

CELEBRITIES IN KOREAN HISTORY (1)



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Introduction

The Korean nation with Tangun as its ancestral father established Joseon, the first state in the Orient, over 5 000 years ago, and since then has steadily developed a brilliant culture. The long history of the country has records on people who fought against foreign aggressors, and those who helped develop the science and culture of mankind through their intelligent and creative engagement in research and literary and artistic activities. This book contains stories of some people widely known among the Korean people.

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Tangun, Founding Father of Korean Nation

Tangun founded Joson (early 3 000 BC–108 BC), the first class state in the Korean history, and opened up the era of civilization in the country.

The data about the social and political environments when Tangun was born, the course of his growth and the establishment of the state are written in the archives. Long before the appearance of King Tangun, several tribes formed a single community in Pyongyang and its neighbourhood. The head of the tribe that dominated the community became the chief of the community. Hwanung who was the last chief of the community married a daughter of the head of another tribe and Tangun was born between them.

In the period of his growth the confrontation between tribes and between classes became intensified with a widening gulf between the rich privileged classes who became wealthy by taking possession of the agricultural surpluses from increased agricultural production and profiting by wars of conquest and the poor commoners of the community and with the degradation of war prisoners to slaves. King Tangun spent his childhood training himself in military acts like archery, spearmanship and fencing and tried his best to know the laws of nature and society.

After he became the chief of the community in succession to his father, he reorganized the primitive political system into a more powerful authoritative structure. He reformed the organs in charge of farming, medical treatment, punishment, and virtue and vice, and appointed officials of departments responsible for the execution of the king's orders, forest and river conservation, military affairs, handicraft and local administration. He also appointed the highest executive who exercises control over all of these officials. He founded a standing army, reorganized the council and amended the existing rules of "punishment." He also established a tax col-

lection system. In this way, King Tangun laid the foundations for a state and founded a country in the early 30th century BC with Pyongyang as its capital, and named it Joson. He encouraged the people to engage in occupations like farming, sericulture, hand weaving and animal husbandry and lead a cultured life. He readjusted the state ruling system of control over society, the economy and culture and expanded the territory by merging neighbouring tribes.

King Tangun was born in Pyongyang and was buried there. He had four sons Puru, Puso, Puu and Puyo. The eldest son Puru succeeded to his father and developed the country, and the other sons, too, worked for the consolidation of the state founded by their father. The Korean people, who lived as a homogeneous nation after national foundation by King Tangun, revered him as the progenitor of the nation and organized various customs associated with him. For a long time King Tangun had remained a myth and a legend until 1993 when it was scientifically proved that he was a man who existed in reality with the discovery of his grave in Kangdong town, Kangdong County, Pyongyang. The age of his bones was assessed at 5011 (± 267) years (as of 1993).

The Tangun Mausoleum was splendidly built on a hillock under Mt. Taebak in October 1994.

Ryo Ok and *Konghuin*

Ryo Ok was a poetess and musician of Ancient Joson. *Konghuin*, one of her songs, is regarded as typical of ancient songs in the history of Korean literature.

It is said that she wrote the song on the basis of a story her husband told her.

One early morning her husband Kwak Ri Jago, a boatman, was taking people across a river in his boat. Then an old man with his grey hair undone made an abrupt appearance, and jumped into the river to cross it like a mad man. His wife, running after him, tried to dissuade him from going into the water flowing in rapids, but the old man refused to listen to her only to sink to death. His wife also threw herself into the river to drown.

Back home Kwak told his wife about the miserable fate of the old couple. Overcome with sorrow, Ryo took the *konghu* (a kind of stringed musical instrument) in her hand, composed and sang a song reflecting her grief.

That was *Konghuin*. It is said that anyone could not help but shed tears to hear the song.

Result of Flexible Diplomacy

As soon as he ascended the throne in the early fourth century BC, the king of a neighbouring country of Ancient Joseon began to develop a wild dream of becoming the sovereign of a big power by occupying Ancient Joseon. After making preparations for ten years he, in 323 BC, amassed dozens of thousands of troops including thousands of cavalymen and hundreds of combat carriages along the border with Ancient Joseon in order to launch aggression.

At the moment he was told that an envoy came to see him from Ancient Joseon. Questioning himself what kind of mission the envoy would be undertaking for his country which would soon be exposed to violent attack, the king received him.

The envoy made a formal salute, saying, "It is a great honour for me, *Taebru* Rye, to offer my best wishes to Your Majesty as envoy of our Great King."

One of the subjects present on the occasion told the king in a humble voice, "*Taebru* is a high position next to the minister in their country's government, Your Majesty."

"For what did your king send you to me?" the king asked almost shoutingly to dampen the spirit of the envoy.

Nevertheless, there was no sign of fear in Rye's face. Such a bluff was the last thing to work on the spirit of Rye who had stood firm and straight even when he had passed by the huge legion of the enemy carriages and troops in the border area and when he had walked into the capital that was filled with a forest of spears and swords.

"I would like to convey the message of our Great King," the envoy said. "He demands that your country stop the wrong attempt of aggression

against our country.”

Earlier, when he had heard the secret report that the foreign invaders were swarming to the border, the king of Ancient Joseon had been terribly angry. He had cried, “I can’t stand it when the rats dare to attack my great country.” Then, he had issued a general mobilization order and a royal decree that all warriors smash the enemy with their iron instruments ruthlessly.

Yet *Taebu* Rye had been of the opinion that since war was always a dangerous thing to deal with and inevitably caused damage to the people in general it would be advantageous to avoid it by persuading the enemy to recede of their own accord. Counting on his counsel, the king had sent Rye to the enemy country.

Casting a ridiculous glance at the arrogant king of the enemy country, Rye began to talk about the three reasons for his country to give up its intention to invade Ancient Joseon:

First, an old saying goes that he that slights his enemy dies by his hand. This demands that you see even a small opponent as big. Nevertheless, when you have a small country, you are going to attack Ancient Joseon which is a big power. This is as reckless as trying to break the rock with an egg. My country has a thousand miles of boundary and hundreds of thousands of troops deployed along the border. The number of your troops is too small to deal with our forces.

Secondly, your country is in an unfavourable situation because of public troubles. What would you do if a neighbour pounces upon you when you have sent all your forces to the far east? You know, my country has long exchanged envoys with the country while promoting active trade and maintaining peaceful relations. Hundreds of years ago the country’s chancellor proposed to buy our country’s fur-lined clothes and leopard furs even at the cost of gold. We were also glad to receive such a suggestion for good

neighbourliness, and we have maintained the exchange of envoys for hundreds of years whenever opportunities presented themselves. Probably, you have a good idea of the policy of befriending distant states and of antagonizing neighbours. If you intrude into my country, that country will see it as a good chance to attack you with large forces. Then, where would you turn?

Thirdly, my king is worried about the sufferings your people are likely to undergo in the coming war and the slavery your country may be subjected to after your defeat in the war. He is a wise and kind-hearted man inheriting the long-standing bloodline of the Tangun dynasty. He takes pity on your people as well as his own. You had better stop preparing invasion right away.

Hearing Rye dwelling on the internal situation of his country—like the palm of his own hand—the bellicose king found himself ready to agree to him inwardly. It was what he himself was worried about. He felt as if all his strength were ebbing at once. Is it still premature? Are we really still weak? He asked himself remorsefully.

Days later the king bid farewell to the envoy of Ancient Joson along with a large amount of gifts, when he promised to withdraw all his forces from the border and maintain friendly relationship.

In this way Rye thwarted the imminent intrusion of the foreign country by dint of flexible diplomacy and demonstrated the prestige of his country.

Distinguished General Songgi

The country's destiny was in life-and-death crisis due to invasion by outside forces in both 109 BC and 108 BC. At that time Songgi scared the aggressors out of wits by cleverly organizing and leading the people's resistance against them.

A fierce battle to defend the fortress lasted for months. One day King Ugo of the country called in senior statesmen and asked for their opinions about how to break through the war situation. But nobody answered readily.

Then Songgi, who had been lying prostrate before the king, broke the silence, saying, "I'm not sure about its possibility, but how about trying to drive a wedge between the enemies so as to make them retreat of their own accord?"

"How?" the king asked forthwith with a smile.

Songgi said, "The enemy general in charge of the soldiers surrounding the northwest side was originally an assistant of his king. He has become arrogant and impudent as he won the particular confidence of his king in the war, and the soldiers have turned outrageous while winning several battles. We should check them stoutly. But the other general in charge of the soldiers surrounding the south side lost thousands of them in the first battle. And his staff had difficulty crossing the sea and lost heart, so they insisted on concluding peace with us without challenging us to a fight. But he is so ambitious that he would be sad when he was rated less than the general in the northwest in achievement. We can make them fight each other and retreat, when we make good use of their weak points."

That night the king held a serious discussion only with Songgi on how to negotiate for "peace" with the general in the south. The next day he dispatched an envoy to the enemy general for "peace" negotiation. Though the

envoy met the general several times he did not give a clear answer. With an ambition to take all the credit for making Ancient Joseon “surrender” to himself, the general clung to the protracted “peace” negotiation while neglecting a joint operation with the general in the northwest.

Meanwhile the general in the northwest was angry, for the general in the south did not take part in the joint operation. So he dispatched an envoy to Ancient Joseon to impose on its “surrender.” However, the country declared with assurance that it would not surrender but fight if the enemy wanted it. This made the enemy general angrier. He wanted to attack the fortress at once, but it was impossible to win the battle only with his soldiers. At a loss to know what to do, he never came out of his camp. Thus, the enemy’s joint operation was frustrated, and they were unable to attack the country for more than half a year.

The enemy king dispatched an inspector to investigate the situation. The inspector began to find out faults of the two generals. At the time the general in the northwest said, “I asked the general in the south several times to launch a joint operation with us. But he did not appear punctual despite he agreed with me.” Then the inspector ordered the arrest of the general in the south and the putting of his soldiers under the control of the other general. The general in the south denied his fault. But the inspector and his staff treated him like a dog. In his sad circumstances as a prisoner waiting to be punished with death, the general secretly wrote a letter of complaint to the king. The king executed the inspector thinking that the latter dealt with the matter wrongly.

Songgi thus made a great contribution to saving the country from the crisis.

Founder of Koguryo

Ko Jumong is known as the founder king of Koguryo (277 BC–AD 668), the first feudal state of Korea. It is said that he was born a conspicuous and singular figure. At the age of seven, he made a bow and arrows by himself and never missed the targets, even tiny insects you could hardly see. He was named Jumong because they usually called a marvellous archer *jumong* in Korean.

Originally, he lived in the royal palace of Puyo (mid-15th century BC–219 BC). Gradually the prince and bureaucrats were so jealous of his outstanding appearance and talents that they trapped him to reduce him to be a horse-keeper in the royal palace. In the course of contacting the wretched people, he understood the social contradiction to some extent and was determined to establish more reasonable social order.

Subjected to persecution and finally falling into danger of assassination, he escaped from Puyo and went south to Kuryo (mid-15th century BC–277 BC), one of the ancient countries of Korea, to carry out his ambition. On his way to the south with friends, some more people joined his ranks.

He settled down in a northern part of Kuryo and laid his politico-military foundation under the patronage of the local squire. He won the hearts of the local people by defeating a neighbouring tribe who had been harassing the locality, and thus grasped the local power. Attracted by Jumong's fame, the king of Kuryo who was apprehensive of his country's fate in the then complicated situation decided to cast his lot to him and made Jumong his son-in-law. Some time later the king died leaving no son behind, and Jumong became the new king.

In the throne he began to realize his ambition. With the intention to develop Kuryo, a slave-owning state, into a powerful feudal state, he changed the name of the country into Koguryo by adding “ko”—it means *great* in

English—to the original name Kuryo. He remodelled the system and order of the country as required by the feudal society in collaboration with the newly emerging forces, and fixed his surname as “ko” like the name of the new country.

Later, Koguryo merged with neighbouring minor countries of the homogeneous nation and emerged as a power in the East.

Loyal Commander Pu Punno

Pu Punno was a military commander of the Koguryo dynasty. Well versed in military arts, he played a great role in expanding the territory of the country. Koguryo faced a great difficulty some time after its foundation. The Xianbei tribe inhabiting the area north of Koguryo grew stronger rapidly and threatened the newly emerging Koguryo. As they invaded its territory often and committed outrages, capturing, plundering and killing its inhabitants, Koguryo’s court ministers debated how to defend the country.

“Who is fit for the task of straightening up the situation?” asked the king.

“It would be hard to fight the invaders with force, but it’s easy to subdue them with wits,” answered Pu Punno.

“If you have a good idea, tell it to us,” said the pleased king.

“I beg you to send people into the enemy’s land to spread a false rumour that our country has a small territory and a weak military force that is afraid of fighting. Then they will make little of us and neglect the defence of their castle. Taking advantage of this opportunity, I’ll lead elite troops close to their citadel by a shortcut and lie there waiting and watching. If Your Majesty avail yourself of this chance and go round to the south of

the enemy's land with some forces, they will surely come in chase of you leaving their castle empty. At this juncture, I'll rush into the empty castle while you launch a counterattack with brave horsemen, so that we'll win without fail." Struck with admiration at the ruse of Pu, the king said, slapping his knee, "I'm sure we'll win if I follow you, a veteran commandant."

Finally Koguryo started action. To begin with, Koguryo sent its agents into the enemy's land across the border and spread a false rumour when Pu and his swift and brave soldiers set off on the assault covertly. Everything went well according to his plan. The Xianbei people were completely indifferent to Koguryo while Pu's elite corps were lying in ambush on the north of the Xianbei castle, waiting for the time. When the king of Koguryo attacked the castle with weak troops in the van, Xianbei forces dashed out of the castle as Pu had foreseen.

"Now is the time. Rush into the castle," Pu ordered his men. The castle was taken at a breath. On the other hand, the Xianbei soldiers who were chasing Koguryo troops realized that they were caught in a trap and tried to turn back, but it was too late. The Xianbei tribesmen were defeated miserably and driven close to their end by pincer movement of Koguryo king's counterattack and Pu's resistance. They surrendered and became a tributary to Koguryo. The king praised Pu's exploits and granted the new land to him as his fief, but he declined it. So, he was awarded 18 kilogrammes of gold and a good horse instead.

Pu's activities accelerated the process of merger of small countries into Koguryo.

When the tomb of King Tongmyong was moved to Pyongyang, his grave was brought to a spot beside the tomb. One of the stone statues of military officers in front of the royal tomb is his image.

Myongnimdabbu, a Hundred-year-old Veteran Commander

Myongnimdabbu (67–179) was a minister of Koguryo, who distinguished himself in the fights against the foreign invaders. In 166 he became the prime minister of Koguryo and held the prerogative of supreme command over all armed forces.

In the fight against the invading enemy troops in 172, he fully demonstrated his mettle and spirit as a military man. In November 172 large enemy forces intruded into Koguryo. The king consulted the ministers for measures to deliver the country out of the crisis. Looking out over the vassals, the king asked, “Large enemy forces are invading our country and which do you think will be better, assuming the offensive or the defensive?” Many of his ministers were whispering and nodding in consultation among themselves.

Now a minister rose and gave his opinion, “Your Majesty, I think the enemy is making little of us relying on their large numbers. So I suggest meeting and driving them back. If we avoid fighting, the enemy will regard us as cowards and frequently make inroads into our country in the future. In addition, we have the advantage of steep mountains and narrow paths, so ten thousand enemy troops won’t be able to get over our barrier guarded by just one man. So I think it the best policy to check them by sending out our troops.” To his words the king responded with a dry cough. The other ministers guessed that his opinion failed to gain the favour of the king.

At this moment, Myongnimdabbu opened his mouth. He said in a low but forceful voice, “Your Majesty, I consider it inadvisable to go out and engage the enemy head on.” “Why?” the king asked in a consenting tone. Myongnimdabbu answered, “The enemy’s land is vast and it has a large population. They are coming a long way in an assault on us with a huge

force. So there's no breaking the brunt of their attack. It is often the case in war that the superior force attacks and the inferior one defends."

With this, he explained his plan. The enemy was invading Koguryo with the design of all-out surprise attack. As the enemy had many experiences in winning by surprise attack they thought it was more advantageous to capture and subdue the king of Koguryo with a vast territory to make the other walled cities, fortresses and feudal states surrender for themselves.

In addition, they calculated that the problem of provisions for their army would be easily solved because now, just after the harvest time, the fields would be studded all over with stacks of grain crops. Therefore, it was as good as the enemy had left their fate to the strategy of surprise attack, and this meant that Koguryo's key to victory lay in frustrating this strategy of the enemy. Now the best course was to employ the empty-earth and holding-out-the-fortresses tactics, surrounding them with deep moats, building strong defences and leaving not a grain of cereals in the fields, making the hungry and tired enemy troops retreat helplessly. Then, large armed forces would be sent out to chase and smash the enemy. The king and all the ministers gave their approval to this plan of Myongnimdabbu.

Immediately the king took necessary measures and ordered many army units to assault the enemy's logistic units and cut off their supply line. As a result, the commanders and soldiers of the enemy who had intruded deep into Koguryo had no other choice but to retreat, hungry and frozen with cold. As planned, Myongnimdabbu started in hot chase of the routed enemy. It was important in this battle to wipe out the enemy to the last man to cut down their strength never to try to make a comeback. He formed a pursuit unit with thousands of elite cavalymen and led the van of the battle to chase the running enemy, ordering his soldiers never to let the invaders escape alive and to show the mettle of the Koguryo people.

At the time, he was aged 106. About this a history book says that the

enemy forces suffered a crushing defeat, so that not even one horse went back home. The empty-earth and holding-out-the-fortresses tactics employed by Myongnimdabbu in this battle in combination with the exterminatory war method were widely used later by many famous patriotic army commanders of Korea in the battles to defend their country against foreign invaders.

King Kwanggaetho and Monument to Mausoleum of King Kwanggaetho

King Kwanggaetho is the 17th-generation descendant of King Tongmyong, founder of Koguryo. His name was Tamdok, and he reigned for 22 years from 391 to 412. He ascended the throne in 391 and actively pushed ahead with the policy of southward advance that had been pursued by Koguryo.

In 391, in order to check the invasion by Japan that was in league with Paekje and Kaya, Kwanggaetho attacked and defeated Paekje by sea. From 392 to 395 he waged several battles and occupied over ten fortresses of Paekje, including Sokhyon Fortress, the country's northern bulwark, and Kwanmi Fortress.

In 396 he attacked Paekje by dint of land and sea forces, accepting its king's surrender. And he turned Silla into his country's inferior ally in 392. In 400, at the request of Silla, he dispatched infantry and cavalry forces to assault troops of Paekje and Kaya and their subordinate ally Japan, dealing a severe blow to the states.

In 404 he won a great victory by annihilating innumerable Japanese troops, and in 407 defeated Paekje once again when it revolted. From 391 to 395 he punished and subdued Piryo tribe of the Khitai who had been

menacing the northwest border of Koguryo, and attacked Yan dynasty (Later Yan), which had invaded the country several times, to frustrate its attempt of aggression. In 407 he improved relations with north Yan.

In 410 he attacked east Puyo northeast of his country, occupying and subjugating 64 fortresses and 1 400 villages.

As a result, Koguryo, during the period of his reign, became the strongest country in the Orient.

As to domestic affairs, he vigorously pushed ahead with the construction of the Walled City of Pyongyang, including the building of nine temples in the city in 393.

His personal history and achievements are inscribed in detail on the Monument to the Mausoleum of King Kwanggaetho in Jian, Jilin Province, China.

The epitaph on the monument is divided mainly into three paragraphs.

The first paragraph, as preface, describes how King Tongmyong founded Koguryo, succession of the following kings to the throne, a general review of King Kwanggaetho's feats and why the mausoleum and the monument were erected.

The second describes King Kwanggaetho's feats by year and event. The description includes the fact that the king punished Piryo tribe, Siksinsin tribe and east Puyo on the north, demonstrating the prestige of the country and expanding its territory, and the fact that on the south, he dealt a decisive blow to Paekje, Kaya and Japan, occupying many of Paekje's fortresses, and helped and put Silla under its stronger control, demonstrating the might of his country and expanding its territory.

The third describes the formation of a grave keepers' group to manage and protect the mausoleum and the provisions of an act to permanently maintain the group.

The epitaph contains details of many facts never found in historical

records at home and abroad. Thus it serves as indispensable fundamental data for having a correct understanding of and systematizing the history of Koguryo and that of the Orient.

The epitaph consists of excellent compositions engraved on the basis of outstanding calligraphy, and the monument is a magnificent natural rock trimmed enough to be inscribed with characters. It shows the extent to which Koguryo people's aesthetic taste developed.

As one of the oldest inscribed monuments in Korea, the monument is regarded as the nation's precious cultural heritage for its valuable historical data with rich content, its imposing appearance and the liberal style of the characters.

By Means of a Poem

In 612 the country was invaded by a foreign aggression force both on land and sea. Refusing to learn lessons from their defeat in the earlier aggression war against Koguryo in 598, the enemy mobilized a total of three million troops consisting of 1 133 800-strong combat force and their two-fold-stronger logistics force, and launched the invasion of Koguryo in January. They intended to complete the war speedily by making the most of their numerical superiority.

Ulji Mundok, who was the general commander of the Koguryo army, foresaw the tactics of the enemy. He made sure that the main defence line was built up. Then, by smart command of the warfare, he foiled the enemy offensive giving them a colossal loss.

Frustrated at their failure to conquer Koguryo by a surprise offensive and at the dragging on of the war, the enemy formed a detachment of 305 000 troops led by several commanders and thrust them deep into the

inside of Koguryo. They planned to make their naval force join the land force to attack the North Pyongyang Fort of Koguryo from the sea and the land. The head of the enemy naval unit, however, launched the attack separately, carried away by his fever for fame, only to lose more than 40 000 troops and take a flight.

Having foiled the enemy's attempt to take the North Pyongyang Fort by the advance of both the land and naval force, Ulji Mundok proposed negotiation to the enemy head to have the inside knowledge of the enemy's situation. Having negotiation in the enemy camp, he found out the enemy's weak points and worked out an operations plan to employ the tactics of clean field and decoy and destroy the enemy's scheme of aggression. Caught in the smart and thoroughgoing plot, the enemy force recklessly advanced as far as 12 kilometres up to the North Pyongyang Fort, which was the second capital of Koguryo where the general command was based. There, however, they were confronted with strong defence positions of Koguryo. Already exhausted from the long march and battles, they now had little things to eat, and what further disheartened them was that their naval force had been vanquished to the smithereens. When they were in a cramped condition, Ulji Mundok wrote a satirical poem and sent it to the enemy commander.

Reading the poem the enemy commander knew they were caught in the tactics of Koguryo. Learning that they lost the initiative in the war already, they began to take flight in a hurry in terror. When they were halfway in the Salsu (river) to cross it, they suffered a heavy blow from the Koguryo force in ambush in the riverside. The Koguryo soldiers beat drums and gongs and made great shouts while firing a volley of arrows. Terrified and dispirited, the enemy troops fell to death in hordes, some hit by the arrows, some pierced by spears, some buried under the bodies of the dead, and some drowned.

Encouraged by Ulji's exquisite and courageous strategy and tactics, the patriotic soldiers and people mowed down almost all the enemy force. It was really a great victory, considering the fact that only 2 700 out of the 305 000 enemy troops reached the vicinity of the Ryodong Fort after fleeing 160 km away.

Historians call the victorious battle of Koguryo "Salsu Taechop" or "The Sweeping Victory at Salsu."

Having suffered a colossal defeat in the battle, the enemy force began to retreat en masse the following day.

"The Sweeping Victory at Salsu" has been handed down generation after generation as a great battle demonstrating the burning patriotism of the Koguryo soldiers and civilians and the intelligence and wisdom of Ulji Mundok, along with his poem which reads:

*Thy divine tactics have got through astronomy
Thy mystery tactics have mastered geography.
Thou have already performed great feats in battles
So how about return home with satisfaction?*

Tam Jing's Patriotism

Tam Jing (579–631) was a famous painter of Koguryo. He taught the Japanese how to paint and how to make paper, Indian ink and water mills by building on the advanced technology and culture of Koguryo. Tam Jing's activities in Japan are recorded in the *Chronicles of Japan* and the *Records of the Horyuji Temple*.

It is known to the public that mural pictures of the Golden Pavilion of the Horyuji Temple of Japan were painted by him when he was in Japan on its invitation in 610. The murals on the four large walls and the eight small walls, pertaining to the doctrines of Buddhism, show a high artistic level—exquisite composition, delicate depiction and vivid colouring. In particular, the paintings of the Pure Land of Amitabha and the Goddess of Mercy are masterpieces. The Goddess of Mercy is portrayed beautifully and elegantly with tender and simple depiction. Her good and balanced figure, the thin-creased costume covering her body and the vivid depiction of her hand holding *youiju* (magic stone) lightly evoked great admiration. And the lifelike depiction of her bright face with lips lightly closed and downcast eyes show her beauty wonderfully. The painting also shows a pair of fairies with bead-decorated clothes on flying in the sky with a tray in one hand.

Following is a story of what happened when Tam Jing painted the murals. Tam Jing was once invited to visit Japan. There he propagated the method of painting pictures and making dyestuff. One day monks of the Horyuji Temple asked him to paint murals on the walls of the Golden Pavilion of the temple which was newly built. Tam Jing accepted the request. He went to the temple and made a preparation. A few months passed but he didn't start his work, for he heard that millions of foreign aggressors were making inroads into Koguryo. *Can my country repulse the enemy? If*

not, my fellow countrymen would fall into misery, he thought. Obsessed with the worry, he couldn't make good pigments or muster any strength to hold the brush.

When he spent several months in agony, monks of the temple started to doubt him. *Is he really a famous painter of Koguryo? He seems to be an idler pretending himself as a painter*, the monks told themselves, without any knowledge of his worry. Tam Jing heard such criticisms but still he couldn't paint murals. He thought that if he painted murals under coercion, they couldn't be wonderful works, and that even if he completed them, nobody would see and value the murals if they knew they had been created by a member of the ruined nation. One day the chief priest of the temple called on him and said, "I've brought you good news. General Ulji Mundok of your country has defeated the aggressors."

"Is it true?" Tam Jing asked, springing up from his bed in which he had been lying listlessly.

Confirming that it was true, he was full of joy. The next day he washed his body clean in the clear mountain water. Then he started painting. Rejoiced at the victory of Koguryo he, afire with enthusiasm, engaged himself in painting, his arm dancing over the wall. Those wonderful murals came into being in this way. As the story of the completion spread, a large number of monks and Japanese people came to the temple to see murals, and they were all struck with admiration. They said in unison, "Such mural paintings cannot be found anywhere else in the world. Tam Jing's skills are very marvellous." Tam Jing told them, "The success of these murals is not attributable to my brushwork. You'd better know they are permeated with the soul of Koguryo people who are indomitable, resourceful and brave."

Yongae Somun

The chronicles of Koguryo record many great military commanders. Among them was Yongae Somun who displayed peerless valour in battles against the foreign invaders in the mid-7th century. Brave and good at martial arts from his childhood, he was sturdy and dignified.

When the country was threatened openly with foreign invasion, some feudal rulers were frightened and cowardly took to the path of surrender. By carrying out a coup Yongae got rid of the king and bureaucrats who were pursuing capitulation. Then he put a new king on the throne and took the highest bureaucratic position. Now he provided against the enemy's invasion by building up the national power—storing up food, reinforcing armament and repairing and strengthening all the walled cities and fortresses.

In 645 when the foreign aggressors invaded Koguryo with hundreds of thousands strong army and naval forces, he mobilized all the Koguryo people and army troops to the struggle to defend the country. Under his command, the Koguryo army and people fought fierce battles at many walled cities and fortresses in the Ryodong region including Kaemo, Pisa and Ryodong cities. For 60 days the enemy tried frantically to take the Ansi Walled City by banking up earth against the walls to cross them, but in vain. In this battle, the enemy suffered heavy casualties and beat a hasty retreat giving up the siege. In 647, 648 and many other times when the alien foes made inroads, Yongae led the Koguryo army and people to victory, demonstrating his spirit and resources as commander. The aggressors had been struck out of their wits so dreadfully by the renowned commander of Koguryo that even a crying child would stop crying when he heard “Yongae Somun is coming.”

So, Yongae Somun became noted in history for the feats he performed

in building up the national power and firmly defending the country against the invading enemy by arousing the entire army and people.

Adept Commander Yang Man Chun

Yang Man Chun was an illustrious military commander of Koguryo who commanded the battle to defend the walled city of Ansi against foreign invaders. In early April of 645 the foreign aggressors crossed the river Liaohe (Ryosu) into Koguryo with hundreds of thousands of troops. Relying on numbers, the enemy forces made a surprise attack, capturing the major outpost fortresses like Kaemo, Pisa, Paegam and Ryodong one after another. On June 20 they came down upon Ansi, an important strategic point next to Ryodong on the outlying defence line along the river Liaohe. The invaders made a desperate attempt to take the walled city by all means.

The army and people in the walled city fell into the enemy's siege. But they fought bravely under the command of Yang Man Chun who was in charge of the defence of the city. Yang demonstrated unyielding fortitude and courage and skilfully mobilized the troops and people to counterattack the invaders. When the enemy made a breach in the walls, they immediately repaired it, and made night assaults on the enemy in succession, making the invaders restless with fear. And when the aggressors built earth banks higher than the walls outside to dive into the city over the walls, he frustrated them through most unexpected tricks. In the end, the Koguryo army took the earth banks, and mowed down the foreign intruders. In the 88 days of fierce battle, Yang dealt a heavy blow to the enemy, routing them to beat a hasty retreat.

Ul Tu Ji's Wisdom

In the early first century Koguryo faced a grave crisis. In the summer of 28, foreign aggressors came in great force to conquer it. The king summoned his chief vassals and consulted with them about how to defend the country against the invaders. Right Minister Song Ok Gu offered his opinion that the large troops of the enemy could be routed if the Koguryo forces, though small in number, took the vantage grounds of the steep mountains and made surprise attacks on the intruders. The king asked him to explain it in concrete terms. The Right Minister remained silent, merely glancing round at other ministers as if he wanted their help. But they kept silent, drooping their heads; it seemed that they, too, had no plan worthy of mention.

Displeased at this, the king rose from his seat and moved right and left, folding his hands behind his back. At this moment, Left Minister Ul Tu Ji moved a step forward and presented his opinion to the king, "The numerically superior enemy should be defeated not by force, but by wisdom, I presume." At this, the king asked him what to do to beat off the enemy by wisdom. The Left Minister answered, "The enemy must have marched into our country with full preparation and in high spirits, so we should lure them deep into our mountainous land to make them dog-tired before we assault and beat them off without difficulty."

The king made up his mind to follow Ul's idea. So, the enemy was enticed deep into the country, while all preparations were made to firmly defend the capital city. The enemy came forcing their way through to the capital of Koguryo, leaving countless corpses behind, and laid siege and attacked it incessantly. Hearing that the capital city was in danger, Koguryo soldiers rushed to it from various parts of the country, but they could not enter it because of the enemy's blockade. For scores of days, the Koguryo

army defended the capital city firmly, dealing heavy blows to the numerically stronger enemy troops. They waited for the enemy to be exhausted while fighting back their attacks, but the besiegers did not let up their offensive.

Meanwhile, the conditions in the city became worse. The long defensive battle wore out the soldiers and drinking water was running low. Even the water of the pond in the yard of the royal palace where carps were bred for ornament nearly dried up. The surviving carps were about to die. In this difficult situation the king summoned Ul Tu Ji and asked him in anxiety, "Wouldn't it have been better if we had gone out and engaged the enemy from the first? Waiting for them to be fagged out, we ourselves seem to be unable to stand the hardships any more. What should we do now?" Ul Tu Ji replied calmly, "As we decided to beat them off by virtue of wisdom, we must keep to it."

To this, the king asked back, "The situation is getting worse and worse, and what is the use of wisdom?"

"When we are so tired while fighting in our own land," Ul replied with composure, "the invaders must be more tired fighting in a foreign land far away from their home. If you give me some carps, I think I can get them to retreat."

"Carps?" retorted the king in surprise.

"Yes," Ul continued, "they are now keeping up the siege stubbornly in the hope that we'll surrender in the end for want of water, aware that our capital city lies on a rock bed. Now, when I go to their quarters with these carps still full of life, they'll be frustrated in their hope and want no more to fight." The king gave him a reluctant consent half in doubt.

Then, Ul Tu Ji went out to the enemy camp and met their commander. Presenting him with the live carps and a good wine, he said, "Our king, often looking out of the walls, felt very sorry for you suffering hardship far

away from home and sends you these presents. So, please accept them for his good will.”

This flabbergasted the enemy commander who had expected that the Koguryo army would surrender after the long siege. In fact, he thought that in view of the lie of the land, the city had a meager source of water. So, he hoped that the lack of food and water owing to the long siege would make the Koguryo army surrender. But unexpectedly, live carps appeared along with good wine. This meant there were ponds with plenty of water and a good supply of food in the city. “Now that we have run out of provisions and my soldiers are exhausted,” he concluded, “it would be useless to continue the siege.”

That night the enemy began to withdraw. The Koguryo army lost no time in giving hot chase to the fleeing enemy troops cutting them down right and left. Less than half the enemy soldiers survived and ran away.

Nyu Yu Sacrifices Himself to Make Breakthrough

When foreign aggressors made deep inroads in 246, Koguryo temporarily retreated giving up the capital to the enemy, and the king, too, had to take refuge in a safe place. The enemy kept pursuing them, and there was nowhere to retreat any more. The situation was very critical.

At that time General Nyu Yu went to see the king.

“I think we should use a stratagem to annihilate the enemy,” he suggested.

“What stratagem do you have?” asked the king.

“I’ll go to see the enemy commander taking some foods with me,” Nyu began to explain. “And I’ll wait for a chance and kill him. If he dies, the enemy will be confused. Your Highness will have to align the ranks and wait before attacking the enemy taking advantage of their confusion. I’m sure we will win.”

Now Nyu went to see the enemy commander. He proposed to sign a peace treaty and asked what he thought of it. The enemy commander was quite delighted, for they could neither keep chasing as if they had held the tail of a tiger nor return right at the time. They had followed while shivering with cold and suffering from hunger. This was why the enemy welcomed Nyu’s proposal.

Nyu began to unload his cart telling the enemy commander to let his hungry troops eat their fill for a time.

Out of greediness the enemy commander dismissed his staff and had the foodstuffs taken into his tent. Then he satisfactorily invited Nyu into his tent.

The moment the enemy head was almost sitting on his seat Nyu swiftly took out a dagger hidden beneath a dish vessel and stabbed him with full

force. The enemy fell down with the limbs stretched on the spot without the time to scream. Seeing him dead with his eyes still open, Nyu burst into laughter and cried at the top of his voice, "My country of Koguryo has won. My great Koguryo has won."

Startled at the cries, enemy troops crowded into the tent. They found their commander dead and a masculine and triumphant general of Koguryo standing imposingly.

"My Koguryo has won. You shall not be able to invade my country again," he shouted. And crying to himself, "Ah Koguryo, my country of Koguryo," he took several steps out before falling. Blood was oozing from his waist where he stabbed himself.

Having lost their commander the enemy began to be confused.

Right at the moment the king of Koguryo set his army in motion. Frightened by the mettle of the Koguryo army, the enemy vacillated without putting up any fighting.

The Koguryo troops fought with all their strength to honour Nyu Yu's sacrifice. After all they frustrated the aggression.

Progenitor of Kayagum-based Music

Uruk was a famous musician who pioneered the kayagum-played music in Korea. From childhood he loved singing and was quite interested in different types of sound. To him, even the wind shaking branches of trees meant the sound of music and the merry laughter of women gathering at the well to bring water in the jar on their head was also developed into his musical notes.

Uruk assiduously assimilated the musical achievements of his ancestors while working with all his wisdom to create new things. A greater part of his effort was directed to the making of a new kind of instrument which could fully represent the beautiful land and the noble life of the local people. Through years of painstaking effort he managed to make an instrument called kayagum.

As it can give a fantastic presentation of the human sentiments through delicate techniques of performance, the instrument is the most favourite one of the Korean people at the moment as well as it was during the Middle Ages. The graceful and enchanting sound attracts the minds of all kinds.

Uruk toured different places from the mid-6th century, presenting his performances. In March 551 he performed in front of the king of Silla at his invitation, earning his great favour. Later he resided in the present Chungju region, creating musical pieces and training young kayagum players. His disciples like Popji, Kyego and Mandok were talented musicians of the time, who created and disseminated a lot of pieces.

Throughout his life Uruk made as many as 185 musical pieces for kayagum performance based on folk songs and dancing musical pieces of different regions.

As a prominent composer, player and teacher of kayagum, he made a tangible contribution to the development of Korea's national music.

Hyecho Travels Long Way

Hyecho was a Buddhist monk and scholar who trekked a long way in the early 8th century. A professional student of Buddhism, he was eager to visit India, the birthplace of Buddhism. He crossed the sea and travelled a number of Southeast Asian countries and Sri Lanka before he arrived in India.

What he saw first on landing was dozens of people clothed in grass leaves running in haste to catch rhinoceros, a tropical animal, in the woods in a nearly fallen walled area. Months later he, after a strenuous plodding in the sultry weather, got to the temple he had longed to visit. Excited to accomplish his old desire he wrote a poem at the entrance to the temple, which said that he was satisfied to fulfil his wish and that he could see the temple with his own eye that day.

Paying homage, he went round the place where Sakyamuni was said to have guided the world to Buddhism before dying there, and the one where Sakyamuni had cultivated his moral sense to become Buddha. Now he felt satisfied telling himself that he could style himself as Buddhist since he had personally seen the place.

The next leg of his journey was a walled city where the monarch of the central Indian kingdom lived. After sightseeing around the place he returned to his lodging and wrote down what he had seen all night. Part of it reads: “Many are poor and few are rich in this land. Seldom could I see people—whether they are the king or commoners—using hawks or dogs for hunting. There are a lot of thieves along the road, and they take things and don’t kill people. The people here eat cake made of rice powder and oil made from milk. They have no soy sauce but salt. All that they use for cooking is earthenware. They pay only five sacks of cereals they grow in their field for the sake of the king. The king looks after official affairs,

when he sits out to hear of them and gives decisions without showing any sign of anger.”

Later Hyecho toured the five Indian kingdoms (north, south, east, west and central ones) and some neighbouring countries, visited Persia (Iran) and east Roman Empire before setting out on the return home journey via central Asian countries. In November 727 he arrived in the present Kucha, Sinkiang Uighur Autonomous Region, China. There he wrote a travelogue titled “Record of Travel to India” (three volumes) which was a general compilation of the notes he had made about what he had seen and heard and experienced plodding a long distance of 40 000 km for ten years.

For ages Hyecho’s writing remained in oblivion, though, until some of it (the middle and last volumes) was discovered by a Frenchman in 1910 in a cave at Qianfoudong, Mingshashan, Dunhuang County, Gansu Province, Qing China.

The book gives records of meticulous observations of nearly all matters of human life, including each country’s socio-political systems, physiological conditions, economic situations and cultural activities, morality and customs, religious and superstitious beliefs. Details are given about the governmental organizations, cities, names and geographical environment of all the countries he travelled, natural resources and special products, modes of production and everyday life of the local people.

There are some incorrect descriptions Hyecho made from the religious view, but his travelogue serves as valuable material for studies of India and other Asian countries in the 8th century.

Famous Painter Solgo

Solgo was a famous painter of Korea active in the 8th century.

He was unusually fond of painting from his childhood. He often skipped meals for his poor living, but would never do without painting even a day. While helping his parents with their work he often used a hoe or arrow-roots to draw on the ground beautiful mountain peaks and deep and quiet streams he saw. Sometimes he carefully observed flowers in full bloom on mountains and fields, and sometimes he drew till late at night without knowing the passage of time.

As he grew up he became more enthusiastic about painting, and produced varieties of pictures of mountains and streams around his village. His skills were overwhelmingly higher than any other contemporary artists', and his name became widely known across Silla (a feudal Korean state that existed from the early first century AD to 935) as well as at his birthplace.

Then, one spring day, he was asked to paint a picture on a wall of Hwangryong Temple, the biggest of its kind in the country. On arrival at the temple he thought what to paint. Now he remembered a pine tree standing alone on a cliff. *It grows strong on the cliff all the year round despite violent storms*, he thought. Then he began to make a picture of the tree. With a dip he painted branches of the old pine, and at the second and third strokes there appeared pine needles on the branches swaying in an autumn wind. The tree standing imposingly with its root deep in the ground looked just like a real pine tree with thick green foliage, a trunk with rough barks looking like the backs of a dragon and drooping branches—all these were so realistic that one might feel like taking a rest beneath it if it were a hot summer day. Even birds flew to the mural to sit on it only to fall.

The picture, however, grew discoloured and its corners crumbled with the passage of time. So monks of the temple repainted it with great sincerity. But since then birds never flew to it again because it was not restored to its original state.

Solgo was also good at painting landscapes, figure painting and Buddhist pictures. It is said that he painted scores of portraits of Tangun, founder king of Korea.

History of the Three Kingdoms written in the 13th century has a record that the Punhwang Temple in Kyongju, South Kyongsang Province also has a portrait of the Buddhist Goddess of Rain Water painted by Solgo and that the painting was held in affection through generations.

Taejoyong, Founder of Palhae

In the middle ages there was a country called Palhae (698–926) in Korea. As a powerful sovereign state built by the people of the ruined Koguryo in the former Koguryo territory, it existed for more than 200 years. Its founder king was Taejoyong, who was born of a feudal noble family. His father was a military commander. Naturally Taejoyong was born with a clear head and good looks. He grew up into a man of stout body and clever mind. Nine feet tall, he was well versed in military affairs and wrote a good style. As a young commander in the Koguryo army, he won fame for his bravery in battles to crush foreign invaders.

But Koguryo, a powerful country for a thousand years, was ruined in September 668 due to the treacherous deeds of feudal bureaucrats.

Taejoyong was greatly conducive to the foundation of a small state “Jinguk” by helping his father who set out on the struggle to restore his old country. He hated Tang that had invaded and destroyed Koguryo and

wanted to take revenge, but he got no good opportunity for it. In 690, he had a good chance to attain his aim. After Koguryo was ruined, its innumerable surviving people dragged away by the Tang army and their issues, Khitans, Malgals and other tribes were greatly discontented with Tang's cruel rule. He united the Koguryo people. In May 696, the surviving people of Koguryo led by Taejoyong rose up in revolt together with Khitans and Malgal people. Having taken the Yongju Fortress first, the Koguryo rebels led by Taejoyong captured many towns in league with Malgal people, preparing for an eastward offensive.

But a year after the start of the uprising, the Khitan people were defeated by the intervention of the Tujue army. Taking advantage of this opportunity, the invaders attempted to advance eastward to break the resistance of the Koguryo rebels. At this juncture, word came that Taejoyong's father Taejungsang died of illness. But restraining all his sorrow, Taejoyong rose in the last decisive battle. The Koguryo people trusted and united around him. The Malgal people who had been defeated and scattered came to him swearing revenge. Feeling himself stronger now, Taejoyong made a combat plan to defeat the "punitive army" of Tang. Now he had as many as 400 000 men under his command. After studying the mental state of enemy soldiers and the capability of their commanders, he planned to employ the tactics of decoy and ambush. After defeating the Malgal rebel army, the enemy was in high feather, carried away by their victory.

Early in 698, Taejoyong annihilated the pursuing Tang forces in the Chonmunnyong area. In this battle known as Chonmunnyong battle in history, the rebel army of Koguryo survivors wiped out the enemy "punitive force" except their commander who barely escaped death.

The news of their victory spread to all parts of the land and swarms of former Koguryo people rallied round Taejoyong. At last, Taejoyong be-

came the monarch of a feudal state with a vast land and population. He developed the small state of Jinguk founded in the area of Mt. Thaebaek into the Palhae kingdom with its capital in Tongmosan. He became its king.

Taejojong founded Palhae by dealing crushing blows to the foreign invaders who had destroyed Koguryo.

Wang Kon, Founder of Koryo

Wang Kon (877–943) is the founder of Koryo (918–1392), the first unified state in Korea. As he was good at martial art from his early age, he was appointed as Sijung, the highest government post of Thaebongguk (901–918) in 913. The tyranny of Kung Ye, king of the country, reached the extreme, so antipathy towards him ran unprecedentedly high. At last, in June 918, Wang Kon carried out a coup to topple him.

After founding a new dynasty Wang Kon renamed the country Koryo intending to succeed Koguryo which had been a great power in the nation's history. In January 919, he moved the capital from Cholwon to Kae-song (Kaeju at that time). Afterwards, he set it as the main task to unify Later Paekje and Later Silla, which were the states of the same nation, and directed efforts to this end. He launched a powerful military offensive against Later Paekje while wining over the declining Silla. In May 935, when Kyonhwon (867–936), king of Later Paekje who had been ousted in his son Singom's coup, surrendered to Koryo, Wang Kon offered him special treatment. In November 935, when Koryo's power was steadily growing, the king of Silla also surrendered to Koryo. Wang Kon intensified the military offensive against Later Paekje; in September 936, he finally defeated the Later Paekje army in the battle of Illichon (Sonsan in

North Kyongsang Province) and annexed it to Koryo, thus accomplishing the unification of the Three Kingdoms in the long run.

Later, he advanced northward to win back the old territory of Koguryo. Restoring Koguryo's territory was one of the main domestic and foreign policies he pursued from the first years of the country. While putting efforts in the construction of Sogyong (Pyongyang) he concentrated the force on regaining the northwestern region south of the Amnok River. When Palhae, a state of the Korean nation, collapsed attacked by foreign aggressors, and its prince came to Koryo with a hundred thousand Palhae survivors who were followed by hundreds of thousands of other Palhae people Wang Kon accepted him, allowing his people to live in the northwestern area. As a result, he could establish the first unified country in the history of the Korean nation.

Sambyolcho and Pae Jung Son

Pae Jung Son was a general who commanded Sambyolcho (a special capital defence unit) resistance force during the period of the Koryo dynasty. Sambyolcho was the term indicating Jwabyolcho, Ubyolcho and Sinuigun.

When a nationwide revolt broke out in the latter half of the dynasty, the bewildered military rulers organized a Byolcho unit with strong and nimble men to be on patrol every night, hence the name Yabyolcho (a unit on patrol at night). Later, when the number of its soldiers increased, Yabyolcho was divided into Jwabyolcho and Ubyolcho. And Sinuigun was formed with young and middle-aged men who had escaped from foreign aggression troops' capture. Combination of those three units was called Sambyolcho.

In 1231 the foreign invaders, who had emerged as a large force north of Koryo, intruded into the country six times to conquer it. At that time Pae Jung Son, together with his colleagues sharing the same idea with him against the capitulation policy of the feudal state, inspired the soldiers and the people to the struggle. Responding to his call many people gathered around him at once, and Pae broke the arsenal to arm them. After making full preparations for resistance he led them to Jin Islet in the West Sea of Korea which was very good for checking the enemy's attack.

The resistance force built a new base on the islet under the command of Pae on one hand, and waged a vigorous struggle to control the area of Jolla Province, seizing Janghung, Raju and Jonju on the other. Having a complete command of many villages of the province and the West and South seas the resistance force successfully repulsed the attacks of over 1 000-strong aggression force several times. This caused vacillation and confusion inside the enemy, so they dared not attack the islet in haste. When

the resistance expanded, the foreign aggressors schemed to appease and deceive the resistance force but the latter launched greater retaliation and made further achievements in battles. Then, owing to the cowardly conduct of some of its commanding officers and a renegade within the ranks, the resistance force was defeated in a battle with the enemy who had suddenly attacked it from three directions with thousands of troops and more than 100 warships in 1271. In the battle Commander Pae died, hit by countless arrows.

Afterwards, Sambyolcho moved its centre of activity to Jeju Island and continued to struggle until 1273 under the command of Kim Thong Jong. Though their struggle failed, it encouraged the people across the country to wage continuous struggles. Eventually, the foreign aggressors acknowledged the sovereignty of Koryo, and had no other choice but to enter into peaceful diplomatic relations with its government.

The resistance of Sambyolcho demonstrated the resourcefulness and patriotic spirit of the Korean people who fought to defend the independence of the nation, and later helped keep maintaining the sovereignty of the country.

General Choe Yong

The Korean word *manho* meant a military officer assigned to work at a point of military importance, and *Choe Manho* stood for General Choe Yong. Whenever Choe showed up in a battlefield, Japanese pirates shivered with fright and took flight.

He was born to an aristocratic family in 1316. In the year when he was 15, his father in his deathbed told him to regard gold as stone. Bearing in mind his father's words Choe adhered to integrity for his immovable creed of life.

As a strapping man he was always out in battlefields distinguishing himself whenever the country was at a crisis owing to foreign invasions. His bravery and commanding ability were fully displayed during the Hongsan battle to rout Japanese pirates in July 1376.

A large unit of Japanese pirates sailed up the sea off Chungchong Province, came up the Kum River and anchored in the Paengma River to invade Koryo.

Knowing this Choe volunteered to go to the front and smash the invaders. He was 60 at the time.

When he reached Hongsan leading his troops he found the Japanese pirates already in combat readiness on a bluff to which only a single road led.

Choe Yong drew out his sword and rushed on horseback toward the enemy's position followed by his officers and men. The invaders were mowed down in groups.

Unable to check the Koryo troops' attack, the aggressors tried to put up resistance shooting arrows from afar at random.

Then an arrow shot by a Japanese pierced Choe Yong's lip.

Only after killing the enemy with an arrow, did he pull out the arrow

from his lip with perfect composure. This encouraged his troops to charge raising a war cry and fight hand to hand with the pirates.

Now the enemy began to flee.

“Don’t let even a single rogue escape,” Choe ordered. And his troops chased and annihilated the enemy. Thus the battle ended in victory for the army of Koryo.

“If you fight ready to die you can win. But if you wish to survive the fight from the outset you’ll be defeated. You should keep this simple truth in mind,” Choe said to his men.

Afterwards, whenever Choe showed up in a battlefield, the Japanese pirates were demoralized even before fighting.

Choe won over 100 battles against aggressors in his lifetime. Thus he was renowned as victorious veteran warrior.

Choe Mu Son

A military officer in the time of Koryo, Choe Mu Son was an inventor of gunpowder and firearms. In the latter half of the 14th century the incessant intrusions of Japanese pirates brought serious calamities to the people of Koryo. He believed that gunpowder was the most formidable weapon to repulse the Japanese pirates. Through his painstaking efforts and experiments for several years, he finally found out a method of making nitre, the raw material for gunpowder. Based on this, he succeeded in making various firearms.

According to the suggestion of Choe to mass-produce firearms, an ordnance department in charge of their production was set up in 1377 and he was appointed its chief. He made powder, firearms and even shells by relying on the creative wisdom of the handicraftsmen recruited to the ar-

senal. In 1378 a unit armed with new weapons was formed. Under his direction the building of a warship to be equipped with cannons was pushed forward for the first time. The power of the powder and firearms invented by Choe was displayed in the Jinpho and Pakduyang naval battles in 1380 and 1383 respectively. Choe Mu Son took part in the naval battle off the coast of Jinpho, Jolla Province as vice-commander of the fleet. In the battle between 100 Koryo warships and more than 500 Japanese pirate ships, the Koryo naval forces rained gunfire on the Japanese vessels, setting the pirate ships on fire and destroying them all. The victory of the battle marked a turning point in the fights against the persistent intrusion of Japanese pirates from the mid-14th century. The patriotic struggle of the Koryo people and their use of powder weapons remarkably discouraged the Japanese pirates from invasion on the land of Korea.

For his invention and manufacture of powder weapons and contribution to the buildup of military strength, Choe Mu Son was promoted to a higher official post and, later, in the feudal Joson dynasty, too, remained in a high office. He handed down a book of his writing on the method of making gunpowder to his son Choe Hae San through his wife. Hae San further developed the method of making gunpowder and devised many powder weapons. To this day the name of Choe Mu Son is widely known among the people.

From Servant to Technician

Jang Yong Sil was born a son of a servant in the government bondage of Tongnae County, Kyongsang Province in the first half of the 15th century. When he was 10 he was also put in the same bondage.

Though of the humblest origin, Jang drew people's attention for his clever head and unusual skill. He easily repaired broken-down cabinets in the governor's home, which anyone else found difficult to do, and mended worn-out farm implements better than before. His skill was known to the Royal Court, and the then King Sejong of the feudal Joseon dynasty appointed him as technician.

Jang, together with other technicians, made 15 kinds of astronomical instruments including the one capable of ascertaining the positions of stars and installed them on important points in the capital and different localities for six years. And he developed automatic clepsydras, one of which was made so elaborately that it could tell time with the sounds of bell, drum and gong.

In particular, he invented and made a practical rain gauge.

Until that time the rainfall was estimated by measuring the depth to which rain water permeated through the soil. The method, however, was not a correct one because the amount of the permeating rain water varied according to kinds of soils, and even in the same kind of soil it was different depending on whether it was dry or swampy. Having always thought how to make a correct rain gauge, he, one rainy day, was standing on the deck under the eaves of his house when he saw the rainwater from the roof tiles falling into a large earthenware jar underneath. Then he hit on an idea. *Right. That's it. I can catch the rainwater in a container without any loss and measure the depth of the water in it. If the duration of rainfall and the amount of the rainwater in the hours are measured, the problem will be*

solved, he thought.

On August 18, 1441 he finally invented a rain gauge. The feudal government had such gauges installed in all districts across the country and established a system of measuring the time and amount of the rainfall and reporting them to the central government each time.

Jang also distinguished himself in developing a new metal type and new musical instruments.

An Kyon and His Paintings

An Kyon was one of the typical painters of Korea in the 15th century. He was especially good at landscape painting. He also dealt with figures, animals and the Four Gracious Plants (apricot, orchid, chrysanthemum and bamboo). As true reflections of natural beauty, his works enjoyed popularity among contemporary painters and made a great contribution to the development of pictorial art of Korea.

His paintings feature truthful depiction of objects, strong and beautiful touch of the brush and rich emotion. Some of the celebrated works are *Blue Mountains and White Clouds*, *A Fairyland in a Dreamscape*, *Red Cliff*, *Dragon* and *A Fisherman*. *A Fairyland in a Dreamscape* is most famous, which An created after he heard from Ri Yong (Prince Anphyong), third son of King Sejong (1419–1450), about his dream.

One day Ri Yong had a dream in which he was strolling a fairyland full of the fragrance of all kinds of flowers in full bloom, including those of wild *insam* (ginseng) and herbs of eternal youth. Ri Yong told his dream to An Kyon and asked him to paint a picture of the fairyland for him. An Kyon completed the painting in only three days. Ri Yong was beside himself for joy, seeing the magnificent painting. The picture is dedicated to a beauti-

ful landscape of a deep mountain in a broad and diversified way. It shows a straw-thatched house on a hill in a peaceful valley surrounded by high and steep mountains in the upper part of the right side. In front of the house spreads a peach garden full of light pink-coloured flowers in bloom, with a small boat tilting up and down in the stream, and a lane stretching along the foot of the mountains and the edge of the water. In the left side of the painting the valley becomes wider, with rocks and peaks standing high here and there. The water cascades down a cliff, and a stream flows along the valley into a big river. Clouds of spray rise all along the valley, and the spirit of spring fills the air.

The painting gives an admirable depiction of the lyrical meaning of nature by adopting a luxuriant imagination and individual composition. It also vividly represents rich emotions of Koreans emanating from their daily life and their great fancy for nature. It is one of the masterpieces that represent the development of landscape painting of Korea in the 15th century.

Linguist Choe Se Jin

Choe Se Jin was a linguist and an educator in the period of the feudal Joson dynasty.

He left behind a lot of philological works.

He translated *Laoqida* and *Piaotongshi* which had been in use since the period of Koryo (918–1392) into Korean. The contents of these books are compiled in the form of two persons questioning and answering mainly about travelling, trade, etc.

Choe Se Jin wrote *Hunmongjahoe*, textbook and dictionary for the classification of words, which is considered to be of great value in making a study of the vocabulary related to the history of the Korean language. Besides, the book contains the views of the author on the phonology and the rules of spelling of the Korean language and data on the changes in the sound of every word and on the accents of the Korean language. Accordingly, the book renders help to the study of the historical phonology of the Korean language in no small measure. Especially, it gives the name of *kiuk*, *niun*, *tigut*, etc. to every alphabet of the Korean letters. This is the first mention of its kind in documentary records.

Choe published annotated *Rimunjimnam* that contains an abundant vocabulary and the names of some places and then *Rimunsokjipjimnam* by supplementing it once again.

The books clear up *rimun* to be helpful to drawing up diplomatic documents. They were considered to have been written up well in those days. They are helpful to the study of *rimun* and to comprehension of historical data written in the style of *rimun* and constitute one of the valuable national classics offering materials needed in the study of the history of development of the Korean written and spoken language, for some words are explicated in the Korean written language.

Choe Se Jin made linguistic study extensively and in depth in various fields such as *Hunminjongum* (the Korean alphabet), the sound of words and vocabulary.

In addition, he, as an educator, wrote books for the education of children, such as *Nyohunohae*, *Nyohyogyong* and *Sohakphyonmong*.

So Kyong Dok and Hwang Jin I

Hwang Jin I was a famous *kisaeng* (singing girl) of Kaesong in the 16th century.

One day she had a chat with aristocrats at the foot of Mt Songak. When the aristocrats referred to themselves as noble men with a moral sense, Hwang Jin I said, “Well, you say aristocrats have a good moral sense and are noble-minded. But I’ve never seen any aristocrat who is not given up to amours.”

“You’re wrong. There is such an aristocrat,” one of the aristocrats insisted.

“Who is he?” asked Hwang.

“He is Hwadam So Kyong Dok who is living in retirement here in Kaesong.”

“Hwadam?” Hwang doubted.

As a noted materialist philosopher of the day So Kyong Dok had given up government service and was engrossed in academic pursuits in Kaesong.

“Right. He is a typically noble-minded aristocrat,” another aristocrat said. Those who already knew him or heard about him agreed.

Hwang did not refute any more. She said she would go to see the man. They would argue on the issue again when she came back from her visit,

she added.

She believed that every aristocrat would yield to her. Even a famous priest, who pretended to be a living Buddha who had cultivated his moral sense in Mt Chonma for ten years, violated the Buddhist commandments after seeing her once.

As such a beautiful woman Hwang was broad-minded. And she was outstandingly good at poetry, calligraphy and singing, so she was known as the best poetess and entertainer of the day.

Afraid that she might be rejected if she approached So as a kisaeng, Hwang put on a student's attire and went over to So. She said she wanted to be his disciple. The man welcomed her, and taught her day and night as she wanted.

Hwang tried to seduce him with her charming figure and gestures. So, however, remained unmoved.

One evening Hwang sat up at table until late at night, before making her bed beside So. And pretending to toss about in sleep, she sometimes put her white arm on his chest and sometimes stretched her white leg onto his belly.

"Ha! She must be tired very much," So would say, quietly putting her arms and legs right.

Many nights passed in that way, but So never fingered her body. He only taught her to be engrossed in her study.

At last Hwang returned without any success in her attempt to tempt him, and told the aforesaid aristocrats about the fact. So was the only man not given up to amours, she added.

"Didn't I tell you so? So now you can't say we aristocrats are all lustful, can you?" asked one of the aristocrats.

Hwang replied, "I think So is noble-minded because he is a peerless scholar instead of an aristocrat."

Later she sincerely held So in respect as her teacher.

So Kyong Dok and Hwang Jin I, together with the scenic Pagyon Falls in Kaesong, are known as three wonders in Songdo.

Painter Sin Saimdang

Sin Saimdang was a famous woman painter in the 16th century. She was also a fine mother who brought up her four sons into able men.

Born the second daughter of an aristocrat's family in Kangnung in 1504, Sin wrote a good hand in her childhood. And she was a woman good at doing feminine things, including needlework and embroidery. Her painting skill in particular was unmatched.

One autumn day she attended a wedding ceremony held in her relative's home. She happened to see a woman worriedly fingering her skirt in the corner of a room while all others were in a festive mood. When she came to know that the woman was worried that her skirt was stained as she had spilt meat soup from a bowl. Furthermore, the skirt was a new one she had borrowed from her neighbour to wear for the ceremony.

"Don't worry. I'll erase those dirty spots," Sin assured the woman. Then she immediately took up a brush and drew some bunches of grapes on the skirt. The grapes looked so lifelike, as if fresh from the vine.

Now, giving the skirt back to the woman, Sin said, "I think you can barter this easily for another good one at the market." When the woman took the skirt to the market, wealthy ladies scrambled to have it, bidding up the price. So she sold it for a price several times higher than its original cost. Then she bought red silk and made a new skirt with it, which she gave to her neighbour. And she took the remaining money to Sin. Refusing to receive the money, Sin said she had learned drawing not to make

money. Seeing the woman out, she told her to buy a skirt for her with the money.

One day Sin drew a picture of butterflies and grass worms which were so vivid that chickens came up and picked away at the picture. They had taken the butterflies and worms on it for living things.

Her paintings were characterized by feminine softness, correct expression, delicate stroke and clear harmony of colour.

Carp, one of her paintings, depicts each of the fish's scales so vividly as to make any person feel as if he or she were looking at a living carp. Her other famous paintings *Wild Duck*, *Mandarin Fish*, *Wild Goose* and *White Heron in Lotus Pond* are still popular.

When she was 19, Sin married Ri Won Su, a government inspector in a middle rank living in Seoul, and had four sons. Ryul Gok, the third of them, was the cleverest. So, when he was 3, she began to teach him written and spoken Korean, and taught him to understand why painting should not be apart from reality and to realize keenly the charm of noble art.

When he was 13, Ryul Gok entered into government service, and held different posts for over 30 years proposing lots of reform plans and distinguishing himself as a great scholar.

Ri U, the youngest son of Sin, succeeded to her technique of calligraphy and became a famous calligrapher.

Sin energetically created noted paintings and brought her sons up into fine men before she died at the age of 47.

Saint Sosan

Saint Sosan was one of the renowned Buddhist priests in the period of the last feudal state of Korea. In particular, he was famous as the chief of monk soldiers who, in spite of his advanced age of 73, turned out to lead all the Buddhists across the country in the struggle to repulse Japanese samurais during the Imjin Patriotic War.

His original name was Choe Yo Sin, but he was widely known as Saint Sosan. This is because he lived in Mt. Myohyang, namely Sosan (West Mountain), as Buddhist *Taesa* (Great Teacher) for a long period of time. (*Taesa* is a title a feudal state conferred on a high-ranking priest of the Sonjong denomination of Buddhism.)

Saint Sosan was born into the family of a poor *ryangban* (aristocrat) in Anju at the time when owing to the corrupt feudal government factional strives became rampant and the people were suffering in great misery.

Unfortunately, he was bereaved of his parents when he was 9 and grew up, undergoing hardships in wandering life. Therefore, he keenly experienced the class contradiction of society in those days.

As he was valiant and clever, he comprehended what he learned through books and martial arts on a level higher than anybody else at a private tutorial school. However, he gave up an idea of getting employment in disorderly bureaucratic circles and became a monk at a temple in Mt. Jiri of Jolla Province at the age of 18.

Since then, he, travelling about scenic spots of Korea, sang the praises of the beautiful landscape of the country by composing poems and, calling on renowned scholarly priests in big temples, studied Buddhism hard. As a result, he became generally known already in his thirties as a priest of deep moral culture and of high character.

It happened when he was living in Mt. Myohyang. One day he, taking a

stroll in the front yard of the Pohyon Temple together with several priests, saw a hawk circling round in the sky in quest of its prey. He told a young monk to fetch a bow and an arrow and shot the arrow at the hawk even before the other priests kept him back. As he had excelled others in martial arts from his childhood, the arrow hit the hawk right, which fell headlong to the ground like a stone. "How is it that you have killed a life, Great Teacher? May the hawk rest in peace!" There was a general stir among the priests standing around. They felt as if they had witnessed something forbidden. However, Saint Sosan, laughing roarily, said to them. "Removing the source of destruction of life accords with the precepts of Buddhism. If we had kept that hawk alive, it would prey on several birds day after day."

No sooner had the Imjin Patriotic War broken out than he, staying in Mt. Myohyang, called upon the Buddhists all over the country to turn out in the righteous volunteers' struggle. As soon as a large number of monks across the country turned out in the struggle in response to his appeal, he formed a righteous volunteers' unit of 1 500 troops and he became its general commander.

At that time some priests were reluctant to embark on the road of struggle, saying that killing was contrary to the precepts of Buddhism.

He led them to the road of wiping out the Japanese invaders, saying, "If you do not come out in the struggle to annihilate the Japanese aggressors, the arch-villain of killing, it will be contrary to the precepts of Buddhism and is an act committing a crime against our fellow countrymen. You must not forget that the priests are also people of this country."

In response to his fiery call and notification, Buddhists in various parts of the country rose as one in the righteous volunteers' struggle. As a result the number of Buddhist volunteers amounted to tens of thousands throughout the country.

He, leading the monk soldiers, made a march to Pyongyang and took

part in the battle to win back the walled city as well. He fixed his commanding post in a mountain and dealt a telling blow at the enemies who were intent on the plunder of provisions and people's property east of the Walled City of Pyongyang in cooperation with General Kim Ung So. On the other hand, he reorganized units of the monk soldiers in a way convenient to waging battles.

As soon as the battle to win back Pyongyang started in January 1593, he, taking the command of the monk soldiers, dashed into a section of Moran Hill and divided the enemy's position into two parts, thus rendering distinguished service for the opening up of the path of onrush of the Korean army and ensuring its victory in the battle.

In January 1604 he passed away in Mt. Myohyang at the age of 85.

The name and brilliant exploits of Saint Sosan who made a great contribution to driving out the Japanese invaders in spite of his great age, saying that "Priests are also people of this country," are still handed down among the Korean people.

Kye Wol Hyang and Kim Ung So

The Japanese aggressors temporarily occupied the Walled City of Pyongyang during the Imjin Patriotic War.

Kye Wol Hyang, a famous government *kisaeng* of Pyongyang, remained there without taking refuge, and witnessed the heinous atrocities of the invaders. She resolved to dedicate herself to helping the country overcome the crisis.

She worked out some schemes for killing the head of the local enemy force so as to dispirit them and helping Korean volunteers' counterattack. In order to realize the scheme she watched for a chance, often taking a stroll under a willow near the Ryongwang Pavilion that the enemy head often passed by.

One day the enemy head, passing by the place, noticed Kye and had her kidnapped.

Pretending to wait on him she spied out the enemy's movements and used a kite to send secret notes to General Kim Ung So of the Korean volunteers outside the city. Earlier when the war broke out Kim had formed a volunteer army with patriotic people to fight against the aggressors.

Kye later introduced Kim as her brother and guided him into the city. With her help Kim killed the enemy commander and sneaked out of the city. Unfortunately Kye was captured by the enemy and threw herself dead true to her patriotic principles.

The enemy was confused at the loss of their commander. Taking advantage of the opportunity Pyongyangites waged a battle to recapture the city. General Kim Ung So led his army to make a great contribution to liberating the city.

Afterwards, the people of Pyongyang built a shrine in memory of the

patriotic spirit of Kye Wol Hyang who had sacrificed herself for the sake of the country, and called the place where she had lived after her name.

The place situated near Moran Hill in Pyongyang is still called Wolhyang-dong.

Ingenious Strategem

Ri Sun Sin was a famous patriotic naval commander of Korea who frustrated the Japanese invaders' aggression in the sea during the Imjin Patriotic War.

One night during the war the soldiers of a Korean fleet under Admiral Ri's command were at ease with the anchors dropped, though they were facing the enemy. Ri himself was lying for sleep, his head on a drum, with his armour on in the command post. After a while of sleep, he clipped his eyes open feeling that the room suddenly became as bright as day. Through the window he could see the cloud clearing away and a full moon shining high in the sky. At the moment there came murmurs from outside, and he sprang up suddenly. He heard a junior commander of his on his round of inspection of sentinels say, "Oh! Our soldiers can have a good night. As the moon is as bright as day, the enemy could hardly attempt to attack us."

Ri opened the door and ordered him to bring a bowl of wine. After drinking it he told to call in all commanders. When they gathered Ri seriously ordered, "You immediately make your soldiers get aboard your ships and get ready for battle." He gave orders to every ship and sent out scouts to all directions. The commanders obeyed him reluctantly as it was a military order. They thought it unreasonable to get ready for battle when it was as bright as day and there was no sign of the enemy movement. Soldiers who had been asleep in scout ships awoke and secretly approached

the enemy area in all directions. Now Ri was waiting in expectation in the command post.

Around the time when the moon was setting in the west, a scout returned back and reported on the movement of the enemy. The cunning enemy was drawing near through the dark area in the shadow of mountains, instead of the moonlit area.

Ri got aboard and waited for the enemy. He then ordered to fire a gun as signal of a general counter-attack. The ships that had been on standby launched an offensive to the right and left of the enemy fleet, showering shells. Surprised to meet the Korean navy unexpectedly the aggressor force fired recklessly. But they were at a loss how to fight as they weren't in a battle formation. They were all thrown into confusion to fight in a cramped area in the shadow. Finally many enemy ships went to the bottom of the sea and few ships could escape from the battle.

When the battle was concluded to victory the Korean officers and soldiers praised that Ri Sun Sin had supernatural foresight. Otherwise he could hardly know that the enemy ships would come to fight when the moon was as bright as day. The next day, Ri was asked by an officer when he was inspecting the fleet. He was just the one who had been on patrol of the sentinels the previous night.

“Admiral Ri, how could you know the enemy would attack us last night?”

“Ah, it's you who hinted me at it. You said the Japanese would not attack us on a moonlit night and told everyone to sleep well.”

“That's right, sir. Everyone had the same idea with me.”

“Exactly, so did the enemy.”

“What? You mean the enemy?”

“Certainly. They also decided we thought they would not attack on a moonlit night.”

“Definitely.”

“So I thought they would come. I am far from supernatural and our victory is attributable to you.”

Han Sok Bong and His Mother

Han Sok Bong was a celebrated calligrapher well-known in and out of Korea during the feudal Joseon dynasty. In the summer of 1559 he, still a boy, was returning home after the lapse of seven years. He had left his home when he was nine years old under promise to stay away from home for ten years while serving his apprenticeship in calligraphy.

“Oh, how come you’re back home already?” exclaimed his mother in surprise rather than glad to see him.

“The teacher says I’ve learned enough and tells me to return home to support you well. So, I’ve come back three years earlier.”

“Now, then, let me see if you write a good hand,” said the mother.

At this, the boy thought he would show off his calligraphic skills and rubbed down an ink stick and spread a sheet of paper before him, taking up a writing brush. Seeing this, his mother asked him if he was ready.

“Yes, may I go ahead?” the boy was on the point of writing off on the white paper.

“Wait,” the mother stopped him. “I have to prepare myself, too.” With this, she put a bar of rice cake on the chopping board lying on a large wooden basin and took up the kitchen knife.

“Now,” said the mother, “let’s compete with each other. I’m slicing all the rice cakes in the basin and you’re writing all over the paper in the dark room with the light put off to see who is the better hand—I in slicing and you in writing.”

This was something quite unexpected for the boy. He could not help it

but to write on the paper by feeling in the dark like a blind man. He was unable to see anything and so it was impossible for him to give full play to his writing capacity. He was desperate in the competition into which he was lured awkwardly by his mother. Soon, the regular sounds of the kitchen knife slicing rice cake stopped. The lamp was lighted.

“Now compare the first, middle and last batches of the sliced rice cakes. What do you say?” said the mother.

The son compared rice cakes in the wooden basin one by one. They were all alike in size and thickness. However, the characters of his writing were diverse in size and their strokes were all untidy.

“Is that what you have learned?” the mother demanded. But he had no excuse.

“Go back right now. Come home after learning for three years more,” ordered his mother.

“Mother, but I can’t leave you alone. I’ll continue calligraphic learning at home while looking after you. Please let me fulfil my filial duties.”

“Filial duties do not mean relieving one’s parents from a hard life but mean bringing joy to them. Your father wished you would be a noted calligrapher, but how can you make me happy today without meeting his wishes?”

The next day, Sok Bong left his home with a firm determination to fulfil his parents’ desire without fail, and went up to Hansong, the capital city. He called on Sin Hui Nam, a war councilor widely known as a calligrapher, and became his pupil. He devoted himself to mastering the powerful strokes of the brush rather than attaining tricky styles of calligraphy.

In the course of three years when Sok Bong was absorbed in improving his calligraphic techniques, a rumour about his unique hand spread in the capital city. Hanging scrolls of his calligraphic masterpiece appeared in the houses of high-ranking officials and even folding screens in the govern-

ment offices bore characters from his writing brush.

After serving three years of apprenticeship with the calligraphic master in Hansong, he returned to his mother in Kaesong. That night he made a challenge to his mother for another competition in darkness saying that he was sure of winning it this time.

“If so, there’s no need for it in my view,” said his mother. “Three years ago, I tried to see whether you’re as skilful in your calligraphy as your mother in my rice cake dealing. But now, as you say you’ve mastered the calligraphic art, what’s the need of competition? I’ve heard rumour is going round in Hansong that you write a very good hand. That was really happy news making me forget all the hardships and cares of my life in a moment.”

Later, his calligraphy won fame in neighbouring countries, too.

Ri Jang Son, Inventor of *Pigyokjinchonro*

Ri Jang Son greatly helped recapture the Walled City of Kyongju by inventing *pygokjinchonro* during the Imjin Patriotic War (1592–1598) in Korea.

Ri was born of a smith’s family. In his childhood he loved to follow his father to the smithy and play around the place. He copied his father, making and polishing something pretty well. Later, in his teens, he was capable of making anything exquisitely, displaying his unusual skill. This was widely known from mouth to mouth so that his name came to be on everyone’s lips in Hansong, the capital city of the feudal state, as well, and the local government office assigned him to make presents to be offered to the king.

When the aforesaid war broke out owing to the invasion by the Japanese aggressors, Ri invented *jinchonroe* that means an earthshaking cannonball, and went on to make *pigyokjinchonroe* (a flying earthshaking cannonball). At first, he cast several bowl-sized cannonballs different from the previous large and heavy ones, put one of them into the muzzle of *taewangpho*, a kind of large-calibre cannon, and charged the ball with powder. And he tamped about 30 caltrops on the ball, attached a blasting fuse to it and lit it before launching. The test was a failure, though. Still, he kept trying this way or that, but all the results were not good. Now he found that the fire of the fuse went out during its flight. That was the cause of the failure. He, however, could not think of any alternative.

Struggling to find a way to solve the problem, he was one morning drawing water from a deep well by means of a bucket, when the well rope made him think of an idea. *If a groove is cut around the cannonball and the fuse is stuffed in the groove with a screw cover fixed, the fuse will not fall out*, he thought. He immediately set to and made *pigyokjinchonroe* in a brief time.

One August morning in 1592 there took place a test fire of the cannonball in the presence of many people. There was a loud bang, and the fired cannonball flew and fell on a target spot 800 steps away from the shooting ground. A little while later there was a blue flash, and the cannonball blew up with a terrific explosion, scattering up dusty lumps of earth in the air and fracturing trees in the middle. All the people at the shooting place let out shouts of admiration at once.

Afterwards, there was drawn up an attack plan to retake Kyongju by starting the attack with the firing of *pigyokjinchonroe* as the signal, and the battle ended in victory. After the battle such powerful cannonballs helped mow down the Japanese invaders in groups in other battles, striking terror into the atrocious aggressors.

“*Pigyokjinchonroe* was an original weapon. It is said that Ri Jang Son, head of a cannon-making team under *Kungisi* (a government agency responsible for making weapons), developed the cannonball. As an improved sort of *jinchonroe*, *pigyokjinchonroe* is designed to be fired with *taewangupho* across the wall into a fortress, and its distance of flight is 500 or 600 steps.... Japanese rogues at first ran away in horror from the cannonball that had fallen from the air. When there seemed to be no danger about the ball they, out of curiosity, gathered back around it and vied one another to have a look at it. At the very moment a flame rose from inside the ball, and with a terrible explosion, lots of its splinters scattered, killing about 30 of the Japanese. Those who were out of the harm from the splinters fell backward startled at the explosion. After rising back to their feet, they trembled saying it was work of God.” This is part of the historical book *Jingbirok* describing what happened during the aforementioned battle.

Red-clad General Kwak Jae U

After his wife died from illness, Kwak married another woman, Ri by name. Then he began to idle away his time indulging himself in drinking and dabbling in poetry. For the purpose of reasoning with her husband on his misdeed Ri began to have a nap every day and do nothing at all—it was quite a shame in everybody’s eyes.

Unable to stomach her laziness Kwak scolded her severely. Now she said: It is more shameful that you men are idling away your days drinking and dabbling in poetry in a tense situation when Japanese pirates might attack at any time.

And she took out a red military uniform she had prepared with sincerity. This moved him very much.

From then on he, together with young villagers, built a house in a mountain and obtained military provisions. And he trained himself hard, honing martial arts with them.

Meanwhile, his wife roused other women of the village to do farming and keep bees assiduously.

At that time the Imjin Patriotic War broke out. Kwak Jae U formed a volunteers' corps and fought astride a white horse with the red military uniform on.

It was during a battle. Kwak selected some ten agile men and had them wear red clothes and ride white horses. When the enemy approached Kwak's men rushed forward all at once luring the invaders here and there.

The aggressors recklessly chased the red-clad general. When they entered a valley, the general suddenly disappeared. The enemy was bewildered. Then the general showed up on a cliff before them. When they began to chase him again, he disappeared and only the sounds of drums and trumpets filled the valley. Now the enemy saw a flag cover the hill on their side before disappearing and covering another hill on the opposite side.

When the enemy fell in confusion, the volunteers in ambush opened a volley. Then the aggressors began to flee, and the main force of the volunteers' corps made a furious attack on them, driving them into a river. It is said that the river water could not flow because of so many bodies of the invaders.

After the battle the enemy trembled even at the name of Kwak, saying that he was a heaven-sent red-clad general.

Illustrious Patriotic General Jong Mun Bu

Jong Mun Bu was active as commander of a volunteer army in the period of the Imjin Patriotic War when Japan invaded Korea. At that time Jong, an aide to the chief military officer of Hamgyong Province, organized a volunteer army together with Ri Pung Su, Choe Pae Chon and other officers and fully displayed his ability as a brilliant commander in the battle against the Japanese aggressor troops who had made an inroad into his province. In particular, he skillfully applied ambush, surprise attacks and coordination of cavalry and infantrymen, leading the volunteer army to victory at all times. In the battles fought in the Kilju, Jangphyong and Sokhyon regions in October 1592 his unit wiped off a large enemy unit and encircled the Kilju Fortress. Some of his unit routed a large number of enemy soldiers in Ssangpho (Kim Chaek City at present) in December that year. In January 1593 his unit stamped out enemy forces at Paekthap (Sangso-ri, Kilju County at present) that had come to rescue their remnant forces besieged in the Kilju Fortress. With this the aggressors were completely mopped out in the Hamgyong Province area.

In the process Yun Thak Yon, a temporary government official appointed to organize nationwide military actions successfully, invented a lie that Jong had antipathy against the government, and informed the authorities against him. This led to his dismissal from the post of commander of the volunteer army. Later, however, he was put to his position again thanks to the strong protest lodged by his subordinates. After the termination of the Imjin Patriotic War he was engaged in literary work, working as governor of several counties, such as Onsong and Kilju. His book *Nongphojip* offers valuable materials pertaining to the period of the Imjin Patriotic War.

An Ryong Bok

The history of the patriotic struggles of the Korean people to safeguard the nation's dignity and sovereignty at the cost of their lives has a record on An Ryong Bok (around the late mid-17th century), an ordinary fisherman, who defended the Ullung Island and the Tok Islets on the eastern tip of Korea.

One summer day in 1693, An Ryong Bok and 40-odd other fishermen from Ulsan drifted to the Ullung Island by heavy seas. The island, neighbouring the Tok Islets, was very famous for its beautiful scenery and rich stock of resources. It was often ransacked by the Japanese invaders during the Imjin Patriotic War (1592–1598). To escape their murder and pillage the islanders left their native place. Gradually the island got uninhabited, and fishermen from Kangwon and Kyongsang provinces landed there for fishing or a break during the voyage from time to time.

Availing themselves of it, the Japanese began to get their aggressive claws into the Ullung Island and Tok Islets. They had previously intruded into Korea only to withdraw after suffering wholesale deaths owing to the Korean people's righteous patriotic resistance. Later the Japanese invaders infiltrated into the East Sea of Korea again, running amuck to realize their failed old dream. At that time they called the Ullung Island "Takeshima" and the Tok Islets "Matsushima" at their own discretion. They even suggested to the feudal Korean government that they make a survey of "Takeshima" in 1614 and 1615. The Korean government entrusted the Magistrate of Tongnae to firmly declare that "Takeshima" meant the Ullung Island of Korea and that foreigners' "survey" was intolerable. But availing themselves of the Korean government's disadvantage of failing to exert its influence over the remote islands the Japanese desperately schemed to take the two islands.

It was right at the time that An Ryong Bok and his party anchored at the Ullung Island and encountered Japanese invaders. The Japanese were so insolent as to pose as the master of the land, asserting that the Ullung Island belonged to Japan. An (he was good at Japanese) was infuriated. He made up his mind to defend the national territory for himself. Despite a person of the low social standing, he went to the Oki Island of Japan with Pak O Dun to negotiate with the local ruler.

An demonstrated that the Ullung Island belonged to Korea without doubt and strongly condemned the illegality of the Japanese intruders. The Japanese ruler knew he could hardly bring An to submission, and transferred him to Japanese Hoki Province (western region of the present Tottori Prefecture). The governor-general of the Hoki Province tried to buy him over with wealth, but in vain. An turned down the conciliatory trick, and managed to win from the Japanese chancellor and the governor-general of the Hoki Province the assurance that the Ullung Island belonged to Korea.

An reached Tsushima on his way back home. Then the crafty lord of Nagasaki and the ruler of Tsushima distorted their intrusion of the Ullung Island and invented a false case of the Koreans' "invading" Tsushima, demanding that the Korean government make "apology." In fear of disclosure of their crime they detained An by force for 90 days. But his just struggle compelled them to let him go back to his country.

On returning home, An went to the government office in Tongnae, made a detailed report and submitted a proposal on defending the Korean territory. But the feudal government gave no reply. On the contrary it took a passive attitude.

Now An and other patriotic Koreans turned out to defend the Ullung Island and the Tok Islets. In 1696 An and his party went to the Ullung Island again only to see Japanese squatters there for the second time.

Feeling guilty, the Japanese excused themselves for being lost on their way to Matsushima (Tok Islets). An declared angrily, “Matsushima is just the Usan Islets (Tok Islets), and it also belongs to Korea,” and forced them out of the island. Then he immediately sailed to Hoki Province and disclosed the crime of the lord of Tsushima in front of the governor-general of the province. The governor-general assured him that he would prevent his people from landing again on the Korean islands illegally. Later Japan informed the Korean government that the Ullung Island and the Tok Islets were the Korean territory for sure and dared not intrude the islands.

The islands, part of the territory of the Korean nation, are associated with the Korean people’s patriotism and the history of their resolute struggle to defend their territorial sovereignty.

Artist Jong Son and His Masterpieces

Jong Son was one of the representative artists in the late 17th century–18th century in Korea. He painted so well in his childhood that he became a member of the Fine Arts Academy. He was once appointed head of a county yamen. While being an excellent painter, he was versed in the theory of the art of painting and also trained many famous painters including Sim Sa Jong. He paid primary attention to the social reality of his times and beautiful natural landscape, and originated his own style of painting in the field of landscape.

He painted not just beautiful sceneries but the tame scenes of mountains and lakes, scarlet-tinged maple leaves and seasonal changes of natural beauties. His works *Waves of Ongchon*, *Manphok Valley*, *Pagyon Falls*, *Mt. Paegak*, *Mt. Inwang*, *Kuryong Falls* and *A Flat Rock* vividly exhibit his love for the country’s natural sceneries through diversified painting

strokes. In particular, *Kuryong Falls* is typical of his painting style characterized by vigorous and subtle touches and uses of wide space structure. The vertical fall of water in the centre of the picture with pine boughs forcefully stretching out sideways against it is eloquent of Jong Son's high depicting skills. And *A Flat Rock* is his best picture showing masterly sidelong strokes. It skillfully portrays two figures enjoying the natural beauty on a stream in summer. Besides, he painted a great number of pictures showing the emotional beauty of nature with rich actual life as their theme, such as *Spring Rain* and *An Old Man Playing Kayagum*.

He was a patriotic painter who portrayed the country's nature with high artistic skills, rejecting flunkeyism and dogmatism that existed in the artist circles at the time, and a realistic landscape painter who enriched the realistic expression of the Korean painting by truthfully and tangibly depicting the scenic beauty of the country.

Kim Tuk Sin and His Pictures

Kim Tuk Sin was one of the pioneers of the realistic genre painting in Korea in the 18th century during the feudal Joseon dynasty. He produced a lot of landscape and animal pictures, and he was particularly good at figure and genre painting. He introduced the working people as the heroes in his paintings. By giving a wide-ranging and profound portrayal of their life he presented vivid images of the contemporary social system, economic condition, customs and manners and the like.

One of his typical works is *The Nobleman and the Peasants*. The picture shows a nobleman traversing a country road on a donkey on a summer day and a couple of peasants making a polite bow to the nobleman. The nobleman with a horse-hair hat on looks down at the peasants proudly and

arrogantly; a sly-looking servant pulls back the reins of the horse to stop it for a moment; another servant with entangled hair wears a wry smile, carrying a heavy burden on his back behind the nobleman. All these funny components are a mockery of the nobleman's show of power. Meanwhile, the male peasant makes a bow with his head nearly touching the ground, and his wife greets with her hands carefully closed together. This is a marvellous show of the humble and honest character of the peasantry that was bound by the feudal caste. By giving a deep-going portrayal of the expressions and movements of each of the figures of different social standings through an aspect of everyday life, the picture is well indicative of the irrationality of the caste of the feudal society and the unfair system of human relations. The persuasive composition, simple description of shapes, treatment of the environment based on smart strokes and other qualities of the painting are helpful in understanding the superiority of the Korean painting.

Kim produced a good deal of paintings, like *Fishing in the River*, *Returning Home From the Market* which shows a group of people on their way back home from the marketplace, and *Shooing the Cat Away* in which an old couple are topsy-turvy over the chickens crying for help after being bitten by the cat.

Kim's works went a long way to the development of the realistic genre painting for their vivid depiction of everyday life and their truthful reflection of the reality.

Kim Hong Do and Kyehoe on Site of Manwoldae

Kim Hong Do was a painter with a realistic tendency who represented the 18th and 19th centuries in Korea. He belonged to *Tohwaso* (a government office that was in charge of the work related to painting during the feudal Joseon dynasty). He was in government service as *yonphung hyongam*.

He showed extraordinary talents from his childhood. He left behind many masterpieces in all kinds of fine arts ranging from figure and genre paintings to portrait and landscape paintings, paintings of flowers and birds, and woodblock prints. In particular, he did away with the outdated style of painting of those days and opened up the way of creating realistic genre paintings.

In genre paintings he made the labouring people appear as the master, affirmed their creative labour and optimistic life and the beauty of their simple and sound mental world and unartificially ridiculed and sneered at the depraved and degenerated feudal bureaucrats and sections of those who were loafing their time away by making use of a variety of painting techniques, thus showing the social feature of that time.

Among the representative paintings reflecting the creative labour and the daily life of the labouring commoners are *Smithy*, *House-building*, *Cloth Weaving*, *Ssirum* (Korean wrestling), *Fishing*, *Archery*, *Well Side*, etc. and among the paintings dedicated to the exposure and derision of the corruptness and degradation of feudal aristocrats and bureaucrats is *Gamble of Aristocrats*.

Kim created landscape paintings as well. All his paintings of this kind are filled with love for mountains and streams of the country, national flavour, and the deep love for his beautiful native village and are consist-

ent with attractive scenes that make one have an urge to be nestled in the bosom of the beautiful nature, lost in deep meditation and filled with poetic sentiment. *Picture of the Four Main Scenic Spots in Mt. Kumgang, Kuryong Falls, Hongryudong, Ferryboat*, etc. can be enumerated as his representative paintings. Also to be found among his paintings is *Kyehoe on Site of Manwoldae*.

This depicts a scene of picnic enjoyed by old folks aged over 70 who enjoy themselves on the site of old Manwoldae at the foot of Mt. Songak with the help of their descendants. With a large tent put up, old folks sitting within it pass wine cups back and forth when there goes merry dancing in the yard, adding to the enjoyment of those present. The feast is given on the site of the Hoegyong Hall, the royal audience chamber of Manwoldae, the royal palace of Koryo and seen behind it are peaks in the west side of Mt. Songak. Masters of that day are 64 old people aged more than 70, but there are many people standing in front of them while watching them with interest. So the number of people seen in the painting exceeds 200. Depicted in the painting in detail are different postures and acts of all people present.

Similar works of Kim Hong Do's are *The Banquet at the Ryongwang Pavilion*, *The Welcome Accorded to the Pyongyang Governor* and *The Banquet Given at the Pubyok Pavilion*.

Kim Jong Hui, Pioneer of Archaeology

Kim Jong Hui was an archaeologist of the feudal Joseon dynasty who explored, excavated and made systematic studies of historical sites and remains of Korea.

Kim was born in Ryesan, Chungchong Province, in 1786. As a child he trained himself physically and spiritually while reading and writing poetry. Finding his qualities unusual, his father asked Pak Je Ga, a successor to the scholarly attainments of Pak Ji Won, a famous realist scholar at the time, to tutor him.

Kim passed the civil service examination at the age of 33, and was promoted through different government posts to the post of vice minister of war. It was his greatest exploit to pioneer Korean archaeology as a new branch of knowledge.

In July 1816 Kim climbed Pi Peak of Mt. Pukhan in Seoul. The peak had been named so in the meaning that a monument stood on its top. So he wanted to study the monument.

The weather was sweltering, and Kim wriggled up along the mountain path, perspiring heavily.

On his arrival at the Sungga Temple, he was welcomed by its monks. The temple, he saw, bore the marks of several rounds of repairing, and there stood a monument to the temple. But the monument was left cleaved, and the temple was shabby. This wrenched his heart.

Then one of the monks led Kim up to the top of the peak. It commanded extensive views of all directions, and there stood the monument he intended to see. The monument was covered over with moss, making it hardly possible to read characters inscribed on it. Peeling moss off the monument, he read revealed characters one by one. The characters meant that Jinhung the Great and important government officials toured the locality.

“Do you know when this monument was set up?” Kim asked the monk.

“I don’t know the full account of it,” the monk said. “But it is said that Ri Ja Gyom of Koryo, when he was gaining power, accompanied the king to the temple to make an offering to it and had the monument reared in memory of their visit. Another story is that it is the monument to Saint Muhak in the early period of the feudal Joseon dynasty.”

“No. It is from the earlier time,” Kim disagreed.

Now the monk confessed that he had mistaken.

“This is the very monument King Jinhung, in the period of Silla, had set up after touring the border,” Kim explained. Then, keenly realizing how much people were neglecting ancient relics, he firmly made up his mind to elucidate the history of the country. He descended from the peak only after reading the inscription of the monument several more times.

Like this, Kim, at the age of 30, climbed up the peak of the rough mountain to discover the monument that had long been neglected and mistaken, and ascertained correctly the history of Silla that had existed a thousand and several hundred years before. And he made it clear that the title *Jinhung* inscribed on the monument was not a posthumous but lifetime one.

Besides, he discovered a carved stone among the stones of an ancient castle wall in Pyongyang, explained the meaning of the two characters *So Hyong* inscribed on the stone as an official rank of Koguryo and identified the castle as the one from the period of Koguryo.

Kim’s study into tangible relics was not confined to metal and stone relics with characters inscribed on them but extended to household goods and weapons used by the ancients. During his exploration of an ancient mud castle in the vicinity of Pukchong, he explained that a stone axe and a stone arrowhead found there and regarded as those created by a “thunderbolt demon” were those belonging to household goods and weapons used

by the ancients.

And he recognized all the so-called artificial mountains in Kyongju, North Kyongsang Province, as the tombs of the kings of Silla and ascertained the buried in four of the big tombs. He studied into the locations of the four tombs recorded in the national classic *Chronicles of the Three Kingdoms* and other old documents and their actual locations through comparison of them. On the basis of the result, he clarified that the tombs belonged to the 24th, 25th, 46th and 47th kings of Silla.

Meanwhile, he wrote *Catalogue of Haedong Metal and Stone Relics* by collecting the data on major metal and stone relics across the country.

He also paid deep attention to preservation of archaeological sites and remains. In August 1852 he made sure that the then Hamgyong provincial governor solved the problem of preserving a monument on Hwangcho Pass, the one that had been unattended for a long time. The monument is still in good condition.

At the time Kim felt more keenly than anyone else the need to have a new understanding of all such sites and remains that were neglected and associated with nonsensical legends. So he collected, studied and analysed anew the relevant data, making a great contribution to archaeological researches.

Satirist Kim Satgat

Kim Satgat was a famous satirist of Korea in the 19th century. While wandering around the country, he created satirical poems lampooning loafers, including aristocrats, using catch-phrases and clever styles.

One day he went to a party given on an aristocrat's 60th birthday.

After bowing to the old man who greeted his 60th birthday, he sat and said the following verse.

The old man sitting over there does not look like a man.

Then seven sons of the old man protested at a time.

“How dare you say so? Who do you mean doesn't look like a man? What does he look like then?” the sons roared.

Kim, however, calmly took the brush and wrote.

Perhaps he is a real spirit from heaven.

Only then did they understand that he was a man they should not neglect though he was wearing worn-out clothes and a shabby *satgat* (a conical bamboo rain-hat), and hustled about setting the table before him and pouring him wine.

Taking dishes slowly he unobtrusively said the following verse towards many guests.

His seven sons are all thieves.

Then the old man's sons exchanged whispers, and one of them shouted in resentment, “What did you say? Do you call all of us thieves when we're treating you shabby man well? You'd better be polite at table and stop kidding us.”

Then Kim quietly and clearly said, “*Because they've stolen the peaches from heaven and put them on the birthday table.*”

Legend has it that in heaven there are peaches growing once every 1 000 years and that if one eats such a peach one can live ever-young. So

the sons might be called filial as they had stolen and put such peaches on the birthday table.

Like this Kim teased the old aristocrat and his sons making them get angry and pleased several times.

When he was 21 Kim left his home displeased with aristocrats. Originally he was born of a noted aristocrat's family in 1807. His real name was Kim Pyong Yon, and his pen name was Rango or Imyong.

In his childhood the government put to death his grandfather who was an official in charge of the garrison in Sonchon, for his having surrendered to a Phyongan provincial peasant army in revolt. So his family had to take refuge in another district.

As a child he was quite clever and made unusual efforts. So he distinguished himself in his village school and was known to neighbouring villages. He passed the government service examination. But his qualification was nullified owing to the "crime" committed by his grandfather.

Now Kim wore a *satgat* and began to roam with burning hatred for the aristocrats and rulers. While wandering round the country he witnessed the exploitation and oppression by the aristocrats and rulers, and the miserable life of the people. This made him have stronger hatred for the rulers and sympathy for the people.

Once he came to know that an ox of a wealthy family gored a calf of a poor family to death, but the wealthy family would not compensate the poor for the loss. Then he wrote a relevant indictment well enough to help the poor family get repaid for the calf.

His son tried to have him return home many times but in vain. Even when his friend offered him a government post Kim refused the offer.

One day in 1863, when he was 56, he collapsed on a roadside in Jolla Province. A scholar recognized him, gladly took him to his house and sincerely tried to awaken him but in vain. One night Kim said in delirium,

“Put out that lamplight,” and quietly breathed his last.

The poet created not a few poems on beautiful landscape of the country. The poems were loved by the people for their being based on sharp observation and witty poetic expressions. His other poems were dedicated to the lyric depiction of not only articles of daily use such as charcoal brazier, tobacco pipe, *paduk* (go) board and lamp but also different animals and plants such as dog, cat, chicken, fish, bean and fallen leaf.

A collection of his poems is still read.

Kim Jong Ho and Taedongyo Map

Kim Jong Ho (early 19th century–1864) was a geographer and cartographer who made a contribution to the development of Korea’s geography and national defence capabilities. The Taedongyo Map (Korean map) he made was a complete map of Korea that surpassed any of the previous maps in concreteness and accuracy. For its modern designing system and unique depiction method it was one of the best maps in the world at that time.

Kim Jong Ho was born into a commoner’s family in Hwanghae Province. From his childhood, Kim was engrossed in learning and he was particularly interested in geography and cartology. Growing up, he decided to make a detailed map that would inform the people of the country’s mountains and streams in greater detail and be useful in the fight against foreign invaders, and buckled down to the work.

At that time there were neither decent facilities for observation nor proper travelling vehicles. He never hesitated to do the work, though. He carried all the heavy facilities on the back and made field surveys. Despite all the difficulties he met with while designing a map away from home for

over ten years, he held fast to his plan. He made a map called Chonggudo in 1834. But it turned out to be not so accurate and be riddled with many defects. So he left his home again to draw a map that would be more comprehensive and detailed in content. He climbed all the mountains and crossed all the rivers in the country for nearly 30 years. He climbed Mt. Paektu, the ancestral mountain of Korea, twice for cartological investigation. His painstaking efforts produced a new map called Taedongyo Map in December 1861.

The map divided the land of Korea into 22 parts latitudinally, and each part was drawn on a piece of paper in the form of a folding screen. Joining all the 22 parts together makes up a large map (33 m²) of Korea drawn on a scale of 1 to 162 000. To make the map more useful, Kim made use of both letters and symbols in depicting seas, coasts, rivers, lakes, mountains and fields and other distinctive terrains, and recorded in detail important objects—the boundary of regions such as province, county and sub-county, residential districts including *pu*, *up* and *ri*, palaces, temples, roads, bridges and even rocks under the sea—and other things necessary for traffic. The map is now in serviceable use in studying the contemporary time and geography. It is well kept as national treasure.

Ri Je Ma, Founder of School of Constitutional Medicine

Ri Je Ma was a medical scientist who advocated the constitutional medicine in the late 19th century. A very clever child, he learned Korean letters from his grandmother at the age of six and read books on military science and medicine. In his teens he understood the logics of sentences and read widely the domestic and foreign medical books. In his twenties he travelled abroad to acquire a wide range of knowledge.

When the feudal government of Korea concluded the “Kwanghwado Treaty” (an unequal treaty) with the Japanese aggressors in February 1876, he resigned his official post in protest against the reactionary rule of the treacherous bureaucrats, and devoted his life to the study of Koryo medicine for the broad salvation of people. In his clinical practice he avidly read domestic and foreign medical books. In 1877 he went to Beijing and studied Chinese medical books for three years and exchanged opinions with renowned Chinese doctors.

In his long career of clinical practice Ri Je Ma found different effects of the same medicine administered to the same illness, and argued that different medicines should be administered for the same illness when the patients have different physical constitutions. With a new opinion contrary to the previous view about the classification of constitutions, he deepened his studies about physical constitutions and accumulated practical experience. In this process he advanced the theory of constitutional medicine and applied it in clinical practice. In his theory he classified people into four types of constitution—great and small positive types and great and small negative types, on the basis of analyzing their physical builds, personal appearances, sizes of bowels, characters, tastes, talents, eating habit and reactions to medicines. Then he made it clear that medicines should

be prescribed according to constitutions.

He wrote this theory of constitutional medicine in his book *Tonguisuse-bowon* (in four volumes, published in 1894), making a great contribution to the traditional medicine of Korea.

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