyuji Temple) near Nara, Japan. These paintings are now extant and are known by all students of Oriental Art.

The principal paintings consist of four groups of deities, representing the spheres of the Four Buddhas, Shakyemuni; Amida; Ratnasambhava; and Blaishajyagauru. The Buddha of healing sits not crossed-legged, but in European fashion, with his legs held wide apart in a solid, uncompromising attitude.

Waley says that "they stand in close relation to early Tang Art, but there is no proof that they are actually the work of a Chinese printer. The first Europeans who noticed them were struck by their Indian character and compared them to the Ajanti frescoes. It is pretty well established that they were painted about A. D. 712, possibly (as local tradition asserts), by a Corean. The style is quite typical of Chinese Buddhist Art in the 7th century A. D."
Two local accounts refer to these wall paintings as being the work of a Corean monk named Tam Ching (端敬), who went to Japan in the 18th year of the reign of Ch'oo-ko-Ch'un Wh'ang (推古天皇) (c. A.D. 616) of Japan; and in the reign of Moo-Wang (武王) of Corea. Tam Ching was a scholar as well as an artist. He was learned both in the Chinese and the Buddhist Classics. Residing in Japan, he became a naturalized Japanese. A painter of note, he was also a carver in wood and sculptor in stone.

Ch'oong Wha (靖和), a painter who lived towards the end of the Silla Dynasty at the time of King Kyeng Myeng (景明王), c. A.D. 918. His painting was chiefly that of wall-painting and his subjects were Buddhist.

Ch'oong Wha's name is associated with the name of a Buddhist monk, Sok-Ke-Kay (釋迦慧), and together they decorated with Buddhist pictures the walls of the Temple Hyeng-Ryem (興輪寺). Amongst these pictures, the Buddhist Bodhisattwa Po-Hyen Po-Sal (普賢菩薩) seems to have been a great favourite. Ch'oong Wha's work as an artist is mentioned in the "History of the Three Kingdoms" (三國遺事).

No work of these Silla painters of Buddhist temples—except the famous pictures in the Horyuji temple of Japan—remains. However, there are many and beautiful wall-paintings of a later date in the temples in Corea. Some extremely fine work is done even to-day in Buddhist shrines. A good example of late Buddhist painting is to be seen in a small temple outside the Little East Gate of Seoul, in the Temple of Hyeng-Ch'un (興天寺). On the wall is an eight-panel picture, illustrating the life of the historic Buddha. The technique and colouring are superb.

PORTraits AND CHARACTER STUDIES.

The number of portraits preserved in Corea, of kings, statesmen, literati and soldiers, would form a nucleus of a good National Portrait Gallery.
As a portrait painter, the Corean excels; and yet it would be almost true to say that the portraits are not strictly portraits, but caricatures. It is not comic caricature, for there is indeed a true likeness in most portraits. The style is that of Holbein, not of Sir Thomas Lawrence.

The larger Buddhist temples in Corea have each a Portrait Gallery, where, in the place of honour, are generally hung the three portraits of, Chi-kong (指空), the Buddhist Apostle from India; Moohak (無學), Court Chaplain to Kong-min-wang; and Ra-ong (懺翁), Court Chaplain to Yi Tah-Cho. The other portraits are those of the Abbots of the Monastery.

In many a Soh-Won (書院) (or Private School for studying the Classics) is preserved a portrait of the patron. One of the best of these portraits is that of Song Si-yul (宋時烈), who taught in his Soh-won at Yo-Ju (麗州) in A.D. 1680. The painter of this portrait is unknown, but the picture is one of the treasures of Corea.

Many private houses have portraits of their ancestors and from time to time the collector has reasonable opportunity of purchasing a real treasure.

In a book on China, written recently by Emile Hovelaque, and translated into English by Mrs. Lawrence Binyon, there is mentioned, with great appreciation, a famous portrait by the hand of the Crown Prince Asa, or A-Chwa, of Corea. This portrait, now world known, is of the son of the Emperor of Japan and is known as the Sung-Tok-Tah-Cha (崇德太子). The Prince is not alone, but has standing with him his two sons. The painter of the picture is also a Crown Prince of Corea, being the son of the then king of Paik-Chai (百濟), who lived and reigned about A.D. 598.

A-Chwa (阿佐), (or Asa), the artist, went to Japan during the reign of the Emperor Ch'u-Ko-Ch'un Wh'ang (推古天皇) in the Fifth Year of his reign.

The portrait is much praised and is still to be seen in the Temple of Pop-Ryeng-Sa (Japanese, Horyuji) (法隆寺), in Japan. Hovelaque dates the picture about A.D. 621, and says...
The Sung Tok-Tah-Cha, (墨德太子) and Sons, by A-Chwa (阿佐) or Asa
that if it is genuinely by a Corean, it places Corean artists amongst the foremost painters in the Far East.

_Ha-Song_ (河成). A painter at the time of the Phai-Chai (百濟) Dynasty in Corea. Ha-Song went to Japan and became a naturalized Japanese and received a title from the Emperor. In Japan he became a teacher of painting and his works were copied by other artists. He changed his name to that of Pa-Ma-Ka (播磨介).

In a private collection in Tokyo, there is preserved one of Ha-Song's pictures, "The Four Heavenly Kings" (四天王). The date of this picture is uncertain, since Ha-Tong is said to have come from the Kingdom of Paik-Chai (百濟), although the picture itself contains the inscription of one Ha-Song, of the Kingdom of Silla, (新羅), A. D. 834.

Ha-Song excelled as a portrait painter but he was also a painter of landscapes and flowers.

_Yi-Ki_ (李珙). A painter at the time of the Koryo Dynasty of Corea, (高麗), c. A. D. 1150.

_Yi-Ki_ was a portrait painter of merit, and one of his best works was that of the portrait of King Oui-Chong, (敎宗), of Koryo, who reigned about A. D. 1150. This portrait is mentioned in the literature known as Tah-Tong-Oon-Ok (大東御玉).

In the writings of Yi Sang Kuk (李相國) there is an interesting account of a portrait painted by Yi-Ki of his father; and according to Yi Sang Kuk, the picture was one of great beauty. Yi Sang Kuk speaks of a certain Mr. Pak, who was a friend of Yi-Ki, and says that Mr. Pak knew Yi-Ki as the son of the subject of the portrait. He records how Mr. Pak went to the house of Yi-Ki and saw there this portrait painted by Yi-Ki. He was so impressed that he bowed twice before the picture. The gentleman of the portrait "wore a black band around his head, and on his large sleeves were paintings of birds; the dress was that of a sage, and the likeness was certainly that of the father of Yi-Ki."

In the "Collected Works" of Po-Han (補閲集), there is
mentioned a picture, the subject of which was "Asleep after Wine," and we are told also by the same gentleman that Yi-Ki was a portrait painter and that he was a great and heavy wine-bibber.

Yi-Chai-Hyen (李齊賢), better known by his pen-name, Ik-Chai (益齊), was a native of Kyung Ju (慶州), and lived at the time of the Koryo Dynasty, in the latter part of the reign of King Choong-Yul (忠烈王), and at the commencement of the reign of King Choong-Syen (忠宣王). We place him, therefore, about A.D. 1300.

He was a handsome man, of great ability and charm. At one time he was sent as a Minister to Western China and was much praised for his gifts of poetry, penmanship and painting.

Yi-Chai-Hyen's best paintings were those depicting "Court Life." He illustrated "The Tales of the Ancient Queens."

(Incidentally, he was also a fine painter of horses).

Such pictures of his that remain are of doubtful authenticity. A picture in the Museum at Seoul of "Ladies at Court" is a fine specimen of his work, if it is indeed his work.

Yi-Chai-Hyen died at the age of eighty-one, and the last king of the Koryo Dynasty, Kong-Min-Wang, (恭愍王), is said to have sacrificed at his tomb.

Kong-Min-Wang, (恭愍王), (c. A.D. 1358), was the thirty-first and last king of the Koryo Dynasty. As an artist, he was known as Yi Chai (怡齋) and Ik-Tang (益堂). He was by far a better painter than he was a king. His style was that of the Mongol school of China. He painted well in colours and in ink.

One of his most interesting pictures is that of the "A-Pang-Koong" (阿房宮), a famous palace built in China by Chin-Sai-Wang. The original palace was of enormous size and was eventually destroyed by fire, the fire burning for three months before the palace was totally destroyed! It
was said that at least a thousand guests could be entertained on its verandahs.

Kong-Min-Wang painted a picture of this palace, the verandahs peopled with figures so small that they looked like flies, yet when closely examined, each figure was beautifully painted, giving details of costume and features, and all in superb colouring.

A picture of his can be seen in the North Palace Museum at Seoul. It is rather badly mutilated, but nevertheless interesting. It consists of two small pictures mounted on a scroll; one in the shape of a fan, upon which is painted the figure of a lady; the other is a picture of a hunting scene.

Kong-Min-Wang was very fond of painting horses and hunting scenes. In the East Palace Museum of Seoul, there is one of Kong-Min-Wang’s hunting scenes.

Yi-Sang-Chwa (李上佐) (c. 1488) was a painter during the reign of King Song Chong (成宗大王). He possessed two pen-names, In-Chai (仁齋) and Hak-Po, (學圃).

Skilled as a painter from his early youth, he painted both portraits and landscapes. His style was that of the Northern School of China. He was a contemporary of the famous artist Kang-Hoi-Am (姜希顏), about whom we shall hear later.

Yi-Sang-Chwa began life as a servant to a rich man, who brought him to the notice of King Choong-chong (中宗大王). The King became Sang-Chwa's patron and made him a member of the “Society of Corean Artists.” He was privileged to paint the portrait of his patron, King Choong-Chong.

Yi-Sang-Chwa's most interesting work was that of illustrating a Corean copy of a well known Chinese work, “The Yul-Yau,” (烈女傳), “A Book of Virtuous Widows.”

Cha Moo-II, (蔡無逸), (c. A. D. 1507) was a native of Chemulpo; a learned man, artist and musician. He was given official rank at Court by King Choong Chong (中宗大王), whose portrait he afterwards painted, and received a handsome reward for doing the same. Not only was Cha-Moo II a
portrait painter but he was also skilled in painting flowers and insects.

Kim Chin-Kyu (金錫圭) (c. A.D. 1674) lived and painted during the reign of King Sook-Chong (肅宗大王). He was a talented person and painted pictures of charming ladies dressed in gorgeous costumes. He was also fond of painting fairies (神仙). Kim Chin-Kyu was a scholarly person, and painted portraits of famous scholars, and was praised by the literati of Corea.

Yun Too-So (尹斗壽) (c. A.D. 1675), better known by his pen-name of Kong Chai (恭齋) is one of Corea’s greatest painters. He was born in the ninth year of the reign of King Hyen-Chong (顯宗大王) and in the nineteenth year of the reign of King Sook-Chong (肅宗大王), A.D. 1694, he was given an official rank in the Kingdom. Kong-Chai was a man of great learning, as well as being an exquisite painter. His chief subjects were portraits and character sketches. Before painting he always made a careful and exact study of his subject and his pictures show that delicate touch of an accomplished master. Kong-Chai always painted on long strips of silk, or paper, never on screens, although probably his pictures were frequently mounted on screens.

A painter of note, Hong-Took-Koo (洪得龜), on seeing Kong-Chai's pictures, said that “no such painter had been seen since Kong-Min-Wang’s day.”

Corean literature records an interesting story of Yun-Too-So. King Sook-Chong requested Kong-Chai to paint his portrait, but Kong-Chai being a mourner, the King was doubtful whether or no he would come to Court, if he were invited. The King discussed the matter with his Ministers, who said that to paint the King’s portrait was not of state importance and that it would not be wise to command Kong-Chai to come to Court, as the King wished. On hearing this, Kong-Chai was so distressed that he went away to the country, broke
up his brushes, threw away his painting materials, and never painted again.

Kong-Chai's pictures are scarce and cannot be easily purchased. In the Seoul Museum, there is a good picture preserved, by Kong-Chai, that of an old monk of unknown name.

In the Japanese book, "Corean Arts," published in A. D. 1919, there is a reproduction of one of Kong-Chai's pictures—"A Fisherman and a Wood-cutter."

During the Yi Dynasty of Corea, it is said that there were three great painters, Kong-Chai; Hyen-Chai and Kyem-Chai, but the greatest of these is Kong-Chai.

*Cho Yung-Do, (趙榮祐), c. A. D. 1700, better known as Kwan A-Chai, (觀我齋) was a portrait painter who lived in the reign of King Sook-Chong, (肅宗大王), from whom he received a title. He painted the portrait of King Sai-Cho (世祖大王). He is best known as the painter of three delightful pictures in the East Palace Museum. Pictures in black and white of a "man fishing from a boat"; "a sage under a pine tree," and a charming small picture of a "man washing his feet in a stream."

*Kim Hong-Do, (金弘道), better known by his pen-name, Tan-Won (檀園), (c. A. D. 1776), was perhaps the most productive artist of the Yi Dynasty. He is one of the best known, and his works can be fairly easily obtained.

Tan-Won painted during the reign of King Choong-Chong (正宗大王), who reigned from A. D. 1777 till A. D. 1801.

He was the first to attempt portraying the national customs and costumes of Corea, and he was particularly good at character sketches. He was also a good portrait painter, and a landscape painter.

Tan-Won was the master of another great artist, Yi Han Ch'ul (李漢錫).

In the Chang Tok Palace (昌德宮) at Seoul, Kim Hong-Do is said to have painted pictures on the walls which were noted not only for their beauty but for the speed in which
they were painted. The subject was “Spirits of the Sea.” The servants of the Palace prepared “black-ink;” and Tan-Won, taking off his coat and hat, proceeded to paint so quickly that the brush moved like wind and rain. The whole picture was finished in two hours. However, the painting no longer exists, and serves only to illustrate the command he had over the brush.

In the North Palace Museum at Seoul is preserved a very good picture by Kim Hong-Do, “Three Sages Making Medicine.”

In the same museum is a book of pictures illustrating ‘Corean Sports,” by the same artist. Tan-Won was also a painter of animals, birds and flowers, although he excels as a painter of the human figure. The above mentioned book on “Corean Arts,” published in A.D. 1919, reproduces a very good picture of a dog by Kim Hong-Do.

Many of his pictures were used as mounts for screens. One of the best screens by Tan-Won is now in England. The late Arthur Dixon, Esq., F. R. I. B. A., and until his death, Chairman of the Birmingham School of Art, who was the recipient of this screen, said that it was the finest painting he had seen in the Far East and was worthy of a place in the British Museum.

In the East Palace Museum at Seoul there are two good paintings by Kim Hong-Do. A picture in black and white of “magpies in a tree;” and a fine picture of “a boy with a deer.”

Shin-Yun-Pok (申潤福) (c. A.D. 1800), known as Whoi-Won, (蕙園), painted during the reign of King Soon-Cho (純祖大王).

Whoi-Won was an accomplished painter of Corean customs. His best work, and certainly one of the best set of pictures in the whole exhibition, is hung in the East Palace Museum. A set of six small pictures illustrating Corean customs, by Shin-Yun-Pok, makes a visit to the Museum well worth while to see them.
Young Horseman by Yi Han Jul (李漢執)

Korean Women, by Sin Yun Pok (申潤郁)
Chung Mong Ju (鄭夢周) by Yi Han Jul (李漢節)
Yi Han-Jul (李漢錫) (c. A.D. 1800), called Hi Won (希園), was a pupil and worthy disciple of the great Kim Hong-Do. He was a portrait painter; a painter of figures, birds and flowers. In the North Palace Museum is a portrait of Chung Mong-Ju, (鄭夢周), the scholar statesman and martyr of the last reign of the Koryo Dynasty. The original portrait is in the shrine at Song Do and the Museum portrait is a copy of the original by Yi Han-Jul. His works are still obtainable.

A ten leaved screen, with pictures of a royal hunting scene, the figures being in the dress of the Mongols, was purchased in Seoul in 1927 and is now housed in London. The vigorous drawing and mellowed colours make it a comparable companion to that of Kim Hong-Do’s screen mentioned above and also in England.

ANIMALS, BIRDS AND FLOWERS.

Corea has its Louis Wain in the person of Pyen-Sang Pyek (朴尚璧), who because of his charming cat pictures was known as “Pyen Cat” (朴怪樓). Corea has also its Ceci Aldin in the person of Kim Too-Ryang, (金斗樑), although perhaps the latter artist does not give quite the same comic expression to his dogs.

A favourite subject was that of cows, and the pictures of Kim Sik (金僃), illustrating oxen posing in every conceivable fashion, are much admired by Coreans, although to the foreigner a less hippopotamic animal would be more appreciated.

Pictures of the tiger are commonly hung in the gateways of Corean houses and not infrequently one comes across fine drawings of this superb beast. A good specimen, on silk, in which every hair of the tiger is clearly drawn, has been presented to the Museum of St. Augustine’s College, Canterbury, England. The artist is Wh’ang Song Ha (黃成河), c. A.D. 1863. It is the finest specimen that I have seen in Corea. As painters of horses, much is left to be desired. Fine horses were rare in Corea and the Corean mule does not lend itself
to equestrian drawing. However, Kong Min-Wang, (恭愍王), is the painter of a few spirited hunting scenes, and Yi Han Tul (李漢喆), could paint a horse on occasion.

As painters of birds and flowers, the Coreans are in a happier vein. The delightful picture of a hen and chickens by Pyen Sang Pyek (卞昌璧) c. A.D. is only to be compared with the beautiful picture of a white hen with her chickens, to be seen in the Picture Gallery of the Forbidden City Museum at Peking, by the Chinese Emperor, Syen Chong (宣宗), c. A.D. 1428.

Rich in colours are the pictures of flowers, and gay must have been the artists when they painted the Corean flora.

As a painter of birds and flowers, we must place first and foremost the learned Kang Hoi-Am (姜希顏), better known by his pen-name as In-Chai (仁齋), who lived during the reign of King Sai-Chong (世宗大王), c. A.D. 1440.

Kang Hoi-Am was the son of a scholar and artist, Kang Sok-Tok (姜碩德), whose home was at Chin-Ju (金州), in Keung-Sang-Do. Hoi-Am was a scholar, poet, writer and painter. He was a leading man of his time.

King Sai-Chong, wishing to make some new printing type for his Royal Presses, commanded Hoi-Am to write the characters for the type.

As a painter, his favourite subject was insects, birds and flowers; but he also painted figures and not a few landscapes. More frequently he painted with ink, rather than in colours, and his pictures were always lifelike.

His famous book on flowers and horticulture, called the Yang-Wha-Rok (養花錄), is a much prized work and difficult to obtain. (A copy is in the possession of Bishop Trollope at Seoul). In the Seoul Museums he is represented by his landscapes. In the East Palace Museum is a set of three pictures by Hoi-Am -(1) A landscape; (2) A pavilion with a Corean figure; (3) A river scene with a man crossing a bridge.
Hen and Chickens, by Pyen Sang Pyek

Birds by Pyen Sang Pyek
Haw Si, (許氏), c. A.D. 1560, was a young Corean woman, a member of the poor but renowned family of the Haws of Yang-Chun, (陽川), in the Province of Kyeng-Ki-Do, (京畿道). She was born in the reign of King Myeng-Chong, (明宗大王), (c. 1558) and died at the age of twenty-seven in the reign of King Syen-Cho, (宣祖大王), c. A.D. 1567-1608.

At the age of seven, Haw Si, better known by her pen-name as Nan Sol-Hyen, (蘭夾軒), wrote delightful poems, was called a Yau-Shin-Tong, (女神童), i.e., a girl of heavenly gifts. The term Shin-Tong was only used of boys and this title was a special concession to Haw Si. A daughter of a scholar, sister of a famous scholar, she was a remarkable woman for her day. A poetess and painter, Haw Si was especially fond of painting flowers and, being poor, she found little paper to use, so took special pains to collect together any scraps of paper for use as painting material. A story is told of her as the wife of Kim Chong, a poor man without servants. Haw Si had to perform all the menial duties of the house and spent most of her time in the small outside kitchen. Forgetful of her work as family cook, she would spend all her time drawing delightful pictures of flowers.

Haw Mok, (許穀), c. A.D. 1567, the most famous member of the Haw family. He is better known on account of his long eyebrows as Haw Mi-Su, (許眉叟). He was a native of Yang-Chun, mentioned above, and was born in the reign of King Syen-Cho, (宣祖大王), c. A.D. 1567, and he lived to the age of eighty-eight. Mi-Su was one of Corea's greatest scholars, and he was also a painter, although as an artist he is hardly known. Perhaps he is best known as a writer of "Seal Characters." It is recorded that at his birth the character (文), i.e., "letters," was engraved upon his hands. Born of poor parents, it is stated that as a child he was a beggar boy, but that he was patronized by the scholar Yi Won-Ik, (李元翼), who adopted him and afterwards made him his son-in-law. At Sam-Chok, (三陟), in the Province of Kang Won-Do, (江原道), there is a "tablet" upon which
the names of the animals of the sea' were written in 'seal characters' by Haw Mi-Su. The whole writing is a parable by which Haw Mi Su points out the lesson of mutual forbearance. As the fish and creatures of the sea live peaceably together, why is it impossible for mankind to live together peaceably in a much larger sphere on the earth?

There are many charming stories about him, such as his being the Canute of Corea, forbidding the waters to approach his house on the coast; commanding the sea to return!

One can well imagine him as an artist, sketching the fish and sea-fowl of the east coast of Corea.

Kim Hong-Do has painted a delightful portrait of Haw Mok, the long eyebrows being faithfully portrayed.

Sin-Poo-In, (申夫人), c. a. d. 1560, better known as Sa-Im-Tang, (思奐堂), is famous not only as being the mother of, perhaps, the greatest Corean scholar, Yi-Yi, (李毅), or Yi Yul-Kok, (李栗谷), and of his younger brother, Yi-Oo, (李瑁), player of the harp; poet; writer and painter; but as one of Corea's most noted painters.

Sin-Poo-In was a learned woman, well read in the Five Classics. As an artist she is well known as a painter of birds and insects, flowers and grapes. Amongst women of the Yi Dynasty, Sin Poo-In was the greatest artist. Her pictures are highly prized and many are preserved to this day.

In the North Palace Museum at Seoul, there is a charming picture of wild ducks; and in the East Palace Museum there is a picture of 'water-fowl in the reeds,' by this talented lady.

Yi Choong, (李澄), whose pen-name was Haw Chu, (盧舟), was of the house of King In-Cho, (仁祖大王), c. a. d. 1623.

As a painter of animals, he is best known for his pictures of squirrels and rabbits. He was also a landscape painter and a fine picture of his is preserved in the East Palace Museum at Seoul. The scene of this picture is a river, upon the
Wild Ducks by a Stream; by Sin Foo In (申夫人)
Painting of a Dog, Kim Too Ryang (김두령) Writing by King Yong Jong (영종大王)
bank of which stands a pavilion. Below the pavilion Corean
junks are anchored. The colouring is subdued and there is a
delicious mellow atmosphere about the picture.

Kim Sik, commonly called Il-Po, came from a painting family, being the grandson of Kim-Chai, and the brother of Kim Chip, both painters of birds and beasts.

A native of Yun An, Kim Sik did his best work early in the seventeenth century. He painted chiefly pictures of cows; cows sleeping; eating; standing and sitting, and always, cows!

Kim Too-Ryang, c. A. D. 1674, is the possessor of two pen-names, Nam-ni, and Un-Ch'un. A native of Kyeng-Ju, in the Province of Kyeng Sang-Do, Kim Too Ryang painted during the reign of King Sook-Chong. He was given the rank of Royal Artist, or Official Painter, to the Court. He died at the age of sixty-eight.

Kim Too-Ryang’s best picture is that of a dog. The original copy is in the collection of pictures in the possession of the Right Reverend Bishop Trollope. King Yong-Chong so appreciated this picture that he wrote his appreciation in Chinese characters on the picture itself.

Kim Too-Ryang not only painted pictures of animals but also landscapes, and mythical figures and fairies. In the East Palace Museum at Seoul, there is a fine landscape by this artist—a moonlight scene of a mountain cascade with a great pine overhanging the waterfall.

Haw Phil, whose pen-name is Yun-Kaik, was born in the thirty-fifth year of the reign of King Suk-Chong. He was given “Official Rank” in the eleventh year of the reign of King Yong-Chong. We may place him, then, about A. D. 1710. He came of a poor family, but he was known in later life as a great scholar,
especially in historic subjects. He was also an artist. By nature Haw P'hi'l was of a particularly lovable and peaceable disposition. He had but one wife and when she died, he refused to marry again.

As an artist, he is best known as a painter of birds. His most famous work was a picture of a white egret, (白鹭), (the Eastern Egret or Egretta Modesta). He also wrote a poem on his picture, and compared the white feathers of the egret to the white hairs of old age and the sadness of old age.

Pak Yun-Am, who wrote the Yul-Ha-Il-Ki, (熱河日記),—a diary of events in Jehol, Mongolia, during the exile of the Chinese Emperor there about one hundred years ago—makes mention of a picture by Haw P'hi'l. Pak-Yun-Am says that in a “Book of Chinese Painting,” which he saw in Mongolia, there is a picture by Haw P'hi'l of Corea—a picture of a river scene with a boat gliding along.

Pyen Sang-Pyek, (卞相傑), whose pen-name is Wha-Chai, (和齋), was a native of Mi-Ryang, (密陽), in Kyeng-Sang-Do. He was a painter of great merit and was called the "First Painter in the Kingdom," with the Rank of Kuk-Su, (國手). He is mentioned as an artist in the unofficial history of the Yi Dynasty, "The Yul-Yo-Ki-Sul," (燃藜記述).

Pyen was really a portrait painter, and he was continually in request as such, but his chief fame lies in his skill as a painter of cats. He is the Louis Wain of Corea, and because of his pictures of cats, he is known as Pyen-Ko-Yangi, (卞怪驕), or "Pyen Cat."

Several pictures of cats are in the collection of pictures in the possession of Bishop Trollope, and there is also a charming picture of a cat in Fr. Eckardt's "History of Corean Art," by the same artist. In the East Palace Museum there is a splendid picture of a hen with her chickens by this artist.

Cho Hoi-Yong, (趙煥龍), called Oo Pong, (又峯), was born in the twenty-first year of the reign of King Choong Chong, (中宗大王), A. D. 1528.

His ancestors lived at Pyeng Yang, (平壤).
A Yellow Cat, Painting by Pyen Sang Pyek (憲宗)
Cats at Play. Painting by Pyen Sang Pyek (朴尚驄)
Hoi-Yong was especially good as a painter of the plum blossom.

The story is told of a very beautiful screen painted by this artist. The panels were covered with flowers which were so beautiful and life-like that the screen was kept in the garden. One night in a dream a sage appeared to Cho Hoi-Yong, saying that in his own garden he had planted plum trees which were now in bloom, but the flowers had mysteriously disappeared. Seeing this screen, the sage said that the artist had stolen his flowers for his screen, and that he missed his flowers so much and would only be happy if he were allowed to spend four nights sleeping by the screen in the garden.

Nam Kay-Oo, (南啓字), c. A. D. 1800, called Il-Ho, (一濤), lived and painted during the reign of King Soon Cho, (純祖大王). His chief interest was in animals, birds and insects as subjects for his brush.

In the East Palace Museum, there is a beautiful picture of flowers and butterflies by this artist.

LANDSCAPES.

Corea has no Turner, although perhaps in Chung Kyem-Chai, (倉譜齊), she has her Constable, and in Shim Hyen-Chai, (沈玄齊), she has her Corot.

"Hills and water," (山水), are the equivalent of landscape in Corea. The fantastic rocks, the deep waterfall with the overhanging pines, always appealed to the artistic sense of the Corean landscape artist.

Invariably the long paper or silk scroll served as the material for the landscape painter. The rules governing perspective in drawing are the same as those which govern Chinese landscape painting. Height stands for distance, soft clouds take away the hardness of the rocks.

Yet there is no mistaking the Chinese or Japanese landscape for the Corean. The subjects may be the same but the mellow colouring of the Corean landscape marks it definitely as Corean.
For nearly a period of a thousand years, Corea can boast of her landscape painters. However, her golden age was the age of Kyem Chai, (謙齋), towards the end of the seventeenth century. Beginning with the Koryo Dynasty, two names stand out as painters of landscapes, i.e., Yi Yoong, (李敘), and King Myeng-Chong, (明宗王).

Yi Yoong, (李敘), was a native of Chun-Ju, (全州), in Chulla-Do, (全羅道). As a child he was skilled in painting.

In the reign of the Koryo King In Chong, (仁宗仁宗), Yi Yoong was sent with the Ambassador Chu-Mil-Sa, (樞密使), to China, to the Court of the Sung Emperor, and became tutor to the four Ministers of King Hwi Chong, (徽宗皇帝).

Yi Yoong presented to the Emperor a picture of the Yei Song River, (禮成江), of Corea. The Emperor was highly pleased with the picture and said that he had not seen any such painting amongst the pictures of the Koryo painters of Corea.

When Yi Yoong returned to Corea, he brought with him the pictures he had done in China and presented them to the Koryo King, who would not at first believe them to be the work of the giver. On a closer examination of the picture was found the name of the artist, Yi Yoong, inscribed on the back.

In the year A.D. 1147, King Oui Chong, (敘宗), of Koryo, gave the charge of all the pictures of the Kingdom to Yi Yoong.

King Myeng Chong, (明宗王), c. A.D. 1171. The nineteenth King of Koryo. A landscape painter of merit. His most noted work is that of the "Eight Views of China"—the So-Sang-P'hal Keung, (瀟湘八景)

To accompany these pictures, the King ordered his best pen-men and his most noted poets to write of the beauties, and to put into verse the praises, of the "Eight Views of China."
An-Kyen, (安堅), c. A.D. 1418, called Hyen Tong, (玄洞), was said by some to be the chief and foremost painter of all landscape painters through five hundred years. He lived and painted during the reign of King Sai Chong, (世宗大王).

An-Kyen made a special study of the style of ancient painters. His own style resembles that of the well-known painter, Choi Kung, (崔จน), who was a contemporary of his.

An-Kyen's paintings were chiefly landscapes and are much appreciated by Japanese artists. A picture of his is preserved in the East Palace Museum at Seoul—a landscape, painted on paper, in the execution of which the artist used a great deal of gold paint. A copy is reproduced in "Corean Arts" 1919, No. 8.

Cho Song, (趙渾), c. A.D. 1595, was called by his pen-name T'chang Kang, (沱江). He was born in the twenty-eighth year of King Syen-Cho, (宣祖大王), c. 1595. Later in life he was given Official Rank. At the time of the Japanese invasion, he accompanied the King on his flight from Seoul.

Cho Song is best known as a landscape painter, but he was also a painter of birds and of flowers.

In the Prince Yi Museum at Seoul, there is a picture by this artist of a landscape, painted on a background of gold and containing glorious shades of purple and green. We see in the picture also the "White Fowl" of Silla fame—"The Golden Cock of Kirin."

A copy of this picture is given in "Corean Arts," No. 10. However, the date given in that book places Cho Song in the reign of King In-Cho, (仁祖大王), c. A.D. 1629.

Cho Song is said to have been a man of upright life, who preferred the life of poverty to that of riches.

In the North Palace Museum at Seoul there is a picture of a "bird in a tree" by this artist.

In Bishop Trollope's collection there is a picture of "a sage sitting by a waterfall."
Kim Myeng Kuk, (金命固), c. A.D. 1623, whose pen-name is Pong Tam, (蓬潭), painted during the reign of King In Cho, (仁祖大王). A painter of the old style, yet with a marked style of his own. A landscape painter. He is said to have been a great lover of wine and painted best when under the influence of wine.

At one time he accompanied the Corean Ambassador to Japan, and whilst in Japan he surprised and pleased the Japanese by the paintings which he did on the walls of the house in which he stayed.

In the East Palace Museum at Seoul there is a fine picture by Kim Myeng Kuk, of “Three Ancients Playing Chess.”

Chung Kyem, (鄭敟) c. A.D. 1677, better known by his pen-name of Kyem Chai, (譙齋), is one of the greatest painters of the Yi Dynasty of Corea.

There are three well known painters of the Yi Dynasty, viz., Kong Chai, (恭齋); Hyen Chai (玄齋), and Kyem Chai, (譙齋). Kyem Chai’s pictures were much praised and sought after.

He could paint quickly and with great ease. It is reported of him that at one time a man brought him a piece of silk, whereupon Kyem Chai sat down and within a moment painted a very fine picture of the Diamond Mountains on the silk.

He wrote a book on painting called, the “To-Syol-Kyeng-Hai,” (圖說經解).

Kyem Chai is said to have done his best work after the age of eighty-two. He died at the age of ninety-two in the thirty-fifth year of the reign of King Yong-Chong, (英宗大王), c. A.D. 1760.

Of Corea’s scenery he painted all there was to paint, and sent his pictures to China. The Chinese much admired his pictures and said that spirits must have inspired the artist when painting such pictures.

In an ancient Corean work, we are told of a certain man Pak-Koom-Sok, (朴錦石), going in search of a fan upon which Kyem Chai had painted pictures of the Diamond Mountains.
Birds by Chung Kyem Chai (鄭謙海)
Pak was told that it had been sold, and although disappointed he said that he hoped that the fan would be preserved in the East and not sent abroad.

In the Yul-Ha-II-Ki, there is mention of certain of Kyem Chai's pictures seen and preserved in Mongolia, amongst them being "Four Landscapes of the Seasons;" eight other drawings and a picture of a Buddhist Temple.

In the North Palace Museum at Seoul there is a landscape of "Rocks" by Kyem Chai.

In the East Palace Museum, there are two pictures by Kyem Chai; A landscape, and a picture of a sage, Shin-son, walking on the waters—a moonlight picture.

Pictures by Kyem Chai can now be found and are fairly common.

Shim Sa Choong, c. A. D. 1724, better known as Hyen-Chai, is a well known landscape painter. His name is ranked with Kong Chai and Kyem Chai.

Hyen-Chai was a native of Ch'ong Song in Keung Sang Do. He was born in the thirty-fifth year of the reign of King Sook Chong, A. D. 1708, and died at the age of sixty-three.

Hyen Chai knew the art of drawing from childhood, and as a youth he learnt the art of painting from his master, Chung Kyem Chai. A landscape painter, he painted in colours and also in black and white. He made a special study of ancient paintings. Amongst his pictures is a splendid picture of "Kwanon;" and a picture of the "God of War," as revealed to him in a dream. It is said of him that he painted daily for fifty years, and cared nothing for happiness or sorrow, pleasure or pain. He died a poor man and there was no money wherewith to provide him a decent burial. However, his friends came forward and buried him at Pa-Ju, Pun-Sa-Won.

In the Yul-Ha-II-Ki, Pak Yun-Am states that in a certain Mongolian book called the Yul-Sang-Wha-Po, there are preserved pictures of the Diamond
Mountains; eight pictures of birds, insects and flowers, by the artist Hyen-Chai.

In the East Palace Museum at Seoul, there is a picture by Hyen-Chai of "A River Scene at Night." In the North Palace Museum, there are two pictures by this artist.

Choi-Pook, (崔北), c. A.D. 1724, who was known as Chil-Chil, (七七), was a contemporary of Kang Pyo-Am, (姜豹庵), who was a scholar and painter during the reign of King Yong-Chong, (英宗大王).

Choi-Pook was an eccentric person, a man with only one eye, and a great lover of wine. He was a popular character and was especially well known in Pyeng-Yang, (平壤); and at Tong Nay, (東萊), in Kyeng-Sang-Do.

His pictures were much prized, and people were continually bringing him pieces of silk, asking him to paint pictures on the silk. If at the same time they offered him payment for the picture, he would get very angry, tear up the silk and spoil the picture. If large sums were offered, he would laugh and say that the patron had priced the picture before it was painted, and he would return the cash. He was called in turn, "Choi the artist," "Choi the wine-bibber," or "Choi the madman."

A small book of pictures by Choi Pook is in the possession of the writer but they are of no great merit or value.

In the East Palace Museum, there are two pictures by this artist; a "landscape," in black and white; and a "landscape" in colours.

INDIA-INK PAINTING.

Eastern ink sketching is an art possessing an interesting philosophy and unusual fascination of its own.

The Chinese considered it the highest type of painting. The Japanese and Koreans are equally as fascinated with it as the Chinese, but to a large extent it leaves the Westerner cold. It should be carefully borne in mind that in the Far East painting is a branch of hand-writing. Chinese characters
are, as everyone knows, picture words to be written with the brush. Painting, therefore, is an extension of this art. Only a limited class of objects is amenable to ink sketches. The human form cannot easily be portrayed in ink. Landscapes, birds and flowers, and especially orchids and bamboo, are favourite subjects.


Yu Chin Tong, (柳辰仝), c. A.D. 1490, called Chook-Tang, (竹堂), lived and painted during the reign of King Song-Chong, (成宗大王). He held official rank in the Government. A famous archer, he had arms like monkey's arms, of great length. His sketches were chiefly of bamboo.

Yu-Oo, (柳鬱), c. A.D. 1500, was known as Soh Pong, (西峯). He was born in the fourth year of the reign of King Song-Chong, (成宗大王), and died at the age of sixty-five. He was a disciple of Kim Kwang P'hill.

A learned man in astronomy, music and philosophy, he was both a writer and a painter, and his pictures are said to be of great beauty. Forsaking the world, he went to live in the mountains and taking with him his aged mother, he provided every comfort for her with his own hands.

In the reign of the wicked Prince Yun-San, (燕山君), who succeeded King Song-Chong, Yu-Oo was ordered to Court, the Prince needing a David to play to him on the harp to appease his angry and troubled spirit. He played well and gave much pleasure to the King, but on another occasion when summoned again to play, the King forgot that the harpist was the same person who had played and pleased him before. Yu-Oo was so distressed that he destroyed his harp, gave up painting, and forbade at the same time his young relations to have anything to do with music or art.

Yi Chong, (李隆), c. A.D. 1567, was known under his pen-name as Th'an-Eun, (灅遜). At the time of the Hydioshi
Invasion of Corea, Yi-Chong was known as a painter in ink. He fought in the army against Hydioshi and lost his right arm in battle. However, he was equally as skilled in painting with his left hand.

He was of noble birth and was related to King Syen-Chō, (宜祖大王).

In the East Palace Museum, there is a much admired picture of “bamboo” by this artist.

Syen-Chō-Wang, (宣祖大王), c. A. D. 1567, was the fifteenth descendant of the first king of the Yi Dynasty, being the son of the Tok-Hoong-Tah-Won-Kun, (德興大院君). He was adopted as the son of King Myeng Chōng, (明宗大王), and succeeded him as king. Syen-Chō reigned for forty-one years and died at the age of fifty-seven.

He painted in ink and his pictures were much admired. One of his pictures he presented to the famous monk, Soh-San-Tah-Sa, (西山禪師), who wrote an inscription for the same.

Aw-Mong-Ryong, (魚夢龍), c. A. D. 1567, took as his pen-name Sol-Kok, (雪谷), was known as an artist of the reign of King Syen Cho, (宣祖大王). A painter in ink, he was especially fond of drawing the plum blossom. In the Yul-Yo-Ki-Sul, (燃柴記述), it is stated that Aw-Mong-Ryong was considered the best and foremost painter of the plum blossom, (柳花).

At the time of the Mongol Invasion, a general from China, (楊鎬), saw Aw-Mong-Ryong’s pictures and much admired them, although he was surprised that the blossom looked rather stiff and were not drooping as they should have appeared.

In the East Palace Museum at Seoul, there is a picture in ink of the well known “May Wha,” (梅花), or plum blossom.
Mention must be made of a beautiful picture painted in China but often copied in Corea, the subject of which is "A refined gathering in the West Garden," (西園雅集圖). The original artist was the famous Chinese artist, Li Lung Mien (李龍眠), who flourished about A.D. 1070. The picture portrayed many famous Sung Scholars of China, all gathered together for a Symposium in the West Garden. Panegyrics on this work were written in China by Yang-Yu in 1400, and by Shih Chang about 1550.

The subject of this picture was often taken and copied by Corean artists, and frequently used as a suitable subject for screens. A beautiful screen depicting "A refined gathering in the West Garden" is in a private collection at Beccles, Suffolk, England.

The original picture as painted in China was not infrequently referred to in Corean Literature. In a footnote to a sketch of a picture by a famous Corean scholar and artist, Cho Yong-oo (趙榮佑), better known by his pen-name Kwan-a-tjai (觀我儂), written in A.D. 1746 by Yi In-Sang (李麟祥) who himself was an artist, there is mentioned this Chinese picture of "A refined gathering in the West Garden." Yi In-Sang records that on a visit to Cho Kwan-a-tjai, in 1746, he had been much struck by a Chinese picture mentioned above; and seeing in the picture the portraits of many famous Chinese scholars, lamented the absence of such great men in his own day; whereupon Mr. Cho recalled to his memory a certain day in 1709 when he was visiting the scholar Yi Chi-Chon (李芝村), at his country seat in a village near Yang-Ju; and how, whilst Yi Chi-Chon was sitting in his pavilion entertaining several well known scholars, other and more certain scholars assembled, including Kim Mong-Oa (金夢窩) who arrived riding upon a cow drawn by his servant. As they sat in the pavilion conversing and amusing themselves, Mong-Oa wrote a little prose poem on the subject of the meeting.

Sometime afterwards the poem was shown to Mr. Cho the artist, who to commemorate the event painted a picture of the gathering. He paid no great heed to it at the time, but
in after years realising the unique character of the meeting he recovered his rough sketch of the picture from a bundle of old papers, and it was this he showed to Yi In Sang. Surely this gathering of famous scholars in a garden near Yang-Ju was a more elegant concourse than that which depicts the famous Sung Scholars displaying their powers in the Western Garden in China! So thought Mr. Yi In-Sang.

Thirty years had passed since Mr. Yi had borrowed Mr. Cho’s sketch and Mr. Yi expresses his sadness when he sees the pavilion in ruins, and feels certain in his bones that no such gathering of scholars and statesmen can again take place in such a hallowed spot.
"A Refined Gathering in the West Garden."