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**THE NATIONAL MUSEUM OF THE REPUBLIC OF KOREA**

Notes on its origins and development, together with a complete index of publications in both Japanese and Korean\*

**by David I. Steinberg**

**INTRODUCTION**

Many newly independent nations, those developing societies which have had a long and proud cultural tradition, often attempt to employ the spiritual, literary or material relics of their often impressive cultural past as one element in fostering national unity and as a focus which encourages disparate elements in the society to move towards national goals. The past provides the cloak of cultural prestige vis-a-vis foreign nations, and many newly-created states have found that they must rediscover such a past if they are to acquire the self-esteem which they so badly need following extended periods of colonial rule.

The planned exploitation of material cultural remains can often provide one avenue for the development of the national pride so important today when, after years (sometimes centuries), nations gain or regain their independence in the wave of rising nationalism which is being witnessed throughout much of the world.

“Each new nation without exception strives to clothe itself in the dignity not only of culture but also of civilization,

*\** The author wishes to express his thanks to Dr. Kim Che-won, Director of the National Museum, for his extensive assistance on this article. The opinions presented here are neither those of the National Museum nor The Asia Foundation, but of the author, who alone is responsible for error.

[page 2**]** for each enters an intercommunicating world of civilized states, and each is equipped with an apparatus of communications by which it can achieve its desires. Particular choices to use foreign or indigenous cultural materials appear to rest on calculations of relative advantage, given certain pre-existing features of each state's cultural context.”1

Material culture may be especially important in societies in which religious or literary traditions have often been associated with a foreign culture, or where these traditions have lost much of their past significance. The use of the cultural past for what is essentially the political present is thus to be expected. Perhaps in some cases it should be encouraged, for it can help the development of modern nationalism, which in some states is the only cement holding together the divisive forces destructive of national unity.

While colonialism may no longer be a threat to the continued existence of these states, the wealth and thus cultural momentum of the economically advanced countries could perpetuate national humiliation without the myth or reality of a glorious tradition. In some societies which are badly split by ethnic or religious differences, appeal to an earlier and “golden” age prior to the development of such schisms within the social fabric can bring together diverse ethnic, cultural and religious groups in a way few other forces can. The Indian Government’s attempt to stress the Ashokan period in Indian history is an example of an appeal which transcends present regional and religious differences. In many of the new nations of Africa much the same thing is taking place. In Burma, Buddhism

1. “Cultural Policy in the New States” by McKim Marriott, in *Old Societies and New States: The Quest for Modernity in Asia and Africa*, Clifford Geertz, Ed., The Free Press of Glencoe, 1963, p. 54.

[page 3**]** and nationalism have been and are still especially interrelated. Even Communist China has stressed archeological research since 1950. In Korea, perhaps the Silla period has evoked most interest because of the extensive, artistically mature, and concentrated remains of that great period; and also because it was not associated with foreign humiliation, as were the Koryo (the Mongol invasions) and Yi (the Japanese and Manchu invasions) Dynasties.

Within this context, a national museum is one natural focus for the policy of preserving and promulgating a national cultural tradition. The purpose of this paper is to examine the history of the national museum in Korea, its origins and development during the Japanese period, its role in furtherance of Japanese policy, and the development of the National Museum of the Republic of Korea and its contribution to an understanding of the Korean cultural tradition. While materials exist on the museum and its work in both Korean and Japanese, these are sketchy and nothing has been published in English on its founding and growth. In fact, no complete history of the museum exists in any language.

The interest in, respect for, and collection of antiquities has had a long and continuous history in East Asia. It is not the purpose of this essay to speculate on the nature of the collecting habit, nor of the employment of the past in East Asian thought for political purposes. Whether the concept of a traditional “golden age,” as, for example, that of Yao and Shen, made the past and by extension antiquities of greater interest, or whether Buddhism or Confucianism in East Asia furthered such collecting is questionable. However, evidence does exist that at least from the Sung period the Chinese royal families collected, treasured, and [page 4**]** preserved the artistic remains of previous dynasties. While these collections were for the personal use of the imperial family and may have been connected with Confucian ancestor “worship” or the legitimization of the rule of a new dynasty, this tradition may have been an important factor in developing a consciousness of the importance of the cultural achievements of the Chinese people. As early as 1388, in the early Ming period, the *Koku Yaolun* (考古窯論), “The Essentials of Chinese Antiquities,” was published, with an enlarged edition appearing in 1462. 2

A similar pattern began to emerge in Japan from an early period as well. Buddhist monasteries performed an invaluable function in preserving the relics of a previous age. During the Nara period (8th century) the imperial family would donate the daily utensils of the recently deceased emperor to the temple, where they were treasured. The cult of the tea ceremony in Japan was another factor which helped preserve and encourage interest in old ceramics. The Imperial Household collection of art formed one focus 0f interest, and in the early Meiji period the Imperial Household Museum in Ueno, Tokyo, was opened and the collection expanded.

These two societies are in marked contrast to many of the cultures of Southeast Asia, which never developed the same interest in preserving the physical remains of their ancestors’ artistic tradition, even within the general context of Buddhistic influence. Knowledge of and interest in antiquities was virtually undeveloped in many areas. Temples and Buddha images were allowed to decay or become overgrown with jungle. One received more merit in the cycle of Karma in building a new pagoda than in repairing an 01a one. While it may be argued that antiquarian

2. Translated by Sir Percival David, London, 1966.

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concern is indeed far from the concept of a national museum servicing the national public interest, the encouragement of a consciousness of the importance of historical objects and remains, and a concern for comparative art history, the desire to collect these items, and indeed a market for them, may be an indication of a general historical consciousness which may provide a fertile milieu for a concept of na-tionhood and cultural unity. It might also provide the frame-work for the future development of museums and collections of art and wider acceptance of their importance in these societies, serving what by extension might be called political purposes.

In view of the very close connection between traditional Korea and the suzerain Chinese court, it might, have been expected that in Korea the royal families would have developed collections of antiquities from their own and previous dynasties. The fact that the Korean royalty usually made an effort to trace their ancestors back to a previous dynasty in order to legitimatize their position in Korean society might have been expected to have encouraged this tendency. So, too, when Japanese influence began to be felt in Korea at the end of the 19th century, a growth of increased interest in things Korean as a part of increased nationalism might have been expected.

However, this does not seem to have been the case. There seems to be little written evidence, at any rate, that at any period in Korean history royalty considered collection of such antiquities as necessary to enhance their prestige and cultural legitimacy.

There are, however, several scattered references to the preservation of cultural relics in the Silla period. Mention is made of the preservation of the Three Treasures of Silla (新羅三寶), two of which were kept at Hwangyong-sa (黃龍寺) [page 6**]** and the third, the Holy Belt of King Chin P’yong (聖帶眞平王), at Nam Go (南庫), all in Kyongju.3

During Unified Silla a “Myriad Wave Stop Flute”(萬波息笛) was preserved at the Palace Site (月城天尊庫) and later moved to the Nae Hwang Jon(內黃殿).4

During the Koryo period, reliance upon the Chinese model seems to have grown. Mention is made of the construction in the Palace Compound of the Ch’on Chang Gak (天章閣) in 1117 A.D., the 12th year of King Yechang, to house and preserve the Sung Emperor’s calligraphy and painting. Two other pavilions were subsequently constructed, the Po Mun Gak (寶文閣) and the Chong Yon Gak (淸燕閣) to preserve other edicts, painting and calligraphy of various Sung Emperors.5 It should be noted that reference is not made to the preservation of Korean works during the Koryo period, and by the Yi Dynasty there seem to be few, if any, references to the preservation of Korean cultural remains.

The Korean court apparently did not collect for their own amusement. There also seems to have been little or no trade in such antiquities, in contrast to China and Japan. Why this should have been true may be the subject of much speculation. Perhaps it was that the Koreans in general underestimated the value of their own artistic tradi-tion, placing more emphasis on their Chinese heritage, in spite of the high praise with which the Chinese traveller to Korea, Hsu Ching, wrote of Korean celadon in his report on his visit to Korea in 1123.6 The above references to the Koryo histories seem in support of this conclusion.

3. *Sam Guk Sa Gi* (三國史記) Vol.12. I am indebted to Prof. Hwang Su-yong for this and subsequent references to Silla and Koryo histories.

4. *Sam Guk Yu Sa* (三國遺事) Vol. 2.

5. *Koryo Sa* (高麗史) Vol.14, and *Koryo To Kyong* (高麗圖經) Vol. 67.

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However, deprecation by the Koreans of their own historical remains was not shared by Korea’s neighbors. In addition to the appreciation of Korean ceramics shown in Chinese circles, the deportation to Japan of thousands of Korean potters as an aftermath of the Hideyoshi Invasion of 1592 indicates the high regard in which the Japanese held Korean ceramic artisans. But the Koreans, perhaps because of strong Confucian influence in the court during the Yi Dynasty, seemed to have had little regard for the products of their own artisans, as the craftsmen were generally of the lower class and perhaps somewhat outside the Confucian literati tradition. It may have been considered beneath the dignity of the literati to be concerned with plebeian activities, although we know that when the royal kilns operated at Punwon, to the east of Seoul, scholars would come by boat up the Han to paint their own designs on the water droppers and brush stands, the symbols of their status as literati. There is no doubt, however, that the kilns were badly managed and operated for much of the time on the brink of bankruptcy.

The role of foreigners in stimulating the interest of a society in its own historical products should not be ignored. This seems to have been evident in India, Cambodia, Indonesia, and other Asian nations. It seems clear that this was also the case in Korea toward the close of the nineteenth century.

In addition to a continuing Japanese interest in Korean art, dating from the sixteenth century, the beginning of interest in Korean art among Westerners followed the signing of the first treaty between Korea and a foreign power

6. See *Korean Celadon and Other Wares of the Koryo Period* by G. St. G. M. Gompertz, London, 1963, Chapter 3, “Hsu Ching’s Record of Koryo Ceramic Wares.”

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(Japan) in 1876. One of the first indications from Western sources that there was an interest in Korean antiquities comes from the writings of Carles 7 who, in 1885, purchased Koryo ceramics illegally excavated from tombs near Kaesong. Grave robbers using long iron poles prodded the ground to locate tombs in which artifacts might be found. In all probability they were looking for golden ornaments, and the discovery of pottery was a by-product of their other interests. Griffis, the prolific writer on both Japan and Korea, published in 1882 his article “The Corean Origin of Japanese Art.”8 This was followed by Pierre Jouy’s short article “The Collection of Korean Mortuary Pottery in the United States National Museum,”9 and an article in *The Korean Repository* for January 1892 mentions the existence of curio shops in Seoul, a sign of growing interest in Korean antiquities.10 Hulbert’s article on “Korean Art” in *The Korean Repository* of April 1897 virtually rounds out the 19th century literature on Korean art in Western languages.11 This was a modest beginning, and Griffing has written, “Our knowledge of Korean art history in many of its aspects is a phenomenon of our own century. Koryo celadon, for example, was almost completely unknown until shortly

7. *Life in Corea* by W.R. Carles, London, 1888, pp. 139-141, mentioned in Gompertz op cit, p. 16.

8. *Century Illustrated Monthly Magazine*, XXV, p. 224-9, 1882, He also noted in his *Corea The Hermit Nation* (London, 1882), quoting Kaempfer who had been in Japan in 1692, that the Japanese imported from Pusan “a certain sort of earthen pots made in Japij and Ninke, two Tartarian provinces” which were “much esteemed by the Japanese, and bought very dear.” p. 149.

9. *Annual Report of the Board of Regents of the Smithsonian Institute*, for the year ending June 30, 1888, Washington, 1890.

10. “Supplementary to Dr. Macgowan’s ‘Notes on Recent Russian Archaic Research Adjacent to Korea and Remarks on Korean Stone Implements,’” *The Korean Repository*, August 1892.

11. Mention must be made of “Koreanische Kunst,” Humberg, 1895.

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before 1910 when excavated examples first came to light in any quantity.”12

As a result of growing Japanese influence in Korean internal affairs following the treaty of 1876, and her political ambitions on the mainland of Asia, Japanese scholars began to take an intensive interest in Korean artifacts and culture. Japanese writers on this period have indicated several motivations behind the rise of interest in this activity. Without trying to judge the extent to which each played a role, it may be said that pure scholarship played an important part, as did the exploration of Korea for future military purposes. In addition, Japanese scholars following the reinstitution of the importance of the Emperor in Japan beginning with the Meiji Restoration in 1868, may have explored Korea in the hope of substantiating the myth of Japanese imperial domination, at least in the cultural field, over Korea in earlier periods. Some were intent upon showing that Japanese culture dominated Korean society, and they interpreted whatever archeological evidence they could gather to prove this point. Since it had been known that an early connection existed between the Paekche court and Japan at the same period, special attention was given to proving the domination of Japan over the Korean peninsula at this time. Attention was also increased just prior to the Russo-Japanese war of 1904-5, and the surveys of Korea conducted then may have contributed to Japanese preparedness for the war. Thus, it may be said that Japanese, with mixed motivation, made substantial contributions to knowledge of Korean archeology, while at the same time serving their own chauvinistic interests.

The continuous and serious scholarly interest of Japan

12. Robert Griffing, *Catalogue of the Exhibition of Korean Ceramics in Private American Collections*, The Asia Society, New York, 1968.

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in Korea began when Dr. Sekino Tatashi came to Korea in 1902 at the invitation of a Japanese adviser to the Korean government to make a study of Korean antiquities. He examined mainly wooden construction, but also studied various stone monuments such as pagodas and Buddhist statuary. His book13 was the first study on the subject. In 1906. Dr. Imanishi surveyed alone the area of Kyongju, Kaesong, and Seoul and published a report on his observations. He was followed in 1909 by Arai Kentaro, a Japanese adviser to the Korean government, who became aware of the drain of material culture from Korea abroad and requested Drs. Sekino, Yatsui, and Kuriyama to come to Korea to study the situation. With Dr. Imanishi, they conducted joint research and made a survey of architecture, graves, fortifications, and temple sites. Research continued after the period of the Japanese annexation of Korea in 1910 and was encouraged by the Government General and Governor-General Terauchi until 1915, when these reports were published in four volumes. Among the most important efforts by the Japanese was the discovery of the Kimhae shellmound by Dr. Imanishi. This was excavated by Dr. Torn, who also excavated the shellmound in Unggi in Hamgyong Pukdo. Among the most important early efforts by the Japanese was research on the Han Dynasty colony at Lolang (Nungnung) about the same time, including excavation of the Taedonggang My on earthen fortress by Yatsui. This was first thought to have been a Koguryo site, but was later found to be of Chinese origin. In 1913, a stone stele was discovered which definitely established this area as a colonial outpost of the Chinese Han Dynasty. The various Koguryo wall paintings were also discovered at this period.

13. *A Report on Investigation of Korean Architecture* (韓國建築杳報), Tokyo Imperial University, 1904.

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Korea offered the Japanese scholar an opportunity for research which was comparatively unlimited compared to the situation in Japan itself. It was illegal, almost sacrilegious, in Japan to excavate any royal tomb, and thus archeologists and other scholars had to be content with the accidental finds which were unearthed in the course of building, road construction, etc. There was no central authority in Japan which could sanction and control other types of excavations, and the result was that well-known Japanese scholars could be encouraged to come to Korea under official Japanese government auspices to engage in work at government expense when the same privilege was denied them in their own home. No private excavations were permitted in Korea.

Yet, the founding of the first museum in Korea was not a result of the Government General’s policy, but occurred prior to the annexation and for political rather than academic motives.

**THE PRINCE YI HOUSEHOLD MUSEUM**

The first museum established in Korea was not the Government General Museum, but the Prince Yi Household Museum which was contemplated during the period of the Japanese protectorate (1905-1910), prior to the Japanese annexation in 1910.

The Prince Yi Household Museum was established in 1909 as a result of the activities of Mr. Komiya, Vice Steward of the Prince Yi Household. According to the Yi Household Museum Collection Album, in the winter of 1907 the Emperor of Korea announced his intention to move from Toksu Palace to Changdok Palace.

“On November 4 (1907) Count (then Mr.) Yi Wan-yong, Prime Minister, and Baron (then Mr.) Yi Yung-yong, [page12] Minister of the Household, paid a visit to the palace as the work (repair) was in progress. On that occasion the two gentlemen asked me to provide something interesting in the new palace for the amusement of His Majesty so that he might find a new pleasure in life.

For this purpose a zoological garden, botanical garden, and museum were contemplated. In 1908, a bureau was created to take charge of the work. Mr. K. Suyematsu and Mr. S. Shiro Koriyama began purchasing collections of art in 1909. The museum was opened to the public on Decem-ber 25, 1912 (after complete annexation of Korea by Japan in 1910) “partly with the idea of sharing his pleasure with the general public and partly with the object of contributing to the advancement of the knowledge of the public...” The original collection contained 12,230 objects.

Clearly the motivation for the formation of the first museum was, at this stage, neither academic nor artistic. The desire was to placate a monarch under the influence of another power and provide him with a variety of diversions, which later were shared with the public after Japan took over complete control, when the feelings of the Korean king no longer had to be considered.

**THE GOVERNMENT GENERAL MUSEUM**

The actual formation of the Government General Museum came about as a result of the Exposition of 1915 celebrating the 5th anniversary of the Japanese annexation of Korea. The exposition was largely industrial, but because

14. *Yi Household Museum Collection Album*, Vol. 1, Taisho 1 (1911). It should be noted that Yi Wan-yong is considered the arch-traitor of modern Korean history and is credited with the sell-out of Korea to Japan during this period.

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of the interest of Governor General Terauchi it had a cultural side as well. A two-story Western stone building was built to be used as the basis of the exposition, and this building later became the Government General Museum and is presently the Office of the Bureau of Cultural Properties in Kyongbok Palace. The exposition was largely successful, through the personal efforts of Governor-General Terauchi, who purchased privately the Ayugai collection of calligraphy, paintings, and ceramics and Miyake’s mirror collection, both of which formed an important part of the exposition. Governor Terauchi also arranged with Count Tanaka for return to Korea from Tokyo of the Koryo pagoda which now stands in Seoul in front of the Bureau of Cultural Properties in Kyongbok Palace. It is clear that Korea had already attracted the attention of the wealthy Japanese aesthetes, who had formed important collections of Korean art and artifacts.

In December, 1915, the Chosun Government General Museum was inaugurated, using both the newly constructed museum and a section of the old Kyongbok Palace. It was not an independent entity, but was a small section of the Department of Education.

The organization of the Government Museum was unusual and worthy of note. It was the center of art consciousness in Korea, and had the functions of excavation of items of material culture and their display. It also bore responsibility for the maintenance, preservation, and restoration of Korean arts and monuments. In addition to a small staff of Japanese in Korea, it could draw upon the resources of the best in the Japanese academic community, and continuously scholars from Tokyo Imperial and Kyoto Imperial Universities were invited to Korea by the Government General to conduct excavations, in cooperation with the staff of the Government [page 14**]** General Museum. The reports on these excavations were later published by the Government General Museum (see Appendix I). For the period of the Japanese occupation, the regular budget of the Museum was supplemented by additional funds allocated by the government for research and publication.

Museums worldwide seem to have been plagued by common bureaucratic problems. It was relatively easy to obtain allocations from the government for spectacular excavations yielding items of such obvious importance as gold crowns. It proved more difficult to receive funds for more basic work such as that on prehistory. To enchance general interest in the work of the Museum, a series of seventeen publications on Museum Exhibits (see Appendix I) were produced of a popular nature, as much to create internal government interest, and thus a larger budget, as to bring the materials to the notice of the public.

In June, 1916, a regulation was promulgated on ancient remains and relics which was designed to prevent private and illegal excavations. Archeological research was only to be undertaken with the permission of the Government General; but some illegal digging did occur. It also became illegal to ship important art objects from Korea to Japan, although theoretically Korea was an integral part of Japan.

Many Japanese scholars have agreed that archeology in Korea was far more developed and more rationally organized than archeology in Japan itself.15 It was only in 1930 that in Japan the Tokyo Imperial Museum began formal excavations which heretofore had been done in a haphazard manner by private groups. The reports of the Government

15. See K. Hamada “Archeological Research on Korea and Japanese Archeology” in *Nippon Minzoku*, Tokyo, 1936.

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General Museum were a standard and model at which the Japanese themselves could look with envy. Korean preservation of cultural remains as well as excavations and publication and display were done by a single group which gave a unified approach to the problem of archeology in Korea. With less than ten personnel and with very limited funds, they were able to achieve a remarkable degree of progress, which far outdistanced similar groups in China and Japan at the same period.

In 1926, a branch museum was established at Kyongju on the same site as the present museum, and in 1939 another branch museum was opened at Puyo. Both P’yongyang and Kaesong had municipal museums not under the control of the Government General Museum, but most exhibits were loaned by the Chosun Government General Museum at Seoul.

How may the thirty-six years of Japanese occupation be summarized in the field of art history and museography? It is a complex subject and one which will evoke varied response and opinions. It was a mixed heritage. There is no doubt that the Japanese severely curtailed the growth of trained Korean staff in the field of museology or archeology. There were no Koreans in positions of authority on the Museum staff. None were trained for eventual assumption of such positions.16 Even the best qualified Japanese scholars in Korean antiquities were all located in Japan, not Korea, with the sole exception of Dr. Arimitsu Kyoichi, who was head of the Museum from 1940 to 1945. Even in the private sector, this was true. There was a Committee for the Preservation of Arts and Monuments, an advisory body the

16. Except for Dr. Kim Che-won, trained in Germany and Belgium, all other Koreans who had advanced study abroad in the field were trained after the war. Dr. Kim did not study abroad under Japanese auspices.

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function of which was to determine which monuments should be preserved. This was essentially a Japanese committee, with the exception of a few Koreans such as Choe Nam-son and Kim Yong-jin.

The Government General never developed adequate facilities for restoration and preservation of Korean art. There were no chemical laboratories for analysis of finds, and no modern facilities for restoration and repair. The physical facilities were in large part neglected in favor of excavations, especially those of a spectacular nature.

There was no overall planned development of the archeological resources of Korea after the initial period of pronounced success and important discoveries. One small five-year development program was promulgated by Governor-General Terauchi, but it was never put into effect and was not followed by any other plans.

But in spite of these problems, the achievements of the Japanese period were many and varied. For the first time modern scientific archeological methods were introduced into Korea, and indeed were a standard of excellence for much of East Asia. This heritage is still felt today.

The important Japanese discoveries in Korea have had an effect not only internally in Korea, where they have contributed to an improved understanding of Korean history, but they also have furthered our knowledge of East Asia and the transmission of culture throughout the region.

The discovery of the remains of the Han Colony of Lolang, near present day P’yongyang, was a major event in East Asian art history, for it produced the oldest examples of the Chinese lacquer process and painting. The unearthing of the Koguryo frescos was another major step forward in comparative art history of the region. The full excavation of a variety of royal Korean tombs and the development [page 17**]** of the understanding of the artistic importance of Silla and its relationship to the art of T’ang China and to Japan have given scholars a wealth of material from which to study cultural diffusion in East Asia.

The importance of all of these studies for an accurate understanding of Korean history is inestimable. The earliest extant Korean histories, the *Sam Guk Sa Gi* and the *Sam Guk Yu Sa*, both early Koryo works of the 11th-12th centuries, have been enhanced by the findings of Japanese excavations.

Yet excavations alone have not been the only contribution. In the history of Korean art, perhaps no single monument is as important as that of Sokkul-am Cave. If no other artistic monument remained from the Silla period, it has been said that this alone would suffice to convince the world of the importance of Korean art. Yet this monument was unknown to the Korean authorities, and was “discovered” by a Japanese postmaster who heard that villagers were worshipping a Buddha figure in a cave on the mountain.

In the first ten years of Japanese influence, much that became known of Korean history came to light. They concentrated their attention on the past capital areas of Korea—Kyongju, Kongju, Puyo, Kaesong, P’yongyang, and Seoul—and much of what we know today is based upon their findings. While interpretations may change and become more sophisticated, the basic contribution of the Japanese remains. They have provided material evidence of the brilliance of the achievements of Korean art which theretofore existed only in unverifiable books. Their motivations may have been a mixture of the political, the military, and the academic, but the achievements remain and are a credit to Korea today.

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**AMERICAN MILITARY GOVERNMENT: 1945—1948**

With the formal surrender of Japan on August 15, 1945, began a new era in Korean history, and with it a new phase of development of museums in this country.

There is no doubt that the U.S. was ill-prepared for the occupation of Korea. Trained personnel among the American military or State Department on any aspect of Korean studies were almost totally lacking. The problem of Korea and its future seemed to occupy a relatively low priority among the multitude of problems facing the American military at the close of World War II. American forces were not even air-lifted into Korea until September 7, 1945, three weeks after the end of hostilities, and their retention of many Japanese in key positions (for they did not know the Korean situation) caused considerable animosity and resentment.

Prior to their arrival and following the Japanese surrender, Dr. Kim Che-won, the present Director of the National Museum, went to Kyongju in his private capacity, for indeed there was no institution to which he could be attached, and there he organized transfer of the Kyongju Museum from Mr. Osaka Kintaro, the Director, to Mr. Choe Sun-bong, a clerk of the Kyongju-gun (county). In a sense, this transfer may be considered illegal, for he could not act on behalf of any Korean or American institution, since neither had been formally established at that time. Uppermost in his mind was the desire, rooted in nationalistic aspirations, to establish the autonomy of Korea’s cultural heritage at the earliest possible time.

On September 26, 1945, Dr. Kim Che-won was appointed Director of the National Museum, a position he still [page 19] holds today. His function was to eliminate “Japanese color” from the museum display. Following a period of intense activity, both by the Korean staff and by the American military authorities, on November 19, 1945, Captain Eugene I. Knezevich arrived in Korea, where he became officer in charge of the Culture and Arts Section of the American Military Government.

The job of opening the National Museum to the public was of first priority. Captain Knezevich wrote, “Since the National Museum is located in a palace grounds, I must now concentrate upon reconditioning the entire area, if possible, with my limited resources... The National Museum in Seoul has two main buildings, one for Korean artifacts and the other for a Turkestan collection. Another building exists on the same palace grounds, which is modern and was previously used for art shows. It has been converted into quarters for American troops. If I can arrange to move the troops elsewhere— they are not too happy with their accommodations―I may be able to restore the struc-ture for cultural use…”17

On December 3 the Museum opened with considerable ceremony. The following press release was issued by the Office of Public Information, Military Government, on this occasion.

“Closed since the war began, the Korean National Museum, on the Kyung Pok Palace grounds, in Seoul, Korea, was formally reopened today in brief ceremonies attended by Lt. Gen. John R. Hodge, commander of U.S. Forces in Korea, Maj. Gen. A.V. Arnold, Military Governor of Korea, Brig. Gen. J. K. Schetz, Provost Marshall General, and Dr. Che Won Kim, present Director of the National

17. Letter dated November 30, 1945. Quoted in personal correspondence with the author.

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Museum, and other leaders of Korean cultural life. The Museum will be officially opened to the general public tomorrow.

“The Museum, first opened on December 1, 1915, consists of the main gallery, located at Seoul, and two branches, one in Kyung-choo, the other in Pooyu. During the war, some of the articles were packed and stored in the museum buildings in preparation for removal if necessary, and most of the precious articles and some of the important documents were removed from the main gallery to the branch museums for safekeeping.

“Shortly after the surrender of Japanese forces in Korea, a Department of Arts Religion was formed, under the Bureau of Education of Military Government. Headed by Lt. P. C. Mitchell, an instructor in Education at Columbia University before the war, the department set to work.

“First, qualified personnel, skilled in handling the varied exhibits of the Museum, had to be found―during the war years the Museum’s staff had largely disappeared. Then began the tedious and painstaking work of moving, unpacking, and displaying the exhibits. Under the direction of Capt. Eugene I. Knezevich, former anthropologist of the University of New Mexico and the U.S. Park Service, more than 15,000 articles were readied for the formal opening.

“Dr. Che Won Kim, present Director of the National Museum, was graduated from the University of Munich in 1934, where he received his doctor of philosophy degree in Archaeology. He was an assistant in the archaeological department at the University of Ghent, Belgium from 1934 to 1940, before his return to Seoul, where he has served in various colleges and institutions until the present time.

“During the 35 years of Japanese occupation, according to Dr. Kim, there was no clear distinction between Korean [page 21] and Japanese culture. The Japanese minimized and discouraged or suppressed Korean culture, and emphasized those arts which stressed Japanese culture. In the present exhibit, there are many interesting articles of Korean culture, including porcelains, antiques, and wall paintings of several dynasties dating as far back as the Third Century A.D. A copy of the Kumlyun-tzong crown was displayed. The original crown, now in the Kyung-choo branch museum, was found in the vicinity of Kyung-choo in 1926, and dates back to the Old Silla Period, 6th & 7th Century A.D. The Crown Prince of Sweden, an amateur archaeologist, was present at the unearthing of the crown. Also on display is the Suchung-Chun collection, which shows the inter-change of ideas and concepts of the East and West. The figures and paintings of this collection were made by Buddhist worshippers and were collected from the Chinese Turkestan by Count K. Otani.

“A possession of the National Museum of great interest is the Divine bell, also called the Mother bell. The story associated with this bell dates back to King Hyokong, in the 8th Century, 36th King of the Silla Dynasty. King Hyokong, deciding to have a large bell cast which would be a symbol of Korea, called in a bell caster and gave his instructions as to how the bell should be made. The first bell made by the bell caster was not satisfactory because it did not possess a clear tone. About this time, the bell caster heard that if a young girl were part of the bronze used in casting the bell, it would have a true ring. So, he took his young daughter, threw her into the molten bronze, and cast a second bell. The tone of the second bell is said to resemble a Korean dialect word equivalent to ‘mother’ which is supposed to be the last word spoken by the young daughter as she was thrown into the molten bronze.”18

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The National Museum became for the first time an independent organization, although it operated through the Arts and Religions Section of the Ministry of Education under the direction of Mr. Choe Seung-man. All museums in Korea were established under a single directorship, and the third provincial branch of the National Museum was opened at Kong ju, Ch’ungchong Namdo, on December 10, 1945, with Yu Si-jong as its Director. The Kaesong Municipal Museum also became the fourth of provincial branches (the two original branches were at Kyongju and Puyo), but its existence was shortlived due to the Korean War, as after the armistice in 1953 it fell within the borders of North Korea.

It is clear that the American Military Government demonstrated considerable interest in and desire to help Korea preserve Korean cultural remains. The Civil Information and Education Section of the General Headquarters of the Supreme Command for the Allied Powers requested Major Laurence Sickman19 of the Arts and Monuments Division to visit Korea from December 20 to 23, 1945, and his report, dated December 29, covers a wide variety of comments on the cultural remains in Korea and points out many of the problems facing the National Museum during this period. In his report Major Sickman notes:

“There are no Koreans associated with the Korean Bureau of Arts and Religion or with any of the Seoul museums who have training or experience in museum work. The undersigned was unable to learn whether or not this

18. Press Release issued by public relations officer Capt. John A. Hewett, Office of Public Information, Military Government, December 3, 1945. Romanization as in the original. (Lt. Mitchell was actually Vice Principal of the N.Y. Institute for the Blind.)

19. Dr. Sickman is presently Director of the William Rockhill Nelson Gallery, Kansas City.

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was also the case with provincial and branch museums. Apparently there are few if any Koreans who were trained by the Japanese to occupy key positions in museums and in field archeology.”20

Major Sickman’s comments on the National Museum are worthy of quotation:

“The National Museum occupies a large, modern and fireproof building in the vicinity of the Korean Capitol building. A portion of the collection has recently been taken from storage and placed on exhibition and the museum opened to the public. The material now exhibited includes early Buddhist bronzes and tiles, Korean pottery and important archeological finds of bronze and ceramics. Reproductions of the celebrated gold crowns and related objects are also shown. The originals of these gold objects are alleged to be in Japan. The material is well displayed in good cases and the labels are in both Korean and in English. The exhibitions are well protected and the building is clean and well maintained.

“Only about one-fiith21 of the collection owned by the museum is now on display. That part not shown is stored in a series of native style wooden buildings forming part of the complex surrounding the former royal throne hall, which is adjacent to the National Museum. The material so stored appears to be somewhat in a state of confusion with objects, packing cases and exhibition cases scattered about in a disorderly manner. All these store-rooms are locked, however, and there are numerous signs stating that the buildings are off limits to allied personnel. The entire compound is also guarded. One of the store-rooms had been

20. “Inspection of Cultural Institutions in Korea.” a memorandum from Major Laurence Sickman, Arts and Monuments Division, CIE, December 29, 1945, p. 2.

21. Actually about one-fiftieth.

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broken into some six weeks ago and an undetermined number of objects taken from a collection of Korean folk-art (see below sub-para (7), (c)). Eventually these present store-rooms can be converted into exhibition halls, and in the meanwhile the material is apparently as safe there as it would be in any other facilities that could be provided. The keys of the store-rooms are in the keeping of the Director of the National Museum. It might be advisable as an added precaution for the doors of the store-rooms to be officially sealed until such time when it will be possible to make an inventory check against existing catalogues.

“The catalogue of the National Museum was not checked by the undersigned, but Capt. Knezevich stated that he had seen the catalogue which the Japanese had left and that it appeared to him to be quite thorough and complete. All the important items in the collection have been photographed and the negatives are on file at the National Museum office.”22

In addition to the National Museum, there was the Prince Yi Household Museum which at that time remained unopened. Maj. Sickman summarized the status of that Museum as follows:

“The Prince Li Household Museum is a modern, fireproof structure situated in a large walled garden which also contains a foreign style palace, and a number of native style wooden buildings. The collection of the Household Museum contains the best medieval Korean pottery extant, the best Korean Buddhist bronzes of the 6th, 7th, and 8th centuries, together with excellent Korean and Chinese paintings and Korean furniture collected by the last ruling house. The collection is of very high intrinsic value and of the greatest importance in illustrating Korean cultural history.

22. Ibid., p. 3-4.

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The museum is at present closed and the collections are stored. A superficial inspection was made of the store-rooms which are located in the basement of the building. The material appeared to be well protected with the most valuable items, such as the early Buddhist bronzes, kept in a special vault. Most of the pottery is arranged on the floors of the rooms where it is safe so long as the storage is not entered by unauthorized persons or those untrained in handling museum material.

“The galleries of the Museum are well supplied with glass cases.

“The status of the Prince Li Household Museum, the other buildings, and the gardens of the compound is not clear to the undersigned. At the present, the compound and buildings are administered by the Property Custodian Section, Secretariat, Office of Military Governor. The Education Section of Military Government has made application for the custody of the museum but as of 22 December action on this application was still pending.

“It was learned from a number of sources that requests have been made to the Property Custodian for this property to be turned over to agencies other than the Educational Section for use as offices and/or administration headquarters. Due to the acute shortage of office space in Seoul, the excellent condition of the buildings, and the central location of the compound, it is understandable that it should be in demand for other than museum purposes. One of the applicants is alleged to be the Korean Provisional Government headed by Kim Koo.”23

The Prince Yi Household Museum, which had been closed during the war years, was reopened to the public on March 1, 1946.

23. Ibid., p. 5.

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There existed in Seoul at this time a Museum of Ethnology and Anthropology, which had been founded in 1945. Major Sickman notes its status as follows:

“There has not previously been in Seoul a museum devoted to ethnology and anthropology although there are several independent collections in the city. This museum is a new development sponsored by the city Arts and Religion Division. A building has already been secured from the Property Custodian. This is a large, foreign style house formerly belonging to a Japanese national and seems well suited to the new purpose. The museum is under the direction of Mr. Song Suk Ha who has himself made some collections of Korean ethnological material.

“At present there is almost no material in the museum, but plans are underway to collect objects from the following sources:

(a) Material of ethnological and anthropological importance found in property of Japanese nationals which has been seized by the Property Custodian. One such collection of Korean pipes has been found and is destined for the museum.

(b) Selected material from the collection of Po Song College.24 This collection was visited and found to contain a considerable amount of good Korean pottery and a large collection of costumes, furniture, various kinds of implements, and folk art.

(c) The collection of the former Korean Folk Art Museum, previously housed in a detached building in the Old Palace compound.

“This collection was originally formed by Mr. S. Yanagi, a Japanese national During the war it was removed

24. Now Korea University.

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from exhibition and stored in a warehouse under the care of a Japanese named Asakawa. When the undersigned inquired about the collection from the Arts and Religion Division, Capt. Knezevich had no knowledge of it, nor had the Property Custodian any information about it. On asking Dr. Kim of the National Museum about the collection, it was found that Dr. Kim or his associates had taken possession of it and had the material moved from the warehouse to some of the store-rooms of the National Museum. Neither the Property Custodian nor the Education Section of Military Government had been notified of this action. Dr. Kim expressed the belief that some of the objects from the collection had been sold by Mr. Asakawa previous to its being taken over by the museum; however, he had no inventory or catalogue of the original collection and no concrete evidence to substantiate his belief.

“It is contemplated that this entire collection will be moved to the new museum of ethnology.

“The store-rooms housing the collection of folk-art were visited by the undersigned in the company of Capt Knezevich and Mr. Arimitsu. The material was found to be in a state of disorder with numerous small objects scattered about the floors and all manner of material strewn about in a confused way. It was learned from Dr. Kim that this room had been broken into, allegedly by souvenir hunters, and an undetermined number of small objects taken and others scattered about as we saw them. This is the only instance of looting that came to the attention of the undersigned.

“Principally because this collection is so poorly housed, it is felt that it should be moved to the Museum of Ethnology as soon as practicable.”25

While throughout Korea an intense effort was made by

25. Ibid., p. 6-7.

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the American military authorities, following considerable hesitation on their part in the initial stages of occupation, to eliminate Japanese personnel from positions of authority, an exception was made in the case of Mr. Arimitsu Kyoichi, former head of the Government General Museum, who remained in an advisory capacity to the Museum until the end of May, 1946, to provide continuity for the program. Dr. Arimitsu had been trained in archeology in Kyoto University. According to Major Sickman:

“Dr. Arimitsu is a Japanese national who has had considerable experience in practical archeological work in Korea. He has no compromising connections with undesirable political or military groups and is much admired by his Korean associates. The Education Section of Military Government has recommended that he be retained in view of the fact that there are no Koreans with technical training in the field of archeology. In the opinion of the undersigned, Mr. Arimitsu is a sound scholar whose experience can be of the greatest value during this transition period. He should certainly be retained in accordance with policy as established in SWNCC 176/8.”26

With Dr. Arimitsu in residence, Dr. Kim began to hire several Korean specialists, several of whom have become eminent in later years as specialists on aspects of Korean history. They include Mr. Lee Hong-jik, a graduate of Tokyo Imperial University, who is presently Director of Korea University Museum; Dr. Kim Won-yong, a graduate of keijo Imperial University and presently professor of archeology at Seoul National University; Dr. Hwang Sooyong, a graduate of Tokyo Imperial University and presently professor at Tongguk University; Mr. Min Chung-shik, a Waseda University graduate who died after being jailed

26. Ibid., p. 3.

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following the Korean War for suspicion of leftist activities; and Miss Yoo Mo-yul, a graduate of Ewha Womans University. Later in 1947 Mr. Choi Sun-woo was added.

During the period from Independence to the Korean War, the Museum continued to occupy the previous Japanese structure and, in addition, took over a large section of Kyongbok Palace, including the Throne Room, Kyonghoe Ru or Banquet Hall, Sa Jong Jon, the Man Ch’un Jon, which was destroyed during the Korean War, and Ch’un Ch’u Jon, which still stands. As of November 21, 1946, a report of the National Museum indicated that a total of 46,882 objects were catalogued in their collection.27

The criteria for this classification is not now known, and it is difficult to determine how many of these items were of national importance. Continuing concern was expressed by the American military authorities for the growth of administrative control over and management of cultural objects, as well as for their preservation. A series of advisers was sent to Korea by the military with a view to improving the standards of such control.

In a report on his Survey of the Korean scene, Mr. Damon Giffard, Chief, Bureau of Culture, reported on the status of such activities. A Society for the Preservation of National Treasures, Historical Relics and Sites was formed which was private in nature and the function of which was, as its name states, to work towards the adoption of an overall policy on cultural objects. It was an advisory

27. These items included the following: metal and Buddhist statues, 12,151; jade and stone, 6, 841; ceramics, 15,109; horn, bone, shell, 853 ; wood, bamboo, lacquer, 974; leather, paper, textile, 151; painting, rubbings, 4,904; weapons, 803; inkstands, etc. 5,056. There is a discrepency between this figure and that given in the Status Report on the Korean National Museum (國立博物舘現況) of 1961, which lists 44, 322 items in the collection before Liberation, to which were added 3,263 items handed over to Korea by the Japanese following Liberation.

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committee to the Ministry of Education.28 It was also planned to establish a separate branch of the Department of Culture dealing with the preservation of national treasures, to be headed by an American with Korean assistants. This, however, was never done, perhaps for political reasons, as it might have provided propaganda material for north Korea. Mr. Giffard also noted that municipal museums were being formed in Pusan and Taegu, using principally confiscated Japanese material.29 However, the Pusan Museum never opened, and the Taegu Museum operated for two or three years under city management. It was closed during the war and the collection was given to Kyongbuk National University with which it was incorporated.

Miss Helen Chapin was also assigned to Korea in charge of the Arts and Monuments Division of the Civil Information and Education Section to compile a comprehensive list of national treasures, including their description, location, and condition.

From the fall of 1946 until the summer of 1948, Dr. Sherman E. Lee 30 was adviser on collections in the Civil Information and Education Section of General Headquarters, S.C.A.P. and soon after undertaking this arrangement, he was requested by Mr. Giffard to visit Seoul. Dr. Lee writes:

“The circumstances in Seoul were rather grim since the American army was using the Doksu Palace for operations and the coming and going of trucks and personnel was causing considerable havoc with many of the stone monuments

28. At a later date its function was taken over by the Bureau of Cultural Properties of the Ministry of Education.

29. “Preliminary Notes on Status of Arts and Monuments, Korea,” a memorandum dated 27 June 1946, from Damon Giffard, Chief, Bureau of Culture, Department of Education, HQ, USAMGIK, Seoul, to the Chief, Arts and Monuments Division, C.I. & E.

30. Presently Director of the Cleveland Museum of Art.

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on the grounds of that palace. There was also no money available for the National Museum, and Dr. Kim Che-won was very much in need of advice and aid as to the administrative procedures required to effectively reactivate the National Museum.”31

In order to demonstrate the competence of the staff and to develop a program for the National Museum, the first excavations by the new National Museum were proposed. However, there was considerable opposition to this plan from American Military authorities as they feared an adverse reaction to having Dr. Arimitsu, who had been retained in Seoul, function as an adviser on the excavations. It was feared that this would be used by the north Korean authorities as propaganda against the United States. Captain Knezevich explained that since all Japanese had been removed from responsible museum positions, efforts must be made to train Korean staff in field work. Captain Knezevich was backed by Professor Langdon Warner who was in Seoul, and approval was given.32

Excavations were begun in May, 1946, of the Ho-U and the Silver Bell Tombs, both of the Silla period. The results were published in the same year as the first publication of the now independent National Museum of Korea.33

With the development of an independent program for the Museum came interest by foreign organizations in the Museum and the provision of trained personnel to run it. In 1947, Dr. Kim Che-won and Dr. Kim Won-yong visited the U.S. for one year under the auspices of the Rockefeller Foundation. The purpose of their tour was to study museum managements and both were impressed by the educational activities and community services provided by American

31. Personal communication from Dr. Lee to the author.

32. Personal communication from Dr. Knezevich to the author.

33. See Appendix II.

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museums. This was a marked distinction to the previous work of the Korean museum, which had been a center of scholarly research, but of little educational service to the public; this was also true in general of European museums at that period.

Upon the return of Dr. Kim Che-won (Dr. Kim Won-yong returned to the United States later to receive his Ph. D. in Art History at New York University), the main gallery of the National Museum was opened, as was the unique collection of Turkestan wall paintings which were of international importance to the study of Asian art A similar collection which had been in the Berlin Museum had been destroyed during the Second World Wan However, after a short period of display, the SCAP Tokyo recommended that these paintings be repacked and put away because there still had not developed in Korea an understanding or interest in other Asian art of this type, and because of this the collection was feared to be damaged.

**THE KOREAN WAR AND ITS AFTERMATH**

With the inauguration of the Republic of Korea in 1948, control of the Museum passed into the hands of the Korean Government. The Museum was still inadequately staffed by scholars who had to seek other employment in order to live because of the low salary scales at that time. However, a clear indication had been given by the new government of the importance they attached to cultural history and the Museum as the focus of that interest.

When the Korean War broke out on June 25, 1950, it came as a shock not only to the world at large, but also to the members of the National Museum staff, who had no time to consider the preservation of Korea’s national treasures as Seoul fell to the Communists three days after the start [page 33] of the war. There was little damage to any of the museums in Seoul or the provinces during the whole war, a rather amazing combination of fortuitous circumstances. Dr. Kim at this time thought that since the Museum was obviously non-political in character, there was little to fear; but it became evident as soon as the Communists entered the city that there had been a secret communist agent on the staff of the Museum, as well as a communist agitator. The north Korean flag was raised over the Museum, and a self -government committee of the Museum was formed at the insistence of the communist military. After three days of occupation, a representative of the north Korean Committee on Research and Preservation of Material Culture from P’yong-yang demanded Dr. Kim Che-won transfer all authority to him. This was done; after which Dr. Kim went into hiding. Only a few close associates knew of his whereabouts.

Until September 28th, 1950, when Seoul was retaken by UN forces after the landing at Inchon, the Museum was not open. The staff members of the Museum had to spend all their time engaging in the usual communist seminars, discussion groups, and self-confessions, as well as working manually in the Museum garden and in transferring to the National Museum private collections of Korean art from the town.

After the first two months of the war, the Communists became less sanguine about the stability of their victory, and thought was given to the danger of reoccupation of Seoul by UN forces. So it was decided to start to pack all the holdings of the National Museum, as well as the Yi Household Museum. Efforts were also made by communist authorities to pack the Chon Hyong-pil collection of art, the finest private collection of Korean cultural objects then in existence, and five or six persons were sent there to gather it [page 34] together. By a series of delaying tactics through slow packing and repacking and remaking of inventory lists, searching for wooden boxes, and when boxes did not exist for wood and then for carpenters, as well as lack of motor transport, the staff succeeded in preventing the shipment of these treasures to north Korea. After the UN forces landed in Inchon and the fight for Seoul was in progress, Koreans were not allowed to listen to the UN Command radio stations, and as a result the lower echelon communist staff, as well as the noncommunist Koreans, had little idea that liberation was so close. The communist functionaries realized too late that the liberation of Seoul was at hand, and they fled, leaving behind in packed cases the contents of the National Museum, the Yi Household Museum, and the Chon Hyong-pil collection.

On September 28, Dr. Kim Che-won returned to the building, which had been badly damaged by the American bombing of Seoul and communist looting which took place just prior to their precipitous departure. The collection was intact. But the Museum and its collection were not yet safe.

In early December, Dr. Kim Che-won had heard from an American lieutenant and the German wife of a Korean doctor who had been kidnapped by the Communists of the danger of the reoccupation of Seoul by communist forces. It had been obvious from the previous communist attempt to pack the Museum collection that if they occupied Seoul once again, this would receive priority attention. With the cooperation of Dr. Eugene Knez,34 presently Associate Curator of the Smithsonian Institution, then an officer of USIS, Dr. Kim arranged transportation in a railway boxcar of his family to Pusan, and he went to see Dr. George Paik, who

34. This is the same person as Capt. Eugene Knezevich of AMG, mentioned earlier, who had shortened his name.

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then was the Minister of Education, to discuss the possibility of evacuation of museum materials to that city. Had it become public knowledge that the National Museum treasures were being forwarded to Pusan, it would have caused panic in Seoul, and Dr. Paik upon the order of President Syngman Rhee authorized only in English the removal of materials to Pusan, rather than using Korean, which would have made the move public knowledge within the Ministry. Dr. Knez also arranged transportation of the museum objects without the knowledge of the American Embassy “for fear that their views might well reflect the political and military directives of maintaining the UN status quo in Seoul, and that Embassy personnel should do nothing which could be interpreted by the press as an evacuation...”

Since the Communists had already packed all museum materials, it was relatively easy to move them after dark to the truck arranged by Dr. Knez. They were placed in a boxcar at the Seoul Railway Station and together with families of some of the museum staff, a total of 16 people, On December 4 and 5 left Seoul for the four-day railway trip to Pusan to safeguard the Korean national treasures. During the trip Dr. Knez succeeded in telephoning the UN military authorities along the way to ensure that the boxcar was not left on a railway siding indefinitely, since all priority was given to shipment of supplies and materials north, rather than to goods southward to Pusan. About 20,000 items of cultural value were relocated from the National Museum and the Toksu Palace (Yi Household) Museum.

Upon arrival in Pusan, the materials were first moved to the storage space of the USIS Center there, and then to the Pusan Alien Property Custodian Center. However, left behind in Seoul was the all-important Turkestan collections which, because the frescos had been painted on mud walls, [page 36] were considered too fragile to move at that time.

The north Koreans re-entered Seoul on January 4 and occupied the city for a short period. After that time and until March, when the danger of communist re-entry seemed to have passed, considerable thought was given to moving the whole collection to Honolulu, Hawaii, for safe-keeping. The Honolulu Academy of Arts, through the efforts of its Director, Mr. Robert Griffing, had agreed to take the collection on a temporary basis, but the American Embassy was much against this move, because it seemed to indicate a lack of confidence in the Republic of Korea government and its ability to continue to exist, as well as because this move might be interpreted as an effort to steal the material culture of another nation, and thus might be the subject of a north Korean propaganda barrage.

From 1951 to 1953 the Museum remained in Pusan. The office and materials were located in the warehouse, and nothing could be displayed due to the war-time conditions in the area. The Museum did once sponsor an exhibition of contemporary Korean paintings, but the basic work of the Museum could be furthered very little, except for cataloguing and repacking of these items.

Dr. Kim Che-won’s staff came back to Seoul on March 29, 1951, to take down to Pusan the remaining objects in the Museum, for it was thought that there was still danger of a communist return to Seoul. The most important collection was the Turkestan Wall Paintings. They had been left in the main gallery of Kyongbok Palace. Choi Sun-woo and Lee Kyu-pil, the Director of the Toksu Museum, without authorization flew to Seoul on a U.S. plane.

Choi Sun-woo and Lee Kyu-pil arrived at the main gallery and saw that nothing had happened to the collection. In the first four galleries there were many boxes already [page37] crated with labels on them indicating that their destination was P’oyngyang in care of the Committee on Preservation and Research on Material Culture. They contained the private collections of the Seoul area. Dr. Kim had received funds from the Rockefeller Foundation which were to be used for museum work, and these he gave to Mr. Choi because an emergency was expected in Seoul at any time, and the Museum did not have its own transportation. It might have been necessary, therefore, to use these funds to pay the costs of moving the materials south. First priority was given to pack the Turkestan Wall Paintings.

There was no help in the Museum except for one old museum guard too old to be worried about the danger to his life by north Korean agents. Packing materials were lacking, but papers were found in the palace left by north Koreans, and the intense packing effort alone took four more weeks.

As the north Koreans moved south again in an attempt to retake Seoul, Pusan was notified, and Dr. Kim Che-won was alloted one large boxcar from the U.S. Army at Seoul Station. A Colonel Munske, Commander of the Rear-Area Units, gave three trucks to move the collection to the railway station. One truck was also used for the materials from the Yi Household Museum. The materials were shipped to Pusan and later transported north and placed in the warehouse facilities of the Kyongju branch museum in that city, where they remain to date.35

In April Dr. Kim Che-won, together with Choi Sun-woo

35. The materials still remain in their original crates in that warehouse. In 1965, Dr. Arimitsu was invited back to Korea by the National Museum under the auspices of The Asia Foundation, to inspect the collection. The frescos were found to be in good condition. The following year a Dr. Tintori, a specialist on art restoration, was invited to Korea by the Museum, with a grant from the JDR 3rd Fund, to explore possibilities for their renovation and eventual exhibition.

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and Lim Hyon-chin of the Yi Household Museum, came to Seoul. It was a deserted city with an estimated population of 30,000 from a city which had been 20 times that size. On this occasion, the Library of the Museum was moved by trucks to Pusan. The north Koreans did not succeed in taking Seoul again. At that time the U.S. strongly urged moving the collection of the Museum to Japan for safekeeping, but Syngman Rhee objected both because of his hatred of Japan and because such a move would be of propaganda value to the north Korean regime.

Orders came from the U.S. Navy then to take the collection to Honolulu. The Korean Government asked for approval from the National Assembly for this move, but it finally was not necessary as the war situation changed favorably and the materials remained safe in Pusan and Kyongju.

In Pusan, the Museum staff began working on a series of museum related activities. The first of these was a study of Korean Vocabularies in the Fields of Arts and Archeology, Part 1, Architecture, which was later published in 1955. On June 16, 1953, excavations were begun in Kyongju on two Silla tombs, Numbers 137 and 138. These were completed on July 6. Dr. Kim Won-yong also did an excavation of tomb No. 133 at the end of August, 1953.

In 1953, when the government moved back from Pusan to Seoul, Syngman Rhee, who felt the importance of the Kyongbok Palace grounds more than he did of the Museum itself, objected to bringing the Museum back to its original location. At first it was housed in the former Museum of Anthropology located on Namsan (hill) in the center of the city. This building was used only to house personnel; there was no display of resources. A second exhibition of contemporary paintings was, however, held under the auspices of the Museum, but the collection remained in Pusan until [page 39] 1955. A stone building was built at Pusan for the collection. It presently houses the Pusan National University Museum.

At this time, General Lee Hyong-gun, later Ambassador to London, who was then Chairman of the Joint Chiefs of Staff, wished to take over the building, but Syngman Rhee intervened to allow it to remain in its temporary location. At that time the building presently housing the Museum was burned out with only the walls remaining. After consultation with the Minister of Education, Dr. Lee Son-kun, Syngman Rhee personally inspected the building site and ordered its repair. The Museum moved to its new quarters, but funds were still lacking for display facilities.

At that time, The Asia Foundation contributed $5,000 for showcases for which no budgetary provision had been made.

**THE PERIOD OF CONSOLIDATION**

The reopening of the National Museum signaled the beginning of a period in which the Museum attempted to reorganize itself in order that it might once again continue the research, public service, and training which had been interrupted by the Korean War. It was also a period where once again political motivations, both internal and external, played a role in its activities.

Prior to the Second World War, it might be said that perhaps of all the older nations, there had been the least public recognition of the uniqueness of Korea and her culture. Her image abroad might well be considered to be non-existent. With the outbreak of hostilities in Korea, this image became a purely negative one. Korea was equated with cold, mud, snow, poverty, and misery.

At the close of the Korean War, leadership in the Republic was concerned with beginning to erase this impression [page 40] of poverty exacerbated by the conflict. Korean art had also had all too little recognition outside of East Asia.

In their efforts to improve the image of Korea, tarnished by the war, an essentially international political problem, the Museum arranged for the first international exhibition of Korean art from Korean museums. These exhibitions were vital to the development of improved international cultural relations, as well as to enhance knowledge of the Korean artistic tradition and its accomplishments. The first of these exhibitions involved an extensive tour of major centers in the U.S. From December 14, 1957, until June 7, 1959 exhibitions were held in Washington, D.C., New York, Boston, Seattle, Minneapolis, San Francisco, Los Angeles, and Honolulu. A total of 163, 610 people visited these exhibitions, and it did much to improve knowledge of the Korean tradition. Of importance as well was the publication which acted as a catalogue of the exhibition itself.36

Following the exhibition in the U.S., a similar exhibition of 153 important cultural objects was shown in exhibitions in Europe from March 21, 1961, until May 1962.37

The European tour included exhibitions in London under the auspices of the Arts Council at the Victoria and Albert Museum in the spring of 1961, the Hague Municipal Museum, Paris, where the materials were on display at the Musee Cernuschi, Frankfort, and the Vienna Ethnographical Museum.38 Fifteen thousand visitors visited the exhibition

36. Masterpieces of Korean Art, Boston, 1957. Text by Gregory Henderson, edited by Dr. Kim Che-won.

37. Of these 153 items, 61 were from the National Museum, 42 from the Toksu Palace Museum, and 23 from the Chon Hyong-pil Collection.

38. Catalogues were printed in the Hague and in Frankfort, but the major illustrated catalogues appeared in London and Paris. These were The National Art Treasures of Korea, The Arts Council, 1961, introduction by G. St. G. M. Gompertz; and Tresors d’art Coreen, with an introduction by Vadime Elisseeff, Chief Conservator, Musee Cernuschi.

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in London alone.

The Museum also returned to its role of research and publication.39 Among the outstanding work conducted during this period was the report of the excavation of the Kamunsa Temple which was published in the 1961 Report of the Museum and later republished in the Japanese Museum Musee.40 Dr. Kim Won-yong’s survey of Ullung Island was published in 1964 and received the Samil Cultural Award in 1965, and a preliminary report of the excavations of Mr. Choi Sun-woo of the celadon rooftiles at Kangjin, Cholla Namdo, was published in the periodical Misul Charyo, the periodical of the National Museum.

Internally, the Government of the Third Republic and its political arm, the Democratic Republican Party, has been concerned that its achievements in the economic field since 1963 be matched by progress in cultural affairs. With the promulgation of the Second Five-Year Plan in 1967 came development of a similar effort in the cultural field. This involved extensive capital building of a series of cultural centers (which originally had been proposed to be centered in one area). Plans for a national museum, art museum, theater, national library, classical music institute, and ethnographical museum were later separated and the foundations for the new National Museum were laid within the confines of Kyongbok Palace.

Unfortunately, planning for the museum was ill-conceived. A building was proposed which was to be traditional in feeling but with modern conveniences, and had minimal relation to modern museological needs and international architectural and aesthetic standards. The staff of the National

39. See Appendix II for complete list of publications of the Museum since Independence.

40. Musee No. 720, February 1965.

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Museum had not been consulted in its planning, and in fact learned of its progress through the local press, and it lacked many essential features of a modern museum. It has furthermore been based on a misconception of the desirability for display of all museum assets. In an era when museums are becoming more specialized, the building of yet another general museum posed serious questions.

As a result of the controversy, carried extensively in the press construction has stopped, and the project is being reconsidered. Plans are, however, being formulated for the construction of a new branch museum in Kyongju.

While the accomplishments of the Museum have been many, the problems faced by the Museum have been numerous as well. The Museum is located in grounds of Toksu Palace controlled by the Cultural Properties Bureau of the Ministry of Education. Access to the Museum is, therefore, controlled by an organization which is not itself responsible to the Museum. So, too, within Toksu Palace itself two museums operate independently of each other, yet both initially concerned with partially the same function; namely, display. These are Toksu Palace Museum (the former Yi Household Museum) and the National Museum. Both, while under separate management, lack essential storage facilities, trained repair-maintenance staff, and laboratories for the preservation and study of cultural objects. Integration of the museums into a unified whole would do much to alleviate overlapping in display, and it would make more feasible the developments of adequate logistic support for each Museum in carrying out its functions.

The objectives of the National Museum are themselves exemplary:

“1. The National Museum aims at laying groundwork

41. See, for example, *Space Magazine* (空間), No.12, October, 1967.

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for development of archaeological and art study and building up collections by continuing exploration and excavation of historical relics and remains, which has been the continued aim of the Museum since its establishment.

“2. The Museum was once regarded as an exclusive possession of a handful of scholars and connoisseurs. The National Museum now aims at making itself available as an institution of social education in the fields of history, archaeology, and fine arts for all scholars, students, and the general public by active enlightenment and education of the public.

“3. The National Museum aims at promoting studies in science and fine arts and training able students in the relative fields by opening the Museum to artists, students, and the general public.”42

Yet, the budget to carry out these objectives is limited. For example, the Museum lacks sufficient funds to purchase important cultural objects available in private hands in Korea. The Museum had hoped to establish children’s museums in provincial areas, both in primary schools and elsewhere, which would encourage local discoveries and contribute to “developing patriotism, love of home towns, and reverence for ancestors in the minds of the children.” Due to lack of funds, these objectives have remained unattained.

With only a limited number of trained personnel, the Museum operates a remarkably far-flung series of activities encompassing the country as a whole. A new museum has been built in Puyo which has been the subject of much controversy because it has been charged that its design was Japanese-inspired. Another is contemplated for Kyongju. While trained staff are limited, hope for the eventual development

42. *Status Report on the Korean National Museum*, October, 1961. Mimeographed.

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of competent young people trained in the basic disciplines of archeology and art history is growing. The Department of Archeology and Anthropology under the direction of Dr. Kim Won-yong, at Seoul National University, produced its first graduates in 1965, and these young men and women have been encouraged to join the Museum staff and receive both in-service training and foreign experience.43

The present era in the National Museum will come to an end in February, 1969, when Dr. Kim Che-won retires as Director after 24 years of service in that capacity. A new director must be found who will lead the Museum in its realization of the new goals which the Republic of Korea will set for itself in the cultural field. Koreans and their foreign friends can look back with pride over the history of the National Museum since Independence.

43. Several graduates were employed by the Museum in field training functions under a grant from The Asia Foundation, which also has provided training for one staff member of the Museum in museology in Japan. A second grantee is at Harvard under the at spices of the JDR 3rd Fund.

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APPENDIX I

**PUBLICATIONS OF THE GOVERNMENT GENERAL OF KOREA, 1916—1945**

All reports were published in the name of the Government General of Korea, as the Museum was not an independent entity, but in actuality these were publications of the Museum.

Report of the Research of Antiquity (古績調査報告書), the fifth year of Taisho (1916)

Survey report on the mountain castle site on Mt. Pul’am and Pul’am Sa Temple, Yangju Gun, Kyonggi-Do by Ryu Imanishi (令西龍) 京畿道楊州郡佛巖山山城址及佛巖寺調查報告

Survey report on historial remains of Puk Han San Mountain, Koyang Gun, Kyonggi-Do by Ryu Imanishi

京畿道高陽郡北漢山遺蹟調査報告Report of research of Antiquities in Ich’on Gun, Yoju Gun, Yangju Gun, Koyang Gun, Kap’yong Gun, Yangp’yong Gun, Changdan Gun, and Kaesong Gun KyonggiDo and P’yongsan Gun, Hwanghae-Do by Ryu Imanishi (京畿道 廣州郡 利川郡 驪州郡 楊州郡 高陽郡 加平郡 長端郡 開城郡 黃海道 平山郡 遣蹟遺物調査報告) Survey report on various royal tombs of Koryo by Ryu Imanishi (高麗諸陵墓調査報告書) Survey report on historical sites in Unyul Gun, Pongsan Gun, Hwanghae-Do; Taedong Gun, Yong’gang Gun and Anju Gun, Pyongan Namdo; Uiju Gun, Yongju Gun and Chongju Gun, Pyongan Pukto by Katsumi Kuroita (黑板勝美)黃海道 殷栗郡 鳳山郡 平安南道 大同郡 龍江 [page46] 郡 安州郡 平安北道 義州郡 龍州郡 定州郡 史蹟調査報告

Survey report on relics in Pyonan Namdo and Hwanghae-Do by Ryuzo Torii (鳥居龍藏) 平安南道 黃海道 古蹟調 査 報告書

Survey report on relics in Iltal Myon, Kangdong Gun, Pyongan Namdo by Seiichi Yatsui(谷井濟ᅳ) 平安南道 江東郡 逸達面 古蹟調査報告書

Published in the sixth year of Taisho (1917)

Report of the Research of Antiquity of the sixth year of Taisho (1917)

Survey reports on Sonsan Gun, Talsong Gun, Koryong Gun and Kimch’on Gun, Kyongsang Pukdo and Ham’an Gun, Ch’angyong Gun, Kyongsang Namdo by Ryu Imanishi 慶尙北道 善山郡 達城郡 高靈郡 星州郡 金泉郡 慶尙南道 咸安郡 昌寧郡 調査報告

Survey report on antiquities of Kokuryo in P’yong’an Pukdo and Manchuria by Tadashi Sekino (關野貞) 平安北道 及濟州 高句麗 古蹟調査報告

Summarized report on antiquities surveys in Pongsan Gun, Hwanghae-Do, Sunch’on Gun, P’yong’an Namdo and Unsan Gun, P’yong’an Pukdo by Seiichi Tanii 黃海道 鳳山郡 平安南道 順天郡 及 平安北道 雲山郡 古蹟調査 略 報告

Summarized report 0n survey 0f antiquities in Kwangju Gun, Koyang Gun and Yangju Gun, Kyonggi Do; Ch’on’an Gun, Kongju Gun, Puyo Gun, Ch’ong’yang Gun and Nonsan Gun, Ch’ungch’ong Namdo; Iksan Gun, Cholla Pukdo; Naju Gun, Cholla Namdo by Seiichi Tanii 京畿道 廣州郡 高陽郡 楊州郡 忠淸南道 天安郡 公州郡 扶餘郡 靑陽郡 論山郡 全羅北道 益山郡 全羅南道 羅州郡 古蹟調査略報) [page 47] Published in the ninth year of Taisho (1920)

Reports of the Research of Antiquities of Taisho

Songju Gun and Koryong Gun, Kyongsang Pukdo; Ch’ang’yong Gun, Kyongsang Namdo by Kosaku Hamada; Sueji Umehara (濱田耕作, 梅原末治) 慶尙北道 星州君 高靈郡 慶尙南道 昌寧郡

Reports on the old tombs at Pomun-ri, Naedong-myon, Kyongju Gun, Kyongsang Pukto and on various antiquities surveyed in Kyongsan, Ch’ongdo, Kimch’on and Sangju Guns, Kyongsang Pukto, and Yangsan and Tongnae Guns in Kyongsang Namdo by Yoshito Harada(原田淑人) 慶尙北道 慶州郡 內東面 普門里 古墳及 慶山郡 靑道郡 金泉郡 尙州郡 慶尙南道 梁山郡 東萊郡 諸遺蹟調査報告書

Published in the eleventh year of Taisho (1922)

Antiquity Survey Reports for the eighth year of Taisho

Old Castle Site of Koryo in Hamhung Gun and the extended walls of P’yongjong Gun, Hamgyong Namdo by Hiroshi Ikeuchi (池內宏) 咸鏡南道 咸興郡に 於ける 高麗時代の古 城址附平定郡の長城

Published in the eleventh year of Taisno (1922)

Antiquity Survey Reports for the ninth year of Taisho

Excavation survey report on Kimhae Shell Mound by Sueji

Umehara: Kosaku Hamada (梅原末治 濱田耕作) 金海 貝

塚發 掘調査報告

Published in the twelfth year of Taisho (1923)

Antiquity Survey Reports for the eleventh year of Taisho

Volume I

Excavation and Survey of Kimhae shell mounds in Kimhae Gun, Kyongsang Namdo and Yangsan shell mounds in [page48]

Yangsan Gun, Kyongsang Namdo 慶尙南道 金海郡 金海

貝塚 梁山郡 梁山貝塚發掘調査 Study of temple sites and pre-historical relics in the vicinity

of Kyongju, Kyongju Gun, Kyongsang Pukto 慶尙北道

慶州郡 慶州附近寺址井有史以前遺蹟調査

Summarized study of antiquities near Puyo, Puyo Gun,

Ch’ungch’ong Namdo 忠淸南道 扶餘郡 扶餘附近遣蹟略調査

By Akio Koizumi, Sueji Umehara and Ryosaku Fujita(小泉

顯夫, 梅原末治, 藤田亮策)

Published in the thirteenth year of Taisho (1924)

Volume II

Han period relics in South Korea (Ipsil Ri, Woedong Myon, Kyongju Gun; Oun Dong, Kumho Myon, Yongch’on Gun, Kyongsang Pukto) by Akio Koizumi, Sueji Umehara and Ryosaku Fujita 南朝鮮に於ける漢代の遺績(慶州郡 外東面入室里 永川郡 琴湖面 魚隱洞)

Published in the fourteenth year of Taisho (1925)

Antiquity Survey Reports for the twelfth year of Taisho

Old Tomb excavation and survey in Talso Myon, Talsong Gun, Kyongsang Pukto by Akio Koizumi and Ken Nomori

慶尙北道 達城郡 達西面 古墳發掘調査(小泉顯夫 野守健) Published in the sixth year of Showa (1931)

Antiquity Survey Reports for the thirteenth year of Taisho

Excavation-survey report on the Kumryong (Golden Bell) mound and Sikri (Ornamented Sandal) mound at Kyongju by Sueji Umehara

慶州金鈴塚 飾履塚發掘調査報告

Published in the seventh year of Showa (1932)

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Antiquity, Survey Reports for the second year of Showa

Volume I

Study of Kyeryong San Kiln Site at Nakpong Ri, Panp’o Myon, Kongju Gun, Ch’ungch’ong Namdo by Sozo Kanda and Ken Nomori

忠淸南道 公州郡 反浦面 鶴峰里 鷄龍山 陶窯址調査(神田 惣藏 野守健)

Published in the fourth year of Showa (1929) Volume II

Survey Report on the old tombs at Songsan Ri, Kongju Gun, Gh’ungch’ong Namdo by Ken Nomori and Sozo Kanda

忠淸南道 公州郡 松山里 古墳調査報告

Published in the tenth year of Showa (1935)

Antiquity Survey Reports for the fifth year of Showa

Survey report on the old tombs at Oya Ri, Taedong Gang Myon, Taedong Gun, P’yong’an Namdo (Tombs No. 18, 19, 20, and 21) by Ken Nomori, Kamejiro Himoto and Sozo Kanda

 平安南道 大同郡 大同江面 梧野里 古墳調査報告 (第 18,

19, 20, 21號墳)(野守健 極本龜次郞 神田惣藏)

Published in the tenth year of Showa (1935)

Antiquity Survey Reports for the sixth year of Showa

Survey of No. 82 and 83 tombs at Hwang’o Ri, Kyongju by Kyoichi Arimitzu

慶州皇吾里 第 82, 83號墳 調査 (有光敎一)

Published in the tenth year of Showa (1935)

Antiquity Survey Reports for the seventh year of Showa

Volume I

Survey related to the old tomb (at the premises of the P’yong’Yang Railway Station) from which a brick con- [page50] taining the marks of the ninth year of Yonghwa was unearthed by Kamejiro Kayamoto and Ken Nomori

永和九年 在銘塼出土古墳調査 (平壤驛構內)

Published in the twelfth year of showa (1937) Volume II

Survey of the stone chamber tomb at Ch’unghyo-ri, Kyongju by Kyoichi Arimitsu

慶州忠考里 石室古墳調査

Published in the twelfth year of Showa (1937)

Antiquity Survey Report for the ninth year of Showa

Survey reports on Tomb No. 109 at Hwangnam Ri and Tomb No. 14 at Hwang’o Ri, Kyongju by Tadashi Saito

慶州 皇南里 第 109 號 皇吾里 第 14 號墳調査報告 (齋藤忠) Published in the twelfth year 01 Showa(1937)

Antiquity Survey Reports for the eleventh year of Showa Survey of Koguryo tombs (Chijok Myon and Imwon Myon, Taedong Gun)

高句麗古墳調査 (大同郡 柴足面 林原面)

Survey of old tombs in Kyongju (old tombs surreptitiously excavated at Ch’unghyo Ri and Hwang’o Ri, Kyongju Up) 慶州 古墳調査 (慶州邑忠考里 皇吾里盜掘古墳)

Excavation survey on ruined temple site at Gunsu Ri, Puyo

扶餘 軍守里 廢寺址發掘調査

Survey of dolmens at Taebong-dong. Taegu

大邱 大鳳洞支石墓調査

Relics and remains in areas where decorated bricks were unearthed at Kiam Myon, Puyo

扶餘窺岩面に於ける文様塼出土の遺蹟遺物

By Sueji Umehara and others

Published in the twelfth year of Showa by Association for the Study of Old Korean Relics

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Report of Research of Antiquities for the twelfth year of Showa

Koguryo Old Tomb Survey (Imwon Myon and Taebo Myon, Taedong Gun) by Tsunekichi Oba

高句麗古墳調査 (大同郡 林原面 大寶面) (小場恒吉)

Old Koguryo tomb survey at the foot at Mt. Mandal (A Summary) by Ken Nomori and Kamejiro Himoto

晚達山麓 高句麗 古墳調査 (槪要)

Stone Buddha Survey on Tongnam San Mountain, Kyongju by Tsunekichi Oba

慶州東南山 石佛調査

Ruined temple site at Won’o Ri where mud Buddha had been unearthed by Akio Koizumi

泥佛出土地 元五里 廢寺址

Sites of buildings at Mansudae and in its vicinity at Pyong’yang by Akio Koizumi

平壤萬壽台及其附近建築物址

Sites of remaining structures of the unified Silla period at Kyongju by Tadashi Saito

慶州 新羅統一時代 遣構址調査

Survey of the sites of earthen Lolang castles (A Summary) by Yoshito Harada

樂浪土城址調査 (槪報)

Survey of tomb No. 25 at Oya Ri, Lolang by Shingo Takubo and Sueji Umehara

樂浪 梧野里 第25 號墳 調査 (田窪眞吾 梅原末治)

Survey of the old tomb group at Nungsan Ri, Puyo by Sueji Umehara

扶餘陵山里 古墳群調査

Published in the thirteenth year of Showa (1938) by the Old Korean Relics Study Association

Report of Research of Antiquities for the thirteenth year of Showa

Survey of the site of ruined temples at Ch’ong’am Ri, [page 52]

Pyongyang and survey of old tomb excavation at Pannam Myon, Naju

平壤淸巖里 廢寺址調査 羅州潘南面 古墳發掘調査

Survey of the site of a Paekje temple at Puyo (A Summary)

扶餘に於ける 百濟寺址の調査 (槪要)

Survey or old tombs in the vicinity of Taegu; Survey report covering the temple site and the three-layer stone pagoda at Gunsu Ri, Kyongju

大邱附近に於ける古墳の調査 慶州軍守里 寺址及三層石塔 調査報告

Survey covering the dolmen at Taebong Dong, Taegu (the second round) By Sueji Umehara and others

大邱 大鳳洞支石墓調査(第二回)

Published by the Association for the Study of Korean Antiquities in the fifteenth year of Showa (1940)

Special Report of the Research on Antiquities Volume I

古蹟調査特別報告 第ᅳ册

Tombs of the Lolang Era in the vicinity of P’yong’yang by Tadashi Sekino

平壤附近に於ける樂浪時代の 墳墓

Published in the eighth year of Taisho (1919)

Special Report of the Research on Antiquities volume II

Survey report covering North Manchuria and East Siberia by Ryuzo Torii

北滿洲及 東部西佰利亞調査報告

Published in the eleventh year of Taisho

Special Report of the Research on Antiquities Volume III

The Gold Crown Mound at Kyongju and its treasure by Kosaku Hamada and Sueji Umehara

[page 53]

慶州金冠塚と其遣寶

Published in the thirteenth year of Taisho (1924)

Special Report of the Research on Antiquities Volume IV

Relics of the Lolang era (old tombs Nos. 1―9) by Tadashi Sekino, Seiichi Tanii, Shunichi Kuriyama, Tsunekichi Oba, Keikichi Ogawa and Ken Nomori

樂浪郡時代の遺蹟 (古墳 1~9號)枯蟬縣治址 關野貞 谷井濟一 栗山俊一 小場恒吉 小川敬吉 野守健

Published in the second year of Showa (1927)

Special Report of the Research on Antiquities Volume V

The Husband-Wife Tomb at Yangsan and its remains by Koreichiro Baba and Keikichi Ogawa

梁山夫婦塚と 其遺物 馬場是一郎 小川敬吉

Published in the second year of Showa (1927)

Special Report of the Research on Antiquities Volume VI

The monuments commemorating the border journey of King Chinhung and that of the Northeast boundary of Silla by Hiroshi Ikeuchi

眞興王の 戊子巡境碑と 新羅東北境

Published in the fourth year of Showa (1929)

Special Report of the Research on Antiquities Volume VII

Relics of the Koguryo Era by Tadashi Sekino, Seiichi Tanii, Shunichi Kuriyama, Tsuneyoshi Oba, Keikichi Ogawa, Juzo Tanaka and Ken Nomori

高句麗時代の 遺蹟(田中十藏)

Published in the fourth year of Showa (1929)

General Report of Research on Antiquities, eighth year of Showa

Old Lolang Tombs 樂浪古墳

Chong baek Ri, tomb Nos. 8 and 13 by Tsunekichi Oba

貞栢里 第8, 13號墳

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Chongbaek Ri, tomb Nos. 122, 17, and 59 by Kamejiro Nimoto

貞栢里 第122, 17, 59號墳

Chongbaek Ri, tomb Nos. 219, 221 and 227 by Seuji Umehara

貞栢里 第219, 221, 227號墳

By Ryosaku Fujita, Tsuneyoshi Oba, Kamejiro Himoto and Sueji Umehara

General Report of Research on Antiquities, eighth year of Showa

Old tombs of Silla (Hwang’o Ri 54th tomb, A mound and B mound) by Kyoichi Arimitsu

新羅古墳 (皇吾里 第54號墳 甲塚 乙塚)

General Report of Research on Antiquities, ninth year of Showa

45th tomb at Chang Chin Ri, 19th tomb at Chongbaek Ri by Tsuneyoshi Oba

將進里 第45號墳 貞栢里 第19號墳

30th tomb at Chang Chin Ri, 212th tomb at Sok’am Ri by Akio Koizumi

將進里 第30號墳 石巖里 第212號墳

Kyoichi Arimitsu, Tsuneyoshi Oba and Akio Koizumi

General Report of Research on Antiquities, tenth year of Showa

255th and 257th tombs at Sok’am Ri and 4th tomb at Chongbaek Ri

石巖里 第 255 號墳 257號墳 貞栢里 第 4號墳

53rd tomb at Namchong Ri and 50th tomb at Tojae Ri by Sueji Umehara

南井里 第 53 號墳 道濟里 第 50 號墳

Reference Materials on Surveys covering Korean Treasures and Antiquities (restricted edition) 朝鮮寶物古蹟調査資料(秘) Kyonggi Do, Ch’ungch’ong Namdo and Pukto, Cholla Namdo

[page 55] and Pukto, Kyongsang Namdo and Pukto, Hwanghae Do, P’yong’an Namdo and Pukto, Kangwon Do and Hamgyong Namdo and Pukto

京畿道 忠淸南北道 全羅南北道 慶尙南北道 黃海道 平安 南北道 江原道 咸鏡南北道

Published in the seventeenth year of Showa (1942)

Illustrated Catalogue of Archaeological Collection by Kotokichi Shiraga (Volume I of Korean Archaeological Illustrated Album)

白神壽吉蒐集考古品圖錄 (朝鮮考古圖錄 第一册) By Ryosaku Fujita

Published by the Korean Archaeological society in the sixteenth year of Showa (1941) 朝鮮考古學會

Illustrated Catalogue of Archaeological Collection by Mr. Chotaro Sugihara (Volume II of Korean Archaeological Illustrated

Album (杉原長太郞氏 蒐集考古品圖錄 (朝鮮考古圖錄 第二册) By Ryosaku Fujita

Published by the Korean Archaeological society in the nineteenth year of Showa (1944)

Pulkuk sa and Sokkul’Am (Illustrated Catalogue of Korean Treasures and Antiquities No. 1) 佛國寺と石窟庵 (朝鮮寶物古績圖錄第一)

By Kosaku Hamada, Ryosaku Fujita and Sueji Umehara Published in the thirteenth year of Showa (1938)

Buddhist Relics on Namsan, Kyongju (Illustrated Catalogue of Korean Treasures and Antiquities No. 2)

慶州南山の 佛蹟 By Ryosaku Fujita and Sueji Umehara

Published in the fifteenth year of Showa (1940)

Lolang Colored-box Mound (Old Relics survey report No. 1)

樂浪彩篋冡 (古蹟調査報告第一)

[page 56]

No. 116 tomb at Namjong Ri, 201st and 260th tombs at Sok am Ri by Kosaku Hamada

南井里 第 116 號墳 石厳里 第 201 260 號墳

Published by the society for Study of Korean Antiquity in the ninth year of Showa (1934)

Lolang Wang Kwang Tomb (Old relics survey report No. 2)

樂浪王光墓

127th tomb (Wang Kwang Tomb) at Chongbaek Ri, 119th tomb at Namjong Ri by Ryosaku Fujita

貞栢里 第 127 號墳 (王光墓) 南井里 第119 號墳

Published by the Society for Study of Korean Antiquity

in the tenth year of Showa (1935)

Museum Exhibits Illustrated Vols. 1—17 博物館陳列品圖鑑

Volume -

1 (bronze mirrors and Buddhist Museum of Government Gener- statues, and others) al of Korea, 1920

2 (Publication unavailable) //

3 (earthen figurines, fresco frag ments, others) //

4 (stone ware, earthen ware, mirrors and others) //

5 (golden crown and others) // 1933

6 (stone ware, old tomb fresco, others) // 1934

7 (stone ware, bronze ware, others) // 1935

8 (stone ware, Buddhist statues, others) // 1936

9 (Buddhist statues, Buddhist scriptures, others) // 1937

10 (selected items on display at Kyongju branch) // 1937

11 ( // ) // //

12 (stone ware, brass ware, bricks, Buddhist statues, and others) // 1938

[page57] 13 (stone lanterns, pagodas and

Monuments on display in the rear court of

Government General museum) // 1938

14 (selected items on display at Puyo Museum) // 1939

15 (post-1938 items of possession and items

 on display, consigned items—combined relics // 1941

16 (selected items on display at Kaesong Museum) // 1941

17 (selected items on display

at P’yong’yang Museum―relics related to Lolang // 1943

Chosen Koseki Zufu(Album of Korean Antiquities)朝鮮古蹟圖譜 Volume I

Lolang Gun and Taebang era (bricks, old tombs ana subsidiary burial items)

樂浪郡及帶方郡時代 (塼 古墳 및 副葬品等)

Koguryo era (Kuknaesong region) (castle, old tomb, fresco, monument, etc.)

高句麗時代 (國內城地方) (城 古墳 璧畫 碑等)

Published in the fourth year of Taisho (1915)

Volume II

Koguryo era (P’yongYang-Chang’an region) (palace site, castle, roof tile,etc.)

高句麗時代 (平壤長安城地方)

Published in the fourth year of Taisho (1915)

Volume III

Mahan era (Mahan royal palace site at Wangp’yong Ri, northern

mound of the two tombs at Wangmyo Ri, etc)

馬韓時代 (王坪里 傳馬韓王宮址 王墓里 雙陵北塚等)

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Paekjae period (Kongsan castle, relics at Kongsan castle and Nungsan Ri)

百濟時代 (公山城 陵山里 等遺蹟)

Mimana period (remains and relics in such areas as Chusan, Putae Kaya Royal Palace site, Koryong, etc)

任那時代 (主山及傳大伽倻王宮址 高靈等地遺蹟遺物)

Okcho period(?) (old tombs, remains and relics at Chadang San castle and Oro Ri)

沃沮時代(?) (慈塘山城 五老里 王墳遣蹟遺物)

Yi period (?) (Puye State Earthen Castle, etc.)

濊時代 (傳濊國土城等)

Old Silla period (old tombs and subsidiary burial items)

古新羅時代 (古墳 및 副葬品)

Three Kingdoms period Buddhist statues 三國時代 佛像

Published in the fifth year of Taisho (1916)

Volume IV

Unified Silla period (roof tiles, bricks, monuments, stone pagodas)

新羅統一時代 (互塼碑 石塔等 石造物)

Published in the fifth year 0f Taisho (1916)

Volume V

Unified Silla period (royal tombs, Buddhist statues, roof tiles,

bricks, etc.) 新羅統一時代 (王陵 佛像 互塼等)

Published in the sixth year of Taisho (1917)

Volume VI

Koryo period I (palace sites, st one pagodas, monuments, etc.)

高麗時代 I (宮址 石塔 碑等)

Published in the seventh year of Taisho (1918)

Volume VII

Koryo period II (Buddhist temples, royal tombs)

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高麗時代 II (寺刹 王陵關係)

Published in the ninth year 0f Taisho (1920)

Volume VIII

Koryo period III (potteries, bronze mirrors, etc., found in tombs)

 高麗時代 III (墳墓內 發見된 陶磁器 銅鏡等)

Published in the twelfth year of Taisho (1923)

Volume IX

Koryo period IV (metal ware, beads, stone ware, etc.)

高麗時代 IV (填墓內發見된 金屬器 玉石器等)

Published in the fourth year of Showa (1929)

Volume X

Selected structures of the Kyongbok, Ch’angdok, Ch’anggyong and Kyonghi palaces, including exterior ana interior ornaments

景福 昌德 昌慶 慶熙 四宮建造物 (內外裝飾包含) 中選擇 Published in the fifth year of Showa (1931)

Volume XII

Choson (Yi) period Buddhist temple structures in the provinces of P’yongan Namdo and Pukto, Hwanghae-do, Kyonggi Do, Hamgyong Namdo, Kangwon Do, Ch’ung- ch’ong Namdo and Pukto and Kyongsang Pukto as well as Koryo period buildings overlooked in Volume VI.

朝鮮時代 城廓 壇 廟祀 學校 文廟 各舍 史庫 書院 及 先 儒住宅建造物歷代王陵의 規模象設

Published in the seventh year of Showa (1932)

Volume XIII

Choson (Yi) period Buddhist temple structures in Kyongsang Namdo and Cholla Namdo and Pukto, as well as pagodas, tomb pagodas, stone monuments and bridges

[page60] throughout Korea.

朝鮮時代 慶尙南道 全羅南北道 佛建築及全朝鮮湓墓塔 石碑橋梁

Published in the eighth year of Showa (1933)

Volume XIV

Paintings of the Choson period (Yi period) 朝鮮時代 繪畵

Published in the ninth year of Showa (1934)

Volume XV

Ceramics of the Choson period (Yi period) 朝鮮時代 陶磁器

Published in the tenth year of Showa (1935)

(Volume I-Volume XV) By Tadashi Sikino and others. (Seiichi Tanii, Shunichi Kuriyama, Tsuneyoshi Oba, Keikichi, and Ken Nomori)

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**PUBLICATIONS OF THE NATIONAL MUSEM OF KOREA 1945—1967**

Report of the Research on Antiquities of the National Museum of Korea

Vol. I “Two Old Silla Tombs: Ho-u Tomb and Silver Bell

 Tomb” by Kim Che-won, 1948

Vol. II “Excavation of Three Silla Tombs: The Ssang-sang

Ch’ong, Ma Ch’ong and Tomb No. 138” by Kim Che-won and Kim Won-yong, 1955

Vol. III “The Ancient Tombs in Tapni, Uisong Gun, Kyong-

sang Pukto” by Kim Che-won and Youn Moo-byong, 1962

Vol. IV “Archaeology of Ullung-Do Island and Naedong Ri

Tomb No. 7” by Kim Won-yong, 1963

Vol. V “Report on the Excavations of a Tomb in Hwang-

namni and Two Other Tombs in Hwang’ori, Kyong-

ju, Kyongsang Pukto” by Hong Sa-joon, Park Il-

hoon and Kim Chong-ki, 1964

Special Report of the National Museum of Korea

Vol. I “Island off the West Coast of Korea”by Kim Che-

won, 1957

Vol. II “Kam Eun Sa, A Temple Site of the Silla Dynasty”

by Kim Che-won and Youn Moo-byong, 1961

Publication of the National Museum of Korea, Series A

Vol. I “Early Movable Type in Korea” by Kim Won-yong,

1945

Vol. II “Korean Vocabularies in the Fields of Arts and

Archaeology, Part 1, Architecture” (Mimeographed)

by Kim Che-won and Lim Chon, 1955

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Vol. III “The Origin of the Korean Alphabet Hangul” by Lee Sang-beck, 1957 Vol. IV “Studies on Silla Pottery” by Kim Won-yong, 1960

Guide Book: National Museum of Korea, 1964 Selected Museum Exhibits, 1945—1965, 1965 Kyongju and Kyongju Museum, 1966

MISUL CHARYO NO. 1 (美術資料) A Silla Crown in Paris by Kim Che-won

巴里의 新羅寶冠 The Brick Pagoda at Andong by Chin Hong-sup

安東 錦溪洞 化人寺址 塼塔

Recent Discoveries of Sariras and Related Objects by Yun Mu-byong

近來에 發見된 舍利關係遺物

A New Example of Koryo Bronze Incense Burner by Hwang Su-yong

高麗銀入 絲香의 新例垸

A Silla Vase with Human Figure Drawing by Kim Won-yong

新羅人形文長頸坩

Two Early Yi Porcelains with Inscriptions by Choi Sunu

李朝初期의 在銘磁器 二例

Ancient Tombs at Ungch’on by Pak Kyong-won

昌原郡 熊川面 子馬山 古墳群略 報告

Miscellanea: Excavation of Silla tombs at Keunch’okri

慶州金尺里古墳發掘調査略報

Field activities by National Museum since 1950

六 二五動亂 以後 國立博物館의 古墳調査事業 News

[page 63] 考古 美術뉴스

List of new National Treasures and Historical Sites (after 1945)

新指定國寶古蹟目錄 Published in August 1960

MISUL CHARYO (National Museum of Korea Art Magazine)No. 2 美術資料 A Han Bronze Buckle in the Collection of National Museum of Korea by Kim Che-won

國立 博物館 所臓 漢代의 靑銅帶鉤

On a Metal Dagger from Ancient Tomb in Liao-ning, Manchuria by Kim Won-yong

遼寧西岔溝古墳群 出土의 一短劍

Report of the Excavation of a Silla Tomb at Hwang-o-ri, Kyongju by Chin Hong-sup

慶州 皇吾里 古墳調査 略報告 (秦弘變)

New Example of Koryo Buddhistic Gong with Inscription by Hwang Su-young

高麗 在銘靑銅『飯子』의 新例

Designs of Railings of the Silla Dynasty by Youn Moo-byong

新羅時代 欄千의 裝飾文様 (尹武炳)

Wall Paintings in the Main Hall of Su-dok-sa Temple by Lim Chon

修德寺 大雄殿의 壁畵 (林泉)

Miscellanea

Published by National Museum of Korea, December 1960

MISUL CHARYO (National Museum of Korea Art Magazine) No. 3

Newly Discovered Fragments of Stone Monument for King

[page64] Mun-mu of the Silla Dynasty by Hong Sa-zun

新羅文武王陵斷碑의 發見 (洪思俊)

Two Yi Dynasty Portraits in the British Museum by Choi Sun-u

大英博物館의 李朝肖像畵 (崔享雨)

Two Minute Porcelain Pagodas in England by Kim Chong-ki

英國에서 본 陶製模型塔 二例 (金正基)

A Dolmen with Kimhae Pottery in Tamyang by Kim Won-yong

金海土器片을 내는 潭陽文學里의 一支石墓

Some Examples of Menhir in Chungchong-Namdo Province

by Lee Eun-chang

忠南의 立石數例 (李殷昌)

Travel to Angkor, Taj Mahal and Ajanta by Kim Che-won

(앙콜) (타지마할) (아쟌타) 紀行

Published by National Museum of Korea, June 1961

MISUL CHARYO (National Museum of Korea Art Magazine) No. 4

The Exhibition of the Tiger Paintings by Kim Ki-chang

李朝虎圖展 作品小考 (金基昶)

How the Association of Painters and Calligraphers of Korea was founded and the Story afterward by Lee Kyong- sung

書畵協會創前後 (李慶成)

The Kilns around Bun won by Chung Kyu

分院周邊의 民窯 (鄭 圭)

Dolmens and Cairns in Chonjun-ri, Chunchon by Kim Won-

yong

春川 泉田里의 支石墓 積石塚

On the excavation of the Tomb of Wang Keng, Lo-lang [page 65] by Kamejiro Kayamoto

三根墓調査報告 (榧本龜次郞)

Preliminary Report of the Investigation on the Old Wooden Materials at the Restoration of the South Gate, Seoul by Youn Moo-byung

南大門 解體部材에 對한 調査 報告槪要

Published by National Museum of Korea, December 1961

MISUL CHARYO No. 5

Is Li Shih-cho of Korean origin? by Kim Che-won

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The Sarira Box in the Western Stone Pagoda of Five Stories, Kwangju by Chin Hong-sup

光州 西五層 石塔의 舍利裝置

The Stone Stupa Engraved with Twelve Zodiacal Animals in Ul-san by Hwang Su-young

蔚山의 十二支像浮屠 黃壽永

The Chakap-chon Hall at Unmunsa Temple by Hong Sa- jun

雲門寺의 鵲鴨殿

Menhirs in Chungchong Namdo Province by Yi Eun-chang

忠南의 立石數例

The Koryo Temple site at Paikakkol in Mt. Kaya by Park Il-hun

伽倻山 백악골 高麗寺址 (朴日薫)

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Some Newly Discovered Ceramics of Unusual Shape by Kim Che-won

새로 發見된 土器 數種

[page 66] Short Study of Some Ceramics of the Three Kingdoms Period in Shape of Animals by Kim Won-yong

三國時代 動物形土器 試考

The Triad in the Stone Cave at Kunwi, Kyungsang-pukdo

Province by Hwang Su-young

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The Flanking Bodhisattvas of the Rock-cut Buddhist Image, Soakni, Kyongju by Chin Hong-sup

慶州 西岳里 磨崖佛의 脇侍菩薩

An Ink Stone of the Paikche Dynasty by Hong Sa-joon

百濟陶硯

Ceramic Wares of Punch’ong Type Discovered in the Tomb of Prince On-yong by Choi Sunu

溫寧君基 出土의 粉靑砂器

Miscellanea

Published in December 1962

MISUL CHARYO No. 7

A Portrait of Wandang by Yi Ka-won

院堂肖像小攷 (特히 海天一笠像에 對하여) (李家源)

Sarira of the Eastern Three-Storied Pagoda of Sodong Bonghwa by Hwang Su-young

奉化西洞里 東三層의 舍則貝

The Stone Image of Lohan of Bomunam by Kim Won-yong

普門庵의 石造羅 漢像

Epitaph on Pottery of Punch’ong type, dated the 10th year of Sondok (1435) by Chung Yang-mo

宣德十年銘 粉靑砂器墓誌 (鄭良謨)

Travel to Borobodour by Kim Che-won

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MISUL CHARYO No. 8

Gamma Radiography of the Ancient Arts by Ham In-yong and Koh Chong-kun (高鍾健)

(咸仁英) 放射線透過法에 依한 古美術品의 調査<金銅

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A Clay Head of Lohan or the Koryo Dynasty by Kim Won-yong

高麗時代의 一土製羅漢頭

A Buddhist Image of Paeckche Period found in Kyuam, Puyo by Hwang Su-young

扶餘窺岩 出土百濟佛菩薩像

Prehistoric Dwelling Site in Tuchong-ri, Chonan by Young Moobyong

天安斗井里의 堅穴住居地

Inlaid White Porcelains found in the Tomb of the Lady Chung of Chin-yang by Choi Sunu

晋陽郡令人 鄭氏墓出土 白磁象嵌

A Stone Chamber Tomb in Samnung, Kyongju by Pak Il-hun

慶州 三陵石室 古墳(傳新羅神德王陵) Miscellanea

Published in December 1963

MISUL CHARYO No. 9

On a Small Pagoda found in the Three Storied Stone Pagoda on the Site of Sonnimwon by Chin Hong-sup

禪林院址 三層 石塔內 發見 小塔

Dated Koryo Tombs at P’yong-ko-dong, Chinju by Kim Won-yong

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Gamma Radiography of the Ancient Art Objects (II)—On the difference of ages of gilt bronze Buddhist images [page 68] by Ham Inyong and Koh Chongkun

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Brass Chest Ornaments by Yeh Yong-hae

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On the paragraph”Kong jang” in the book “Daedong Yo ji Bigo” by Kim Yak-seul

大同輿地備攷工匠條 (金約瑟)

Celadon root tiles from Sadangni Kangjin by Choi Sunu

康津沙堂里 出土靑磁瓦

Rock cut Buddhist image at Mt. Nakyong by Chung Yang-mo

落影山磨崖佛

Published in December 1964

MISUL CHARYO No. 10

Inscribed Tablet and Sarira Box from a Silla Pagoda by Hwang Su-young

新羅塔誌石과 舍利壺

On the Cylinder of the Gun with the Chinese Character t’ien (天) dated with the cyclical year of I-m ao of Chia Ch’ing, Ming Dynasty by Heo Sun-do

嘉靖已卯銘 天字統筒에 대하여 韓國火砲의 前期型態小

考許善道

Stele of Taeji Kuksa of Samchonsa, Samgaksan by Choi Sunu

三角山 三川寺大智國師碑

Travel to Tikal by Kim Che-won

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An Example of Paekche Tomb in Kongju by Kim Young-bae

公州百濟古墳樣式의 一例 (金永培)

Five Small Miniature Pagodas from the Stone Pagoda on the Site of Sonlimwon by Hwang Su-young

禪林院址 石塔發見 小塔五基

Lim Chon (1908—1965) by Kim Che-won

林泉兄을 吊함

Published in December 1965