

# PRESENTING THE MANUSCRIPT

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

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

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

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

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

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

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

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

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

Table 1

The list of drawings from St. Petersburg collection

| Number * | Explanatory inscriptions           |
|----------|------------------------------------|
| 1 (1)    | 고주전투** Playing cards               |
| 2 (2)    | 고씨보물비 Sending wedding presents (?) |
| 3 (3)    | 양모논미감 Weeding                      |