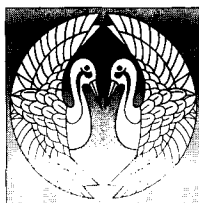


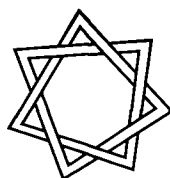
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PRESENTING THE MANUSCRIPT

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THE ST. PETERSBURG COLLECTION OF DRAWINGS BY KOREAN ARTIST KIM JUNGYN (KISAN)

In the collection of Korean manuscripts in the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences there is an album of 55 drawings with no title (call number B-35). The drawings are made in China ink and water-colours on white paper. Dimensions: 14.0 × 21.5 cm. The pagination (in Arabic numerals made in light pencil in the upper part of each sheet) shows that initially the album contained at least 88 drawings. But today the album consists only of 55 drawings the pagination of which was made by the Curator of the MS Fund of the Institute. The difference between the initial pagination and the pagination made in the MS Fund is shown in the *Table 1*.

In the upper right corner of each drawing there is an explanatory inscription in Korean — a horizontal line in black China ink running from right to left. Only two drawings out of 55 in their right upper part under the inscription bear Kisan's personal seal — they are No. 43 and No. 51 (here and below the new pagination is given). The painter's seal is represented by two white characters executed on a quadrangular red background in the style close to *da-zhuan*. These two characters stand for Kisan.

The album was acquired by the Institute from A. L. Levidova in February 1968. In the same year Dr D. D. Eliseyev identified the drawings as belonging to Kisan and the album was given an inventory number [1]. Dr Eliseyev's attribution was tentative, since in the 1960's no one in Russia knew whether "Kisan" was a birth or a pen-name of the artist, as well as whether this name belonged to the painter or to one of the owners of the album [2]. At present it is widely known that "Kisan" was a pen-name of a Korean painter Kim Jungyn, who lived in the second half of the 19th century.

At the end of the 19th century, when Korea became opened for the outer world, first foreigners visited this "Hermit State". It was Kisan whose drawings were used as illustrations to the publication of their traveling journals [3]. Thus Kisan proves to be one of the first Korean painters known to the Old and New Worlds. As early as 1895 his drawings were exhibited in the Ethnographical Museum in Hamburg and even some of them were included into European publications on Korean art. The scholarly interest to Kisan's drawings became even greater after H. F. Junker's work on the artist had been published in 1958 [4].

According to Kim Kwangon, there are nowadays more than 900 paintings which are attributed to Kisan. Mostly they are held in the British Museum (150 items), in the Ethnographical Museum in Vienna (115 items), in the British Library (99 items), in the Danish State Museum (98 items), in the State Ethnographical Museum in Leiden (the Netherlands) (22 items), etc. [5].

In Russia collections of Kisan drawings are held in St. Petersburg (55 items) and in the State Museum of Orient in Moscow (more than 40 items) [6]. Two drawings from Moscow were published [7].

Unfortunately, I had no access to recent publications of Kisan's drawings [8]. That is why I use in my work the album on Korean art titled "The Korean Relics in Western Europe" [9] which provides us with four selections of Kisan's drawings from four European collections (98 drawings) [10] (here and below the term "collection" refers to each of these selections).

Table 1 gives the list of drawings by Kisan preserved in the St. Petersburg collections, with explanatory inscriptions in our translation from Korean.

Table 1

The list of drawings from St. Petersburg collection

Number *	Explanatory inscriptions
1 (1)	각종 점 등** Playing cards
2 (2)	각처보물배 Sending wedding presents (?)
3 (3)	양모논리김 Weeding

Continuation of the Table 1

Number *	Explanatory inscriptions
4 (5)	고삼신초 Making straw sandals
5 (6)	이장신갓 Making shoes
6 (7)	양모는노고소할 That is how a performance in masks looks like
7 (8)	고 4 날년희아 Children are flying a kite
8 (9)	고후 ^이 성쇠기거파 ^이 He was so smart that he managed to get an extra crock while shopping
9 (10)	고두둑마 Playing draughts
10 (22)	이장량마은금 Goldsmith
11 (23)	사장늘바혹며으력 Beggar-women or needle-traders
12 (24)	고후장타 Threshing
13 (25)	양모는짜리 That is how canvas is woven
14 (26)	고후질너물 Spinning
15 (27)	고후종이머 Re-planting rice
16 (29)	람사는하수목 Joiner
17 (32)	고후네말 Laundering
18 (33)	고외수물경소 Blind fortune-teller
19 (34)	양모는하집걸고 Collecting donations for a shaman ritual
20 (35)	고후국녀부 A shamaness practicing sorcery
21 (36)	고치농장이남할성기 <i>Kisaeng</i> playing chess with a man
22 (38)	고후미드다옷 Ironing clothes
23 (39)	양모는미미 Bleaching canvas
24 (40)	고후놀농음노 [Band of musicians] playing
25 (41)	고후질떡갈 Digging a field
26 (43)	사장무도빛찬 Wandering comb-traders (?)
27 (44)	고라줄터광 A tightrope-walking itinerant actor- <i>kwangdae</i>
28 (45)	석복관전성 The uniform of the official in charge of the sovereign's safety and responsible for passing his orders
29 (46)	관소는남복을 Court official in a military uniform
30 (47)	고후널동사기 Itinerant actors collecting fees
31 (48)	희아장넛 Children selling toffees
32 (49)	사장블락 Peddlers

Continuation of the Table 1

Number *	Explanatory inscriptions
33 (50)	고푸물비논 Ladling out the water and pouring it on the rice-field
34 (51)	고라물거성기 Kisaeng playing a komungo 고
35 (53)	관조반후시군 Officials attached to the sovereign
36 (55)	양모논가근업당사 In this way a wandering actor carries an actress on his shoulders
37 (58)	양모관환 That is how officials (= eunuchs?) in charge of security and palace's tidiness look like (?)
38 (60)	고뒤거장 Playing chess
39 (62)	고떡심점부농 Peasants are eating a midday meal
40 (65)	양모논리던속 Ironing clothes
41 (66)	고깃물인녀 Women fetching water
42 (69)	고가로드막고나리 Carrying a basket with food to the fields
43 (71)	고후저제푸녀무 A shamaness performing the <i>phuje</i> -ceremony (feeding spirits)
44 (72)	양모사장물 This is how water-sellers look like
45 (74)	양모논삼실삼 This is how hemp thread is spun
46 (75)	이장갓 Hat-makers
47 (76)	이장검덕 Blacksmiths
48 (77)	양모논가돌밧 This is how they grind
49 (78)	고가양산수도 Hunters go hunting
50 (79)	양모논웁실죽명 Unwinding cocoons
51 (80)	고치음양성기 Kisaeng playing a zither
52 (83)	고과혜푼 Carving wooden shoes
53 (84)	람사환가과 Making visits after having passed state exams
54 (87)	양모문님복조관금 This is how the officials clad in formal red garments and hats decorated with gold (for a morning audience) look like
55 (88)	이장이갈거푼 Craftsman carving wooden tableware

* The first number corresponds to the Manuscript Fund pagination, the number in brackets — to the original pagination.

** Facsimile.

All known to us drawings from European museums, as well as from the St. Petersburg collection, have explanatory inscriptions in Korean, which run from right to left. The only exception are the drawings from the State Ethnographical Museum of Leiden which bear inscriptions in Hanmun. The inscriptions are placed in the upper right corner. In case there is a seal, it is set below the inscription.

Seals in red ink bearing the pen-name “Kisan” are executed in the style close either to *da-zhuan* or to *xiao-zhuan* (there is an exception though — fig. 10 from the Leiden collection, with a special seal and two vertical parallel inscriptions in Hanmun and Korean. Kim Kwangon holds this drawing was made by another Korean artist, namely, Kim Nyeho, whose pen-name was Sokch'on) [11].

The drawings by Kisan belong to the genre of *phungsok* — “ethnologic pictures” or “depicting customs”. It is one of the traditional genres of painting in the Far East. Any artist proposing himself as a candidate for Tohwaso — the Academy of Painting founded by the Korean court in 1392 — was expected to be familiar with this genre (as well as with other traditional genres, like *sansu* — “mountains and rivers”, or *hwadzo* — “flowers and birds”, etc.).

The roots of the genre *phungsok* may be traced to the grave wall-paintings, such as Anak 2, Anak 3, Muyonchon, etc., executed in the Koguryo state period (4th—6th centuries). These paintings depict certain scenes from the life of a noble family. The aim of the artist was to imitate the real world which surrounded the deceased, the head of the family who was buried in the grave, during his life, the centre of which he was (his house and out-buildings, official ceremonies, hunting, horse racing, holidays with dancing, wrestling, circus entertainment, etc.). This was practiced in order to make the deceased's soul feel comfortable in another world. Hence the accuracy in representation of interiors, clothes, postures and gestures, etc.

The “golden age” of the *phungsok* genre falls on the 18th century. However, by that time and later, in the following century, an artists' attention to the scenes of everyday life had already been determined by another reason. It was the time when Korean culture had begun to take interest in the real world as a whole and in a human being as well. This tendency revealed itself in the development of a

special intellectual trend named *sirhak* (“Real Knowledge”). At that time Korean literature and art began to reflect Korean nature and Korean life, and certain democratic and realistic tendencies in Korean literature and art came into being. These trends are also evident in painting, especially in the “depicting customs” genre. The outstanding masters in this genre, such as Kim Hongdo (pen-name Tanwon; 1745—1805) and Sin Yunbok (pen-name Hewon; 1758—1820?) in their paintings have excellently mirrored the spirit of the time.

The works of Kim Hongdo are considered to be the culmination of this genre. He was a great master, both an excellent portraitist and a master of expressive drawing in ink and water-colours, who worked in a free sketchy manner. With soft humour he depicted the life of common people skillfully arranging numerous personages in a composition. The expressiveness of postures, dynamics of gestures, individual facial expressions of personages — everything demonstrates his painting from life. In the second half of the 19th century Kim Jungyn — Kisan seems to have continued the tradition of his great predecessor.

Now let us turn to our album and try to define its place among the other European collections of Kisan's drawings. We shall do it by comparing the drawings from the album with those preserved in four different European collections [12] treating them as a single unit (or as a statistic totality — see *Table 2*). Thus we have to deal with five collections represented by 153 drawings.

Table 2

List of collections

Collection	Number of Drawings	Number of Tables
1. St. Petersburg	55	1, 3, 4
2. Danish State Museum	55	5, 6, 15, 16
3. British Library	20	7, 8
4. British Museum	13	9, 10
5. State Ethnographical Museum in Leiden	10	11, 12
Total:	153	13, 14

Now let us concentrate on two points: the contents of the drawings and the number of personages in a drawing.

The drawings from the collections were classified according to the themes. We have singled out 12 themes, basing on the contents of the drawings and the explanatory

notes. We have divided these 12 themes enumerated in *Table 3* into two principal groups:

- 1) themes connected with production or exchange of commodities (themes 1—6);
- 2) themes in no way connected with production or exchange of commodities (themes 7—12).

Table 3

The distribution of drawings from the St. Petersburg collection by themes

Theme	Quantity		Numbers of drawings *
	items	%	
1. Everyday life	3	5	41) 42) 48)
2. Agriculture	6	11	3) 12, 15, 25, 33, 39

Continuation of the Table 3

Theme	Quantity		Numbers of drawings *
	items	%	
3. Weaving	8	15	13) 14) 17) 22) 23) 40) 45) 50)
4. Craft	8	15	4, 5, 10, 16, 46, 47, 52, 55
5. Industry	2	3	44, 49
6. Trade	5	9	8, 11) 26) 31, 32)
7. Ritual	6	11	2, 18, 19, 20) 43) 53
8. Play	7	13	1, 7, 9, 21) 34) 38, 51)
9. Theatre	5	9	6, 24, 27, 30, 36
10. Costume	5	9	28, 29, 35, 37, 54
11. Study	—	—	—
12. Punishment	—	—	—
Total:	55	100	55

* Here and below numbers of drawings representing women are marked with a sign of bracket —). There are 21 drawings (38%) representing women.

A thematic division is always conventional and our approach may be also considered as but a conventional one. Thus, taking into account that in Korea the production of textiles was a purely female occupation, we pick out a separate theme — “Weaving” — where all kinds of work on textiles are represented — from the “birth” of a thread up to laundering and ironing clothes. Rather vague is the distinction between “Ritual”, “Play”, “Theatre” and “Costume”. Anyway, we included into the “Ritual” theme the drawings depicting shamanesses, a blind fortune-teller, and a candidate making visitations after having successfully passed state exams, but we did not include here the mask dance drawing.

Tables 3, 5, 7, 9 and 11 show the distribution of the drawings of the five European collections in accordance with our thematic classification. The distribution of drawings of the St. Petersburg collection see in Table 3.

Most of the drawings from the album are connected with the production or exchange of commodities — 32 drawings, *i. e.* 58% of their total number. The remaining 23 drawings, *i. e.* 42%, correspond to themes 7—10 which are not connected with production or consumption. The theme “Costume” is included into the themes 7—10, since all the five drawings represent officials clad in ceremonial garments, performing their duties at the court or going to see the sovereign, *i. e.* this theme is actually connected with ritual and public activities. As far as the theme “Costume” is concerned, it is worth to mention that representatives of the nobility, besides the 5 drawings already classified as “Costume”, are also depicted in drawings 9, 21, 53.

Drawing 53 depicts a man making visitations on the occasion of having passed state exams. State exams in medieval Korea required many years of hard labours. A lucky candidate could get a high post in administration. In other words, this drawing, like the five classified as “Costume”, represents a man employed by the state. Members of the nobility “relaxing” are also depicted in two drawings (9 and 21 — playing draughts and playing chess with *kisaeng* respectively). In total, representatives of the nobility appear in 8 drawings, which make 15% of their total number, the remaining 47 (85%) represent commoners.

The drawings classified as “Theatre” show only the activities of wandering actors, dancers and musicians, no spectators or listeners are represented. There are also no listeners in drawings 34 and 51 related to the “Play” theme, where a *kisaeng* playing musical instruments is shown. Strictly speaking, it is not a performance but a music lesson given by a professional performer to her friend. Only in one case a spectator is present — in drawing 9 (“Playing draughts”).

It seems that we can state our album gives a picture of different strata of the Korean society — from the lowest classes (wandering actors, *kisaengs*, shamans, itinerant traders) up to court officials, though the nobility does not occupy too much place there. The thematic range of our album testifies to the priority of the depicting of labour. The dominating idea of our collection is a man's complete absorption in labour.

Now let us sort the drawings of the album by the number of personages in a drawing (see Table 4).

Table 4

The distribution of drawings of the St. Petersburg collection by the number of personages

Number of personages	Quantity		Numbers of drawings
	items	(%)	
1	10	18	4, 8, 10, 13, 14, 16—18, 33, 50
2	32	58	3, 5, 6, 9, 11, 12, 15, 19, 21, 22, 23, 26, 28—31, 34, 35, 37—49, 51, 52, 54, 55
3	11	20	2, 7, 20, 25, 27, 32, 36, 47, 53
4	1	4	1
6	1		24
Total:	55	100	55

The total number of personages in all drawings is 117. The average number is 2.1 personages per drawing.

The *Table 4* shows that compositions with two personages predominate in the album (58%), and that there is approximately the same number of compositions with one and with three personages — 18% and 20%. It appears that the artist was trying to limit the number of personages representing the minimum just sufficient to give the idea of one

“technological process”, or one sort of professional activity. There are no drawings in our album depicting two or more “professional” themes simultaneously.

Let us turn now to the collection of the State Museum of Denmark. *Table 5* shows the thematic aspect of this collection.

Table 5

The distribution of drawings from the Danish State Museum by themes

Theme *	Quantity		Numbers of drawings
	items	%	
1. Everyday life	6	11	5) 45) 46) 52) 53) 55
2. Agriculture	4	7	1) 2, 3, 4)
3. Weaving	3	5	11) 12) 16)
4. Craft	5	9	8) 9) 10, 13, 14
5. Industry	3	6	6, 7, 15
6. Trade	1	2	54)
7. Ritual	15	27	17) 18, 19) 20, 21, 22) 23, 24, 27) 29, 42, 43, 44, 50), 51)
8. Play	8	15	25) 26, 28) 30) 31, 32, 33, 49)
9. Theatre	3	5	34, 47) 48)
11. Study	4	2	40, 41
12. Punishment	5	9	35, 36) 37, 38, 39
Total	55	100	55

* Here and below themes which are not represented in the collection are omitted in the *Tables*. There are 26 (47%) drawings representing women.

One can notice a certain thematic discrepancy between our album and the Danish collection: in the last one “Costume” is missing, while in our album there are no

“Study” and “Punishment”. Our album contains 32 drawings representing various industrial activities (58%, themes 1—6), in the Danish collection — only 22 draw-

ings (40%). Thus it seems that labour theme in Danish collection does not occupy as much place as in our collection.

Now let us consider the number of personages represented in the drawings from the collection of the Danish State Museum (Table 6).

Table 6

The distribution of drawings from the Danish State Museum by the number of personages

Number of personages	Quantity		Numbers of drawings
	items	%	
1	1	2	24
2	2	4	3, 13
3	5	9	8, 14, 45, 49, 52
4	12	22	2, 6, 9, 10, 11, 16, 22, 30, 38, 39, 46, 55
5	8	14	1, 4, 5, 12, 23, 29, 53, 54
6	4	7	7, 15, 27, 51
7	2	4	33, 37
8	8	14	19, 21, 25, 36, 40, 44, 48, 50
9	1	2	17
10	3	5	18, 34, 47
11	4	4	35, 43
12	3	5	26, 28, 41
14	1	2	42
15	2	4	20, 32
17	1	2	31
Total:	55	100	55

The total number of personages in all drawings is 367, the average number is 6.8 personages per drawing.

It is noteworthy that the number of personages depicted in the drawings of the Danish collection significantly differs from that of our album. Compositions with many personages (the average number is 6.8) definitely predominate there. While in our album most of the drawings depict only two persons (58%), drawings with four, five and eight figures in the Danish collection make 50%, and drawings with two personages — only 4%.

Let us compare now some drawings with the same topic in both collections. Drawing 4 from the Danish collection represents the scene of thrashing. 4 persons are thrashing, one woman is watching them. In our album this operation is performed only by two persons (drawing 12). The same can be said about the drawing “Hat-makers” (Danish collection No. 10 — our album No. 46), representing respectively 4 and 2 personages. One more example can be given, that is a drawing “*Kisaeng* playing chess with a man” (Danish collection N. 30, our album No. 21). There are four persons in the Danish drawing (two playing chess and two watching them) and only two persons playing chess in our album.

These and other examples demonstrate that the operations represented are shown within a certain natural or social context (see *Tables 15* and *16*). Thus, while in drawing 12 from our album the object of thrashing is just a symbol outlined with several strokes and lacking any background, in drawing 4 from the Danish collection we see two rows of ten sheaves laid on the ground by a high fence; there are trees behind the fence, on a staircase by the gates a woman is watching the workmen.

The comparison of our album with the Danish collection made us come to the conclusion that our album deals with a set of modules:

1. The modules represented in our album in the Danish collection can be linked together and then inserted into a certain landscape. This is the most complicated case. A characteristic example may be drawing 1 from the Danish collection, its composition basing upon the topic of drawings 3 and 25 (of our album) joined together. The same is true for drawing 16 (of the Danish collection) where one can see the personages from drawings 17 and 44 of our album set within a landscape with one more figure added.

2. In the Danish collection there are drawings combining together two different topics in a rather mechanical way. In some cases one of these topics is to be found in our album. In the drawing 13 from Denmark, which depicts a joiner and a carpenter, the joiner is obviously “taken” from drawing 16 of our album; in drawing 12 (the Danish collection) we find personages from drawing 45 of our album; in drawing 11 (the Danish collection) we can see the personages from drawing 23 represented in our album; and drawing 54 (the Danish collection) shows a family of wandering traders, which we can observe in drawing 32 of our album. Two independent explanatory inscriptions in the drawing 54 (the Danish collection) confirm that the composition of this drawing was made up of two different topics.

3. In the Danish collection there are examples of complicated compositions in which we can single out the core which corresponds to one of our drawings: the subject represented in a concise form in our album is expanded into

a complex composition comprising many personages in a drawing from Denmark. For example, the drawing 50 (the Danish collection) represents a shamaness and her attendants. The core of this drawing appears in our drawing 20. Drawing 23 (the Danish collection) depicting a procession of 5 persons is comparable with drawing 2 from our album where three persons are shown. Finally, drawing 34 (the Danish collection) representing a circus troupe (altogether 10 persons) is directly connected with our drawing 27 where 3 persons are shown.

The comparison of the drawings from the St. Petersburg album with the collection of the Danish State Museum demonstrates that despite their being equal in number, they differ notably. At the same time these two collections are close to each other by both common topics and personages.

As for the collection of the British Museum, the distribution of its drawings by themes is shown in *Table 7*.

Table 7

Distribution of drawings from the British Museum collection by themes

Theme	Quantity		Numbers of drawings
	items	%	
4. Craft	9	45	1, 2, 3, 4, 5, 6, 7, 8) 16
5. Industry	2	10	13, 14
6. Trade	4	20	9, 10) 11) 12
7. Ritual	2	10	19, 20
9. Theatre	2	10	15, 17
12. Punishment	1	5	18
Total:	20	100	20

Drawings with female personages — 3 (15%).

Table 7 demonstrates that the thematic range of this collection is not so wide as of the former two: only six themes out of 12 possible are represented here. Drawings of the first thematic group, dedicated to industrial activities and trade, predominate in this collection: 15 drawings of

20, which makes 75% (the same is characteristic of the St. Petersburg album).

Now let us consider the number of personages in the drawings from the British Museum (*Table 8*).

Table 8

Distribution of drawings from the British Museum by the number of personages

Number of personages	Quantity		Numbers of drawings
	items	%	
1	3	15	7, 11, 19
2	13	65	1, 2, 3, 5, 6, 8, 9, 10, 12, 13, 14, 16, 20
3	11	20	2, 7, 20, 25, 27, 32, 36, 47, 53
4	4	20	4, 15, 17, 18
Total:	20	100	20

The total number of personages represented is 45, the average number of personages per drawing is 2.2.

The *Table* shows that the drawings from the British Museum mostly represent two personages — these make 65% comparable with 60% of drawings from our collection, and likewise the number of personages in a drawing is motivated by the “technological requirements”.

Seven drawings from the British Museum represent the same topics as some of the St. Petersburg drawings, *i. e.* 35% of the drawings find parallels in our album. These are drawings 1, 2, 4, 12, 14, 16, 20 (corresponding to numbers 52, 4, 47, 31, 49, 5, 18 of our album). However, in 3 cases (drawings 2, 4, 20) the number of people represented in these drawings from the British Museum is by one more than in corresponding drawings from St. Petersburg (drawings 4, 47, 18), *i. e.* one can trace the same tendency

of increasing the number of personages within the frames of one and the same topic as has already been observed with concern to the corresponding drawings from the Danish State Museum.

In comparison with the St. Petersburg collection, the British Museum collection is more limited in its themes, nevertheless these collections have some common features (we mean the proportion of drawings depicting professional activities, a comparatively small number of personages in each drawing and the similarity of the topics of the drawings).

The thematical aspect of the British Library collection is shown in *Table 9*.

Table 9

The distribution of the drawing from the British Library by themes

Theme	Quantity		Numbers of drawings
	items	%	
1. Everyday life	1	8	13
2. Agriculture	1	7	1)
5. Industry	1	8	6
7. Ritual	1	8	5)
8. Game	3	23	2, 3) 4)
9. Theatre	1	7	7)
11. Study	1	8	12
12. Punishment	4	31	8, 9, 10, 11
Total:	13	100	13

There are 5 drawings with female personages, which makes 5 (38%).

Table 9 shows that in the collection of the British Library only 8 themes out of 12 are represented. Only 3 drawings (23%) belong to the first thematical group (themes connected with production or exchange of commodities), whereas remaining 10 (77%) drawings belong to the second thematical group (themes not connected with production or exchange of commodities).

As to the coincidence of the topics in both collections, only the drawing 7 from the British Library collection cor-

responding to the drawing 30 from our album may be named. The drawing 7 depicts itinerant actors extorting money from a young *yangban*. This drawing is of a special interest for us, since it is a more complicated version of the drawing 30 from our album, which is absolutely unrecognisable without this parallel.

Table 10 shows the distribution of drawings from the British Library by the number of personages.

Table 10

The distribution of the drawings from the British Library by number of personages

Number of personages	Quantity		Numbers of drawings
	items	%	
2	4	31	1, 4, 6, 13
3	7	54	2, 5, 8, 9, 10, 11, 12
4	2	15	3, 7
Total:	13	100	13

The total number of personages in all drawings is 37, the average number is 2.8 personages per drawing.

Table 10 shows that compositions with three figures predominate in the collection of the British Library, the average number of personages per drawing is 2.8. In all cases with the exception of drawing 3 the number of personages represented is motivated functionally (either by ritual or the process of torture).

The smallest collection of Kisan's drawings belongs to the State Ethnographical Museum of Leiden. The distribution of the drawings by themes is represented in Table 11. Of all possible themes only 3 are present. The first group of themes makes 90%. Only drawing 9 from the Leiden collection corresponds by topic to drawing 44 of the St. Petersburg album.

Table 11

The distribution of the drawing from the State Ethnographical Museum in Leiden by themes

Theme	Quantity		Numbers of drawings
	items	%	
4. Craft	7	70	2, 3) 4, 5, 7, 8, 10
5. Industry	2	20	6, 9
7. Ritual	1	10	1)
Total:	10	100	10

There are 2 (20%) drawings representing women.

The distribution by the number of personages in the Leiden collection is shown in Table 12. Compositions with

two and three figures make the greater part of the collection — 70%.

Table 12

The distribution of the drawings from the State Ethnographical Museum in Leiden by number of personages

Number of personages	Quantity		Numbers of drawings
	items	%	
1	1	10	8
2	4	40	2, 5, 9, 10
3	3	30	3, 4, 6
4	1	10	7
5	1	10	1
Total:	10	100	10

The total number of personages is 27, the average is 2.7 figures per drawing.

Now we can summarize the thematic characteristics of all the available collections of drawings (see Table 13)

Table 13

The comparison of the collections by themes of the drawings

Theme	Numbers of Collections*					Total	
	1	2	3	4	5	items	%
	Number of Drawings						
1. Everyday life	3	6	—	—	—	9	6
2. Agriculture	6	4	—	1	—	11	7
3. Weaving	8	3	—	—	—	11	7

Continuation of the Table 13

Theme	Numbers of Collections*					Total	
	1	2	3	4	5	items	%
	Number of Drawings						
4. Craft	8	5	9	—	7	29	19
5. Industry	2	3	2	1	2	10	7
6. Trade	5	1	4	—	—	10	7
7. Ritual	6	15	2	2	1	26	17
8. Play	7	8	—	3	—	18	12
9. Theatre	5	3	2	1	—	11	7
10. Costume	5	—	—	—	—	5	3
11. Study	—	2	—	1	—	3	2
12. Punishment	—	5	1	4	—	10	6
Total:	55	55	20	13	10	153	100

* Numbers of collections correspond to their names as shown in Table 2.

Table 13 shows that the first thematic group (themes 1—6, connected with production or exchange of commodities) includes 53% of all drawings, while 47% belong to the second group (themes 7—12, in no way connected with production or exchange of commodities). It means that both groups are of equal importance for the “depicting customs” genre as a whole.

At the same time there is a considerable proportional difference between these groups within different collec-

tions. In our collection drawings of the first group make 58%, in the British Museum — 75%, and in the British Library — only 8%. Thus it is quite clear that drawings for the last two collections were deliberately selected by subject.

Now we should consider the five collections from the point of view of the number of personages represented. In order to do this we have to summarize in Table 14 the data of Tables 4, 6, 8, 10 and 12.

Table 14

Comparison of the collections by the number of personages in the drawings

Number of personages	Numbers of Collections*					Total	
	1	2	3	4	5	items	%
	Number of Drawings						
1	10	1	3	—	1	15	10
2	32	2	13	4	4	55	36
3	11	5	—	7	3	26	17
4	1	12	4	2	1	20	13
5	—	9	—	—	1	10	6
6	1	3	—	—	—	4	3
7—17	—	23	—	—	—	23	15
Total:	55	55	20	13	10	153	100

* Numbers of collections correspond to Table 2.

Table 14 shows that out of the 153 drawings of all five collections the most frequent are compositions with two personages (36%). It is twice as much as compositions with three figures and three times more than drawings with one

or four personages. Compositions with many figures (from 7 to 17) make only 15% (they all belong to the Danish collection).

In comparison with other collections the “density of population” in our album and in the British collections is minimal — respectively 58% and 65% are drawings depicting two personages. It seems that the predominance of drawings with two and three personages is characteristic of the “depicting customs”. As to the Danish collection, this

predominance is not characteristic of it. Moreover, this collection has such peculiarities which are not found in the other ones — we mean the elements of landscape and certain animals depicted in the drawings (see *Tables 15 and 16*).

Table 15

The distribution of drawings from the Danish State Museum by the presence of landscape

Numbers of drawings	Elements of landscape, their number in drawings						
	Mountains	Fields	Trees	Shrubs	River	Bank	Structure
1		4	2	3			—
2		1	1	1			1
3		1	—	—			—
2		1	1				1
5		—	—		—		1
7					1	—	—
15	—				1	1	
16	1		—		1	1	—
24	1		2		—	—	1
29	1	—	—		1	1	—
32	—	1			—	—	—
35		—					1
36							1
39							1
55							1
Total:	3	8	6	4	4	3	8

Table 16

The distribution of drawings from the Danish State Museum by the presence of animals and by their number

Numbers of drawings	Species			
	cow	falcon	dog	horse
3	2	—	—	
6	—	1	2	
11		—	1	—
14			—	1
18				1
42				1
45				1
Total:	2	1	3	4

Thus, the *Tables 15* and *16* show that in the Danish collection there are 15 drawings with landscape, which makes 27%, and 7 drawings with animals — 13%. The set of these elements is very limited. One can notice that in some of the drawings the landscape elements and the animals are actually functional. The roof in drawing 5 is protecting the grinding mill from rain, structures in drawing 55 represent a bath. The team of oxen in drawing 3 draw a plough, the horse in drawing 14 is aimed at displaying the efforts of blacksmiths who shoe it.

The Danish collection noteworthy for the considerable number of personages represented in its drawings and for the presence of animals and of the elements of landscape. Nevertheless, it answers all the requirements of the “depicting customs” genre, representing one of its specific branches. As far as we can see, similar drawings are present in the P. von Mollendorf’s collection [13] and in the Moscow collection [14].

Thus, we have made an attempt to describe the St. Petersburg album from the point of view of the contents of its drawings and the number of personages represented in comparison with the other four European collections. One of the specific features of our album is, on the one hand, the presence of the “Costume” theme missing in other collections and, on the other hand, the absence of “Study” and “Punishment” theme (present in other collections; almost one third of the Moscow collection of drawings is dedicated to different kinds of corporal punishment [15]).

As for the thematic and the topic aspects of the collections, we can state that the St. Petersburg collection and the four European collections are mutually complimentary. The internal link between our and other collections is revealed by the fact that 27 drawings out of 55 from our album are devoted to the same topics as the drawings from the other four European collections.

The *Tables* given above show that:

1. The St. Petersburg album, despite some missing items, represents a valuable collection of Kisan’s drawings, which could be attributed to “depicting customs” genre.

2. There were two distinct development trends in this “depicting customs” genre. One of them (tendency A) most clearly manifests itself in the Danish collection where elements of landscape, animals and, as a result of these peculiarities, highly detailed compositions of the drawings can be seen. The other one (tendency B) is represented by the St. Petersburg collection where lack of landscape and animals produces a concise composition of the drawings which could be regarded as modules for composing more complicated constructions.

So far we were not discussing the artistic aspect of the drawings from the St. Petersburg collection, now we will fill the gap. The characteristic features of the drawings from this collection are somewhat “technological orientation”, briefness in the expanding of the idea, the lack of landscape elements, as well as of animals and persons directly involved in the process of labour or some other kind of activities. As a result, the principal figure in the drawings proves to be “the man of action”. It should be also emphasised that none of the drawings in our album shows a man in his private life, which makes the significance of the female images even greater. There are 21 drawings (38%) depicting women in our album. They are also shown in

connection with different kinds of labour: either as “professionals” (shamaness, *kisaeng*, itinerant actor/trader), or in the process of their ordinary female work such as spinning, weaving, laundering, carrying water, etc. Even the family life — a rare theme in the drawings — is depicted as an element of a hard work process. For instance, the drawing 3 shows a married couple engaged in weeding, the drawing 48 — in grinding. And in the drawing 32 a couple of petty traders with a child travelling from village to village is depicted, etc.

The everyday life of a farmer’s family seems to be shown in drawings 39 and 42, if taken together. In the drawing 39 one can see two farmers having their midday meal in the field. They are sitting on the ground, in front of each of them there are three bowls of food, on the foreground we see their working implements, a brazier and a wide low basket. The same basket is depicted in the drawing 42 (“Carrying to the fields a basket with food”): a young woman leading a little boy and carrying this basket on her head is shown. A piece of cloth, which covers the basket, is of the same light blue colour in both drawings. Thus we can conclude that there is certainly a link between these two drawings.

The fact that a man and a woman represent a family is revealed only in the work they are doing together. The emotional contact between them is not visible at all. The artist seems to demonstrate his indifference with concern to emotional sphere of what he depicts in the drawing. A certain dryness, therefore, can be seen in female figures drawn by Kisan.

In this connection it is worthy to compare our drawing 13 (“That is how canvas is woven”) with the well-known work by Kim Hongdo on the same subject [16]. In our drawing a middle-aged woman is sitting by a weaving loom. Her image is rather schematic, her figure seems clumsy and her face is too big and lacks individuality. One gains an impression that the technical side of weaving (the loom and the shuttle) is of much more interest to the artist.

There is also a female-weaver in the drawing by Kim Hongdo. He depicts a nice-looking young woman with lively eyes clad in wide garments. She is absorbed in her work. Her disarranged hair and strong hands familiar with this kind of work emphasise the feeling of an energetic action. Her posture is free and natural. Behind her a standing old woman (perhaps, her mother-in-law) with two children is shown. The old woman with warm sadness watches the work of the young one, probably recollecting her own youth. It is quite obvious that these two women are not only bound by their family but also by close emotional ties. The features of the old woman’s face (the projected cheek-bones and heavy chin), not schematic but very personal, notably differ from those of the young woman. The drawing seems to hint that some particular persons are represented here. A genre scene in the European sense of the term occurs to a mind when looking at the drawing.

Returning to the drawing 13 from our album, we have to state that Kisan, who no doubt was inferior in his art to Kim Hongdo, still was a real artist who in his drawings fulfilled all the requirements of the genre within the mentioned tendency B. The woman didn’t interest the artist at all. It was much more important for him to stress the “technological side” of the work process he depicted.

But still, in those cases when Kisan wants to express some human feelings, he succeeds in doing that fully even within the limited frames of the genre. The drawing 39, where the farmers are depicted, could be given as a characteristic example. The drawing produces an impression of special liveliness. The farmers are shown here completely exhausted by hard work done.

The same capacity to express human feelings can be traced in five drawings referring to the theme “Costume”. This theme seems to leave no space for the emotions, still the artist finds his way to show them. First of all we would like to emphasise the fact that the drawings are very colourful. Because the album has never been exhibited, the colours preserved their original brightness and density. As to the costume itself, it is displayed from all sides in such a way that the spectator receives complete information on it. (When an European looks at these drawings, it never occurs to his mind that the artist's aim was only to give an idea of a court official costume.) The drawings show scenes from court life: for example, two officials meeting each other or walking together. The expression of their faces and emotions they display are quite different: in one case they are shown peacefully talking (drawings 28, 29, and 54), in other — arguing (drawing 35). Two smiling officials are bowing in front of the third one, who is obviously more esteemed, but not present in the picture (drawing 37).

Earlier we have already pointed out the absence of spectators in the drawings representing “Theatre” theme in our album. A representative example is drawing 24 depicting a band of six musicians playing. There are neither any listeners or spectators, nor dancers or actors. Six is the maximum number of figures in the drawings of our album and this coincides with the number of musicians forming the band. The six figures are arranged in a circle with two drums depicted on the foreground. Three flutes and a fiddle are directed towards a certain point within the circle of musicians. Such an arrangement of instruments in the drawing strikingly resembles a flying bird. It should be noted that to the same point is directed the drumstick in the hands of the drummer sitting in the right part of the foreground as if this extended drumstick would cross the imaginary bird. The impression of a close emotional link between the musicians is achieved by the way they look at each other: the feeling of some intimacy existing between the two drummers on the foreground, as well as between the two flautists on the background appears while observing the scene. The turn of the head away and the cunning look of the flautist sitting in the middle of the right part of the circle just strengthens the impression of the musicians'

union. It makes the scene even more vivid. In my view, this drawing may be regarded as a true masterpiece.

The above-mentioned tendency B in the “depicting customs” genre, which represents a set of modules singled out earlier, can be traced in all other European collections. However, among the “itinerant” subjects we will never find exact copies; there are always differences in depicting faces, postures, gestures, etc. Perhaps this can be explained by the fact that the pen-name “Kisan” was used by a number of artists.

The development of the “depicting customs” genre was greatly influenced by the market demands. The end of the 19th—beginning of the 20th century, as it is known, was the time of Korea's becoming open for visitors from abroad. At that time drawings in the “depicting customs” genre provided information on the country, its population, and traditions. They played the same part that modern photographs play nowadays. It is worth noting that drawings were specially ordered by foreign diplomats, missionaries, as well as by the members of their families. Kisan, for example, made drawings for Admiral R. Schufeldt (one of the first Americans in Korea) and for J. Geil, missionary and orientalist [17]. The drawings were given as presents. Thus, according to one of the accounts, P. von Mollendorf has received his collection of Kisan's drawings as a gift from King Kojon during his stay in Seoul in 1882—1897 [18]. One collection was brought to Russia by an unknown officer after the Russian-Japanese war of 1904—1905 [19]. These were the channels by which Kisan's drawings penetrated into the West.

The preliminary analysis of the drawings by Kisan in the St. Petersburg collection brings us to the following conclusions:

1. The artistic value of the collection is beyond doubt.
2. The collection may be considered as an important part of the European collections of Kisan's drawings.
3. The collection reflects a certain development of the “depicting customs” genre in the second half of the 19th century (I mean the “tendency B” discussed above). On the one hand, the topics were minimised to a “module” form, on the other, “technological” limitations sometimes were counterbalanced by the creative imagination of the artist.
4. The comparison of the St. Petersburg collection with the collections of Kisan's drawings preserved in different European countries shows that there were probably several artists who worked under the pen-name of Kisan.
5. The St. Petersburg collection, along with other European and Korean collections, could provide abundant materials for more profound study of Kisan's heritage and stimulate appearing of new investigation approaches.

Notes

1. The Inventory Book on Korean manuscripts from the St. Petersburg Branch of the Institute of Oriental Studies of the Russian Academy of Sciences, p. 189.
2. L. R. Kontsevich, L. E. Eremenko, Review of *Alte koreanische Bilder. Landschaften und Volksleben* by Ki-San (Leipzig, 1958) in *Problemy Vostoka*, 3 (1959), p. 202.
3. C. A. Boudewijn Walraven, “Korean genre paintings in the Netherlands and around the word”, *Korea Journal*, XXIII/1 (1983); *The Korean Relics in Western Europe* (Seoul, s. a.), pp. 396—8.
4. About this publication see L. R. Kontsevich, L. E. Eremenko, *op. cit.*
5. C. A. Boudewijn Walraven, *op. cit.* pp. 403, 410—7.
6. L. R. Kontsevich, L. E. Eremenko, *op. cit.*, p. 203.

7. O. N. Glukhareva, *Koreïskoe iskusstvo s drevnosti do kontsa XIX v.* (Korean Art from the Ancient Times up to the End of the 19th Century) (Moscow, 1982), Plate 200; N. A. Kanevskaja, *Iskusstvo Korei* (Art of Korea) (Moscow, 1990), Plate 13.
8. *The Korean Relics*, pp. 400–17.
9. See *The Korean Relics*.
10. *Ibid.*, pp. 261–82.
11. *Ibid.*, p. 399.
12. See *The Korean Relics*.
13. See Ki-San, *Alte koreanische Bilder. Landschaften und Volksleben*.
14. L. R. Kontsevich, L. E. Eremenko, *op. cit.*
15. *Ibid.*, p. 203.
16. Tanwon Kim Hongdo, *Hanguk-ui mi*, vol. 21 (Seoul, 1987), p. 107.
17. *Hanguk minjok munhva tebekkva sanjon* (Seoul, 1993), p. 916.
18. L. R. Kontsevich, L. E. Eremenko, *op. cit.*, p. 202.
19. *Ibid.*, p. 203.

Colour plates

Front cover:

Kim Jungyn (Kisan), “[Band of musicians] playing”, the drawing No. 24 from the album, 14.0 × 21.5 cm.

Back cover:

- Plate 1.** Kim Jungyn (Kisan), “That is how officials (= eunuchs?) in charge of security and palace’s tidiness look like (?)”, the drawing No. 37 from the album, 14.0 × 21.5 cm.
 - Plate 2.** Kim Jungyn (Kisan), “This is how the officials clad in formal red garments and hats decorated with gold (for a morning audience) look like”, the drawing No. 54 from the album, 14.0 × 21.5 cm.
 - Plate 3.** Kim Jungyn (Kisan), “The uniform of the official in charge of the sovereign’s safety and responsible for passing his orders”, the drawing No. 28 from the album, 14.0 × 21.5 cm.
 - Plate 4.** Kim Jungyn (Kisan), “Officials attached to the sovereign”, the drawing No. 35 from the album, 14.0 × 21.5 cm.
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