An Exhibition of Rare Literary Works from the Korean Collection of the University of Washington Libraries

Between Liberation Space and Time of Need

1945-1950:

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East Asia Library, University of Washington Libraries
To better understand the Liberation Space (Haebang konggan) try to imagine Korea as a person rather than a country. In the first half of the twentieth century, to see Korea even as a country is hard enough, and despite many understandable but retroactive nationalist imaginings of Korea as a nation during that time, Korea was something quite different entirely. How then should we imagine Korea during this time, during this period so palpable or pervasive that it is in fact labeled as if it were a physical space (“konggan,” “space”)?

Korea, the individual, was the classic subaltern subject of whom Gayatri Spivak has written -- the individual, downtrodden, dispossessed, subjugated, disenfranchised, wearied, withheld, and silenced for 36 years as a Japanese imperial subject. Thus the Liberation Space represents, or we might even say it embodies, that time / zone in which the voice of the subaltern could first be heard. Rare enough was the time itself, and written artifacts from that time are more incredible still. We can duly modify Spivak’s question “Can this subaltern speak?” and our answer becomes, “Only during the Liberation Space could the Korean subaltern speak.” For this reason these books are invaluable.

The extant publications of the period provide us with this answer. Korea could finally speak as it desired. For five years the heretofore filtered or silenced voice of the Korean people, often varied and competing in their interests, could be heard — I would argue it was the first and only such moment for Korea in the modern period. The visual culture aspect must be noted too. Many of the period’s books are designed and illustrated by hand due to lack of material and printing resources. Examining the covers one finds brilliant one-of-a-kind examples of traditionalist, nationalist, modernist, socialist, and even internationalist themes. Scores of the illustrations were done by famous artists and designers. Materially, the works used standard paper, recycled paper, and some used hanji (a Korean traditional paper). Overall the collection gives the impression of a struggling but flourishing literary culture not yet marked by the stains of forced production or a commodified culture industry.

Rare, precious, and invaluable are just some words used to describe the documents of this period, documents so well represented in this collection: it is a very hard-to-find collection of poems that not only sings Korea’s newfound freedom, it is also a collection by authors of various ideological stripes. Despite almost universally shared dislike for Japan at the time, the space quickly filled with competing rightist and leftist visions of a better future.

Unspeakable hardship had occupied Korea and would return full-force with the deeply ideological war of 1950 — the “time of need” Heidegger gave to the poet, the phrase brought into Korean by critic Kim Yunsik — but for a few short years the voice of the subaltern could be heard on this corner of the world’s stage. All texts in the collection manifest aspects of that subaltern desire, of its will to survive, of its hunger for a better future. An influential leftist anthology of poems appeared in 1946 to commemorate the failed March 1st Independence Movement — The 3-1 Commemorative Anthology (3-1 kinyem sijj). An anti-capitalist modernist vision was put forth by poet Kim Ki-rim the same year: his Sea and Butterfly (Pada wa nabi). Instructive visions about Korean identity and culture uncensored and by Koreans themselves were published, as for example in Readings on Ethnonationalist Culture (Minjok munhwa tokpon, 1946) and there was a new version of The Tale of Hong Kiltong by Pak T’ae-woon (1947).

Let us cite just two more examples from the exciting poetry anthologies of the period, those works where so many voices can be heard within a given volume: The Avant Garde Poets Anthology (Chŏnwi sijjip, 1946) & The New City and the Chorus of Citizens (Saeroun tosi wa simindalig kapch'ang, 1949). Experiments in form, voice, and theme, and utopian visions of a world free of empire, capital, exploitation, and oppression abound in these works. (Perhaps not coincidentally the UN’s Universal Declaration for Human Rights was published between the appearance of these two Korean works.) For the poetry reader, at least, these are the purest voices of a liberated and self-governing Korea, of a Korea that in the future perfect tense has already moved beyond subalternity into being for itself. The linguistic execution by these poet-legislators demands acknowledgment and projects a unified Korean community beyond a time of need.

Sadly we can barely scratch the surface of the University of Washington’s rich collection here, so this brief introduction can only serve as invitation. Reading, analyzing, and examining these works is now our only chance to hear what the subaltern would and in fact did say during what was for the budding publishing world a halcyon time and place.
Oct. 31
Hae wa tal : Chosŏn tonghwajip (children’s literature)  
Kyŏngsŏng (Sŏul) : Kyŏngsŏng Kyerim Insāgwan, 1945.*  
* Hae wa tal (The Sun and the Moon) is presumed to be the first collection of young adult literature after the liberation, including "Widaehan Palmyŏngga Edisŏn (Edison the Great Inventor)"

Dec. 12
Haebang kinyŏm sijip (poems)  
Hansŏng (Sŏul) : Chungang Munhwasa Hyŏphoe, 1945.  
Published to commemorate liberation, this anthology presents poems by twenty-four respected Korean writers including those of Ch’ŏng In-bo (1892-1950), Hong Myŏng-hŭi (1888-1968), and Pak Ch’ŏng-hwa (1901-1981). This rare copy is the first anthology published after the liberation whose cover design was by a famous painter, Kim Hwan-qi.

Jan. 20
Hyondae Chosŏn munhak chŏnjip.  
Supil kihaengjip (essays)  
Sŏul : Chogwangsa, 1946.*  
Chogwangsa, an affiliated publisher to Chosŏn Ilbo (Chosŏn Daily), featured a series of books introducing contemporary Korean literature. Volume one is consisted of essays, including the works of An Chae-hong, Kim Tong-in, and Yi T’ae-jun. Hyondae Chosŏn munhak chŏnjip is believed to be the first anthology of different genres of literature, but only the first two volumes are published.

Feb. 1
San chebi : sijip (poems) / by Pak Se-yŏng  
Sŏul : Pyŏl Narasa Ch’ulp’ansa, 1946.  
San chebi (Mountain Magpie) is the second edition of collection of poems by Pak Se-yŏng (1902-1989), an active member of the Korea Proletariat Artists’ Federation (KAPF). The anthology is first published in 1938 and is titled after his famous poem “San chebi (Mountain Magpie).” Introduction and forward written by a famous novelist Yi Ki-yŏng (1895-1984) and poet Im Hwa (1908-1953) respectively, and the cover design by Im Hak-sŏn.

Mar. 1
Samil kinyŏm sijip (poems) / edited by Chosŏn Munhakka Tongmaeng Sibu  
Hansŏng (Sŏul) : Kŏnsŏl Ch’ulp’ansa, 1946.  
Directed by Chosŏn Munhakka Tongmaeng, a left-wing writers’ alliance, Samil kinyŏm sijip (Anthology for March First) is a Festschrift for an anti-imperial protest on March 1, 1919, and includes poems by Kim Ki-rim, Im Hwa, Sŏ Ch’ŏng-ju along with 16 other poets’ works.

Apr. 20
Pada wa nabi : sijip (poems) / by Kim Ki-rim  
Sŏul : Sin Munhwasa Yŏng’uso, 1946.  
Pada wa nabi (The Ocean and the Butterfly) is the third collection of poems by Kim Ki-rim (1908-?), the beacon of Korean modernism. Kim was a critique of Capitalism and asserted social participation, but chose capitalist South Korea over socialist North in 1948, and abducted by North Koreans during the Korean War. The modern book cover is designed by painter Min Sang-jin.
April 20
Hwaetpul : sijip (poems) / by Pak Se-yong [et al.]
Soul : Uri Munhaksa, 1946.
Hong Xu, the general manager for Chosun Munhakka Tongmaeng and a novelist, collected twelve poets’ work including those of Kim Yong-ho (1912-1973), Pak Se-yong (1902-1989) to commemorate the liberation from the Imperialist Japan on August 15th, 1945. When published, they limited to 3000 copies.

May 28
Esenin sijip (poems) / translated by O Chang-hwan
Soul : Tonghyangsa, 1946.
O Chang-hwan (1918-?), a leftist writer who crossed to North Korea in 1948, translated 14 poems by the Russian writer Sergei A. Esenin (1895-1925) and added his own essays on Esenin. Limited to 1000 copies, the quality of the paper used for this book was rare to find in the liberation space, and it was bounded in Western style. The author wrote “Gift to Jhosel Namkung” with his signature on a piece of paper that was found in this copy. This book is extremely rare.

May 30
Chung Chi-yong sijip (poems)
Soul : Kunsol Chulpansa, 1946.
The second edition of anthology by a famous poet Chung Chi-yong (1902-1950), abducted by North Koreans during the Korean War and died in Pyongyang Prison. Among collected poems in this anthology, “Pada 1 (Seascape 1),” “Pada 2 (Seascape 2),” and “Yuri Ch’ang (Glass Window)” are highly appraised as great achievements in modern Korean poetry. The first edition of the anthology was published during the Japanese colonization period.

July 25
Sanghak Munhak tokpon (readings) / by Yi T’ae-jun
Soul : Paegyangdang, 1946.
Novelist Yi T’ae-jun selected exemplary prose and novels with concrete depiction of a character or the nature. Yi is known to have developed a delicate and lyrical way of describing an object. Yi chose North Korea over South after the liberation. Cover design is gracefully decorated by Pae Chong-guk.

September 20
Inyong : sosolchip (short stories) / by Han Se-ya
Kyongsang (Soul) : Kansaol Ch’ulp’ansa, 1946.
A collection of three novellas written after the liberation by novelist Han Se-ya (1900-?), including “Inyong,” after which the book is titled. Han Se-ya worked in Pyongyang after the liberation and reached the axiom in the literary scenes in North Korea, but had been persecuted. Her works are marked by simple plot structure and bold narrative voice.

October 25
Ch’awon : ch’angjakchip (short stories) / [by] An Hoe-nam
Soul : Koryum Munhwasa, 1946.
Ch’awon (pasture) is the third collection of novellas by An Hoe-nam (1910-?), written during the last years of Japanese colonization and the liberation space. Includes thirteen novellas by the author. The manuscripts were kept by Yi Yuk-sa (1904-1944), a poet and independent activist, passed onto leftist critique Yi Wun-jo (1909-1955) at Yi Yuk-sa’s death-bed, and were returned to the author to be published. Cover design by Chong Hyun-ung.

October 31
Paengnoktam : [poems] / [by] Chung Chi-yong
Kyongsang (Soul) : Paegyangdang, 1946.
The second edition of renowned poet Chung Chi-yong (1902-1950)’s second anthology published during the Japanese colonial period. This book includes one of his best poems, “Paengnoktam,” whose flow of rhythm and image are extremely poetic despite its prosaic form.

November 15
Minjok munhwa tokpon (readings) / edited by Yang Chu-dong
Soul : Chongnyonsa, 1946.
Well-known poet and linguist Yang Chu-dong (1903-1977) collected noted editorials, prose and poems during the Japanese occupation, and published in two volumes. Volume one contains Yi T’ae-jun’s “Insa (The Human Affair),” an essay, Cho Chi-hun’s “Sangmu (The Dance of a Buddhist Nun),” a poem, and Hyen Chin-g’ens’s “Pulguksa Eo (In Pulguk Temple),” a travel writing. Volume two contains sixty five compositions, including An Chae-hong’s editorial “Minjok munhwa ui chillo (Direction for the National Culture)” and Yi Pyong-ki’s poem “Nanch’o (An Orchid).”

November 30
Kim Yoon-sil ch’en : [a novel] / by Kim Tong-in
Hansang (Soul) : Kumnong To’gung Mun’gu Chusik Hoesa, 1946.
Renowned novelist Kim Tong-in (1900-1951) depicted a course of the female character’s moral degradation under the name of reform and free-love. Used recycled paper, but it has been preserved well.
Dec. 30  
Ch’ŏnwŏ siinjip (poems) / by Yi Pyŏng-ch’ŭl … [et al.]  
Sŏul : Nonongsa, 1946.

This rare publication is published in 1946 by five young radical poets including Yi Pyŏng-ch’ŭl (1918-?) and Yu Chin-bo (1922-1950), written after the liberation. The poems are about contention and resistance. The paper used for this publication is hanji, Korean rice paper.

Dec.  
Chehyang nal : tanp’yŏnjip (short stories) / by Ch’ae Man-sik  
Sŏul : Pangmun Ch’ulp’ansa, 1946.

Chehyang nal (The Day of the Ritual) is a collection of six short stories by novelist Ch’ae Man-sik (1902-1950), famous for “T’angnyu (A Turbid Stream)” and “T’aep’yŏng Ch’ŏnha (The Perfect State)”, during the latter years of Japanese colonization. The cover design shows the stylistic delicacy of painter Chŏng Hyŏn-ŭng who drew many good cover drawings during this period.

Chungdŭng munbŏm (readings) / edited by Pak T’aewŏn  
Sŏul : Chŏngmusa, 1946.*

Pak T’aewŏn (1910-1988), one of the respected novelist during the Japanese colonial period, edited works by Ch’ae Man-sik, An Hoe-nam, Kim Yu-jŏng and other representative writers, as a reader for students. The book was published as a part of Chŏngmŭ Publishing Company’s literature anthology, Pudokbon Ch’ongsŏ. The abstract cover design is notable, but the artist is unknown.

P’odo wa kusil : [children’s literature] / [by] Hyŏn Tŏk  
Sŏul : Chŏngmusa, [1946].

Young adult novel writer Hyŏn Tŏk presents 35 tales written during the Japanese colonization period in this book published as one of Chŏngmŭ Publishing Company’s ChŏnJuvenile Literature series. The illustrations on the book cover and on the title page are drawn by Chŏng Hyŏn-ŭng, and allude to the themes of the narratives.

Jan. 10  
Sŏngbyŏk : siijip (poems) / by O Chang-hwan  
Sŏul : Amun’gak, 1947.*

This book is a leftist writer O Chang-hwan’s first collection of poems. O Chang-hwan (1918-?) later fled to North Korea. Most of the poems in the book refuse tradition and pursue the Western culture newly introduced to Koreans. The modern illustration on the book cover figurally depicts the melancholic social atmosphere by Choe Tae-dŏk.

Jan. 20  
Sŏjang sijip (poems) / by P’i Ch’ŏn-dŭk  
Sŏul : Sangho Ch’ulp’ansa, 1947.

The first collection of poems of a prominent essayist and English literature scholar P’i Ch’ŏn-dŭk (1910-?) includes “Kkum (Dream),” “P’yŏnjip (The Letter),” and other beautiful writings. It is believed that the book cover was illustrated by a famous Korean artist Yi Sang-bŏm, but unfortunately it was ripped off from this copy.

Feb. 15  
Mŏndong t’al che : chŏnghyŏng, abun, sasasi (poems) / by Kim Ẹk  

This collection of poems is published by poet Kim Ẹk (1896-?). Kim Ẹk revised and edited his novel published periodically in Tonga Ilbo in 1930, during Japanese colonization period. Kim Ẹk is the editor of Korea’s first collection of translated Western poems, “Onoe ū Mudo” and Korea’s first modern collection of poems, “Haep’ari ū Norae (The Song of Jellyfish)”. He was also the mentor of the famous poet Kim So-wŏl (1902-1934).
Feb. 20

Pul: An Hoe-nam che-sa ch’angjakchip (short stories)
Soul : Ÿuryu Munhwasa, 1947.**

This book is a collection of ten short stories by An Hoe-nam (1910-?), who participated in Choson Writers’ Federation after the liberation and crossed over to North Korea in 1948. An is the only child of a famous writer An Kuk-sŏn (1878-1926) who came up with a new genre of Korean literature called sinsősŏl, or the new novel. Ch’ŏng Hyŏn-ung illustrated the dim atmosphere of an urban setting on the book cover, which exquisitely complements the tone of An’s writing.

May 1

Ssoryŏn kihaeng : [travel and descriptions] / by Yi T’ae-jun
Kyŏngsŏng (Soul) : Cho-Sŏ Munhwa Hyŏphoe, Chosŏn Munhakka Tongmaeng, 1947.

A rare collection of travel writings by Yi T’ae-jun (1904-?), who traveled around the U.S.S.R in duration of two months from August 10th to October 17th, 1946 as a member of P’yŏngyang Chosŏn Soviet Cultural Delegation. On the way back to Korea, Yi decides to permanently stay in North Korea. Painter Pae Chŏng-guk illustrated the bold and impressive front piece and designed the book cover.

Apr. 10

Changsam isa : ch’angjakchip (short stories) / by Ch’oe Myŏng-ik

This book is a collection of six novels by a North Korean novelist Ch’oe Myŏng-ik (1903 - ?) written and published before the liberation. The novels in this book mainly describe the anxiety and emptiness of the elite class. Kil Chin-sŏp was in charge of the book cover and the title page illustration.

May 5

Cho Un sijojip (poems)
Soul : Chosŏnsa, 1947.

This first collection of sijo by Cho Un (1898- ) contains mostly the ones written during the Japanese colonial period. Cho was a participant of the Chosŏn Munhakka Tongmaeng who fled to North Korea. A famous newspaper illustrator Yi Sung-man drew the book cover and a famous sijo poet Yi Pyŏng-gi (1891-1968) designed the typography of the book title.

Apr. 10

Kūmjandŭ : Yijo kysu hansi ch’anjip (poems) / translated by Kim Ŭk
Soul : Tongbang Munhwasa, 1947.

Kim Ŭk (1896- ?), also known by his pseudonym Kim An-sŏ, was talented at translating poems. This book is a collection of translated hansi (poems written in Chinese characters) of famous female poets in Chosen such as Yi Mae-ch’ang, Hŏ Nansŏk, etc. Renowned as a deft translator, Kim Ŭk had published many other books of translated poems such as “Manguch’o” and “Tongsimch’o”.

May 10

Munyŏdo : Kim Tong-ni tanp’yŏnjip (short stories)

Munyŏdo (The Dance of a Shaman) is the first collection of short stories by Kim Tong-ni (1913-1995), a politically conservative writer who actively participated in literary scenes. “Munyŏdo,” which the book bears its title meditates on the issue of the traditional religion and spirituality in Korea tested by new Western ideas. The sanguine cover design and title page illustrations are drawn by one of the most renowned artist Kim Yong-jun.
May 20
Poktākpang : Sanghā tanp’yǒnsp (short stories) / by Yi T’ae-jun
Yi T’ae-jun (1904– ), a famous novelist who crossed over to North Korea after the liberation, published a collection of eight short stories he issued during the Japanese colonization period. “Poktākpang (The Real Estate)” depicts the reality of colonized Koreans who lost the foundations of life due to the Japanese exploitation in the Korean peninsula. A respected painter Kim Yong-jun designed the book cover and added illustrations.

June 20
Saengmyǒng üi sŏ : Yu Ch’i-hwan sijip (poems)
Sāul : Haengmunsa, 1947.*
The second collection of poems by Yu Ch’i-hwan (1908–1967) contains poems published during the Japanese colonial period. Well-known for the poem “Kiptap (The Flag),” Yu was one of the Saengmyǒng’p’a (the Naturalist school) poets. The tone in his poems is very masculine.

July 1
T’oji : sosǒsip (short stories) / edited by Chosŏn Munhakka Tongmaeng Nongmin Wiwŏnhoe
The Peasant Committee of the Chosŏn Writers’ Federation published five short stories related to the land reform to promote and realize the land reform in South Korea in 1947, including “Kaebyŏk (The Creation)” by Yi Ki-yŏng and “Kaebyŏk (The Creation)” by An Hoe-nam and other leftist writers’ work. Yi Chu-hong (1906–1987), a contributor to the children’s literature and a talented artist designed the book cover.

Aug. 15
Choguk : sijip (poems) / by Ch’ang, Pa-a
Suwon : Hwasŏngdang Sŏjm, 1947.*
A poet with pseudonym Ch’ang Pa-a had published his patriotic poems to commemorate the second anniversary of the liberation on August 15, 1947. No research has been done about the author and his work.

Sept. 20
Ch’ilmyǒngjo : sijip (poems) / by Yŏ Sang-hyŏn
Sāul : Chŏngmsa, 1947.*
Yŏ Sang-hyŏn (1914– ) fled to North Korea right after publishing his first collection of metric poems in South Korea in 1947. Yŏ’s major concern was to express the political consciousness of his generation. The paper used for this book is hanji but used the Western style book binding, and the book cover and title page illustrations beautifully designed by famous artists Kim Ki-ch’ang and Chŏng Hyŏn-ung.

Sept. 20
Karam sijojip (poems) / by Yi Pyǒng-gi
This book is the second edition of Yi Pyǒng-gi’s early writings in 1939. Yi was a renowned sijo writer and a linguist who contributed in developing the contemporary sijo after the Japanese regime and focused on the studies of Korean language and literature as a professor at Seoul National University. Cover designed by Pae Chang-guk using the p’yŏri pattern found in old Korean books. The paper used for this publication is hanji, the Korean rice paper.
Sept. 20
*P’ach’o* (A Plantain), Kim Tong-myŏng

Sŏul : Mullyungsangsa, 1947.*

Author of a widely-read poem "P’ach’o (A Plantain)," Kim Tong-myŏng (1900-1968) illustrated the miserable and depressing lives of North Koreans based off his own experiences in his third collection of poems.

Nov. 15
Hong Kil-t'ong ch'ŏn : [a novel] / by Pak T’ae-wŏn

Sŏul : Chosŏn Kŭmnyung Chohap Yŏnhaphoe, 1947.

Pak T’ae-wŏn (1910-1986), one of the major writers during the Japanese colonial period who later became North Korean, rewrote the 16th century novel Hong Kil-t'ong ch'ŏn by Hŏ Kyun. It was published as one of the Hyŏptong Mun'go (Collective Library) series. Hyŏptong Mun’go is a collection of books published by Chosŏn Kŭmnyung Chohap Yŏnhaphoe (Chosŏn Finance Association), a liberal non-profit organization, for the purpose of enlightening the peasants.

Nov. 20
Namsaengi : Hyŏn Tŏk ch'andboxakchip (short stories)


This book is the first collection of short stories by a novelist and young adult novel writer Hyŏn Tŏk, including six short stories. "Namsaengi," the short story which the title bears, was published during the Japanese colonization period. After the Japanese regime, Hyŏn Tŏk joined in Chosŏn Munhakka Tongmaeng, a leftist literary association. In 1950, he crossed over into North Korea and was executed. Pak Mun-wŏn designed the book cover and the title page.

Nov. 25
Samd'ae : [a novel] / by Yŏm Sang-sŏp


Korea’s representative realist Yŏm Sang-sŏp (1897-1963) published his novel from Ŭryu Publishing Company in 1931 in two volumes. The story of three generations of the Cho family in Japanese colonization period is valued as one of the most prominent realistic work in contemporary Korean literature. The book cover and title page have fabulous illustrations, yet the artist is unknown.

Dec. 15
Pak Kkot : Yi Hŭi-sŭng sijip (poems)

Sŏul : Paegyangdang, 1947.*

The first collection of poems of Yi Hŭi-sŭng (1896-1989), a Korean linguist, poet and essayist who had been in prison for 3 years because of the Cheo'na Hakhoe Sŏkch'ŏn which occurred in the later years of Japanese colonial period. This collection of poems has five parts containing 34 poems and 21 sijos. Artist Pak Mun-wŏn was in charge of the cover paper and design.
Feb. 10

_Sängt’anje : [short stories] / by Pak T’ae-wŏn_
*Sŏl : Ŭnyŏ Munhwasa, 1948.*

Writer of a famous novella, _Sosŏlga Kubo ssi ŭi ini_ (A Day of Mr. Kubo, a Novelist), Pak T’ae-wŏn (1910-1988) brought eight short stories together for Ŭnyŏ Mun’go series. These stories are told through the detached eye of the narrator, who observed the changing aspects of middle class Seoulites during the Japanese colonial period. Ŭnyŏ Publishing Company was one of the most prominent publishing companies that strived for the enlightenment of the public by introducing them to a wide variety of literature.

Mar. 20

_Sangoksu : [a novel] / by Sim Hun_
*Sŏl : Hansŏng Tosŏ, 1948.*

As the first series of _Chosŏn Munhak Ch’ŏnjip_ (Chosŏn Literary Collection), Hansŏng Tosŏ Inc. published Sim Hun (1901-1936)’s novel which won the prize for Tonga Ilbo’s 15th anniversary. This novel which became popular had already been published by Hansŏng Tosŏ Inc. in 1936. This is an enlightenment novel depicting the Vnarod movement with a bit of romance.

Apr. 30

_T’okki ŭi kan : Tongin sadamjip (short stories) / by Kim Tong-in_
*Sŏl : T’aeguk Sŏlgwan, 1948.*

Kim Tong-in (1900-1951) published his eight popular stories that were written during the last years of the colonial period. Kim used to publish stories to make the ends meet.

June 20

_Mongjungnok : [a novel] / by On Nak-chung_
*Sŏl : Chosŏn Chungang Ilbosa Ch’ulp’anbu, 1948.*

On Nak-chung (DOB unknown) wrote a dream-sequence novel about the contending forces of the right-wing and the left-wing politics in the liberation space. The author and his work has not been introduced anywhere so far.

June 20

_Onū chiyŏk : [poems] / by Chang Yŏng-ch’ang_
*Sŏl : T’aeyangdang, 1948.*

_Onū chiyŏk_ (Some region) is a collection of poems published in local papers by Chang Yŏng-ch’ang around the time of the liberation. No research has been done about the author and his works. The preface for this book is written by one of the most respected writers Ch’ae Man-sik (1902-1950) and the cover design and other illustrations are Ch’ong Hyŏn-ung’s work.

June 20

_Tanp’yŏnjip (short stories). Sang / by Hyŏn Chin-gŭn … [et al.]_
*Sŏl : Hansŏng Tosŏ, 1948.*

The seventh series of _Chosŏn Munhak Ch’ŏnjip_ (Chosŏn Literary Collection), _Tanp’yŏnjip vol. 1_ was published by Hansŏng Books Inc. This book contains fifteen short stories including “Pinch’ŏ (The Poor Wife)” by Hyŏn Chin-gŭn (1900-1943), “Pom-Pom (Spring-Spring)” by Kim Yu-jong (1908-1937). Hansŏng Books Inc. played an important role in developing Korean culture through publishing books and magazines after being established in Seoul in the 1920s, during Japanese colonization and in the liberation space.

July 10

_P’alto p’ungmul : sijip (poems) / [by] Im Hak-su_
*Sŏl : Paengmin Munhwasa, 1948.*

The second collection of poems by Im Hak-su (1911-1982), a poet abducted to North Korea during the Korean War. A renowned painter Kim Hŭng-su drew the woman bowing towards Ŭkkuram on the book cover.

July 10

_P’ilbu ŭi norae : sijip (poems) / by Im Hak-su_
*Sŏl : Koryŏ Munhwasa, 1948.*

The fifth collection of poems by Im Hak-su, who was abducted by the North Koreans during the Korean War. He expresses the agonies in the harsh reality and the passionate zeal to escape from it.

July 15

_Chosŏn p’yŏngmin munhaksa (literature history) / by Ku Cha-gyun_
*Sŏl : Munjosa, 1948.*

Korean linguist Ku Cha-gyun (1912-1964) researched the hansi of the middle class in Chosŏn dynasty. It is an edited version of Ku’s graduation thesis for Kyŏngsŏng Cheguk Taehakkyo (now Seoul National University) in 1936.

July 15

_Sarŏri : sijip (poems) / [by] Yun Kon-gang_
*Sŏl : Simunhaksa, 1948.*

Poet Yun Kon-gang (1911-1950) continued to investigate in his poems the ways of recovering the Korean language and inheriting Korean traditions after his previous publication, _P’iri_. Yi Chŏng’s wood print appears on the first page, but the book cover is missing for this particular copy.

July 20

_Pom i omyŏn : sosŏl sŏnjip (short stories) / by An Hoe-nam_
*Sŏl : Chŏngŭmsa, 1948.**

An Hoe-nam (1910-?), who moved to North Korea, selected six short stories from books he previously published, reissuing it as the Chŏngŭm Mun’go series. Along with Ŭnyŏ Mun’go, Chŏngŭm Mun’go contributed to expanding the audience in post-liberation Korea.
July 25

Chiyal: Cho Pyŏg-am sijip (poems)

A poet, novelist, and critique Cho Pyŏg-am (1908-1985) published his second collection of poems right before he moved to North Korea in July 1948. Many of his poems express the zeal for the new nation. After Cho graduated from Kyŏngsŏng Cheguk Taehakkyo (now Seoul National University), he published novels, poems, and literary critiques and joined the Chosŏn Munhakkak Tongmaeng after the liberation. The book cover is designed by painter Kim Man-hyông, emitting a bold impression with simple contours that suits the content of the anthology.

July 25

Muhwagwa: Yun Yang-ch’un sijip (poems)
Sŏl: Sungmunsa, 1948.

The first collection of poems by Yun Yang-ch’un (1912-1978), a scholar of Chinese language and literature and a poet. Yun studied in Nihon University in Japan and Princeton University before the liberation. The pictures of the fig tree is drawn by Kim Ki-ch’ang, a famous painter of classical Korean art. The calligraphy in the book cover is the work of a famous calligrapher O Se-ch’ang.

Aug. 10

Hiktjugu: [a novel] / by Yun Paeng-nam
Sŏl: Samsŏng Munhwasa, 1948.*

One of the prominent and beloved fiction writers, Yun Paeng-nam, wrote a history novel that sets in the Kwanghaegun Regime in the 16th century. This copy contains several illustrations by a famous artist Yi Sŏng-bŏm, but due to the poor paper and printing conditions it is hard to see the authenticity of the original illustrations.

Aug. 10

Nong’o: sosŏl (a novel) / by Yi Tae-jun
Sŏl: Si Munhaksa, 1948.*

Yi Tae-jun (1904- ), a famous novelist who crossed over to North Korea after the liberation wrote this rural novel set in the time period in the last years of the Japanese colonization period to advocate the land reform in North Korea. Cover design by Kim Ch’u-yŏng.

Aug. 31

P’ungjang: sijip (poems) / by Ch’ang Ch’in-ʼop
Sŏl: Si Munhaksan, 1948.

Novelist and poet Ch’ang Ch’in-ʼop’s first collection of poems. The preface and postscript were written by famous novelist Kim Chŏng-hwan (1908-1991) and a famous poet Kim Yong-ho (1912-1973) respectively.

Sept. 1

Ullângdo: Yu Ch’i-hwan sijip (poems)
Sŏl: Haengmunsa, 1948.*

Author of the famous poem “Kitpal (The Flag),” Yu Ch’i-hwan (1908-1987) published his third collection of poems during the three chaotic years following the liberation. Pak Sŏng-gyu used traditional patterns for book cover and the title page illustrations, and calligrapher Pae Kil-gi wrote the book title.

Sept. 20

Chesinje: ch’angjakchip (short stories) / by Chŏng Pi-sŏk
Sŏl: Susŏnsa, 1948.

The third collection of short stories by novelist Chŏng Pi-sŏk (1911-1991). The selected works ponders upon the question of human destiny and fate with sophisticated language. Kim Yong-hwan, a famous cartoonist drew the book cover and the famous painter Kim Hwan-gi drew the illustration on the title page.

Sept. 25

Unhyŏng’ung ui pom: [a novel] / by Kim Tong-in
Sŏl: Hansŏng Tosŏ, 1948.*

The pioneer in Korean short stories, Kim Tong-in (1900-1951) published his novels regularly in the newspaper during Japanese colonization. Hansŏng Tosŏ Inc. published this novel as the second volume in the Chosŏn Munhak Chŏnjip series. It is about a descendant of the royal family, Hwang Tae-wŏn’s, quest of proving his royal heritage in the second half of the 19th century.

Oct. 15

Tangnang ŭi chŏnsŏl: [short stories] / by Ch’ae Man-sik
Sŏl: Ŭrŏ Munhwasa, 1948.

Author of “T’angnyu (A Turbid Stream)” and “T’aep’yang Ch’ŏnha (The Perfect State)”, Ch’ae Man-sik (1902-1950) gathered five of his short stories written in the last years of Japanese colonization period for Ŭrŏ Mun’go (Ŭrŏ Library). Ŭrŏ Mun’go, along with Ch’ŏng Mun’go, was one of the two prominent literary archives that contributed to expanding the readers’ horizons.

Oct. 15

Tongja sam: sosŏl (short stories) / by Kim Tong-in
Sŏl: Kŭmnyŏng Tosŏ Chusik Hoesa, 1948.

The beacon of contemporary short stories, Kim Tong-in (1900-1951) collected eight popular short stories written during the Japanese colonization period. The drawings on the book cover imply the themes of the stories, but the artist is unknown.

Oct. 30

Kohyang: [a novel] / by Yi Ki-yŏng
Sŏl: Amun’gak, 1948.*

Yi Ki-yŏng (1895-1984), a North Korean novelist who explicitly depicted the peasantry class, regularly publishing “Kohyang (Home)” in Chosŏn Ilbo (Chosŏn Daily). He published the novel as a monograph in 1938, and is known as one of the most prominent realistic novels of the 1930’s rivalry. Samdae (The Three Generations) by Yŏn Sŏng-sŏp (1897-1963). The UW Libraries only have volume two of the novel.
Nov. 15

Munjang tokpon (readings) / by Yang Chu-dong
Sŏul : Susanssa, 1948.

A poet, linguist and one of the best writers of the contemporary Korean literature, Yang Chu-dong (1903-1977) selected and edited his finest poems and prose as examples of good compositions.

Nov. 18

Chesin i punno : Sŏl Chŏng-sik che-sam sijip (poems)
Sŏul : Sihaksasa, 1948.

Third collection of poems by an active participant in the liberation space, Sŏl Chŏng-sik (1912-1953), writing on the theme of nation-building which was the major concern for the writers of the liberation space. Sŏl majored in English Language and Literature in Mt. Union University in Ohio, and joined Choson Munhakka Tongmang while working for the US military in South Korea. He fled to North Korea during the Korean War and executed in 1953. The author of the modernist book cover and textual layout is painter Pak Mun-wŏn.

Nov. 20

Nowŏnjang : [a novel] / by Paek Che-hyŏn
Sŏul : Chimungak, 1948.

Paek Che-hyŏn (1929-?) was a student in College of Humanities in Seoul National University when he published six short stories including “Paegwŏnjang.” No research has been done about the author and his works. Artist Chŏng Chong-nyu designed the book cover.

Nov. 30

Tanp'yŏnjip (short stories). Chung / by Kim Nam-Ch'ŏn … [et al.]

The eighth volume of the Chosŏn Munhak Ch'ŏnjip, Tanp'yŏnjip vol.2 was published by Hangeun Toso Inc. This book contains 15 short stories including “Nammae (Siblings)” by Kim Nam-ch'ŏn (1911-1953), “Nalgae (The Wing)” by Yi Sang (1910-1937).

Dec. 15

Kamjŏng i p'ungsok : Im Sŏ-ha ch'angjakchip (short stories)
Sŏul : Tongbang Munhwasa, 1948.

Novelist Im Sŏ-ha (DOB unknown) debuted in 1940 in Munjang, a literary magazine, and published his first collection of short stories consisting of eight narratives he wrote in the liberation space. The cover and title page illustration are drawn by Kim Man-hyang, and Pae Chŏng-guk designed the typography on the book cover. This copy is a gift to renowned painter Chŏng Hyŏn-ung from the author with his signature.

Dec. 15

San : Hansol sijip (poems) / by Yi Hyo-sang
Sŏul : Chosŏn Chulp'ansang Ch'ŏngsa, 1948.

Scholar and politician Yi Hyo-sang (1906-1986) published poems he wrote while he was a teacher around the time of liberation. Yi had studied in Tokyo University in Japan and served as the chairman of the National Assembly in South Korea. He was also a professor at Kyŏngbuk National University.

Dec. 20

Amnokkang : ch'angjakchip (short stories) / by Kim Man-sŏn
Sŏul : Tongjisa, 1948.

Kim Man-sŏn (1915-?), a writer who crossed over to North Korea, published his first collection of eight short stories written in the last years of the Japanese colonial period and the liberation space, including “Amnokkang (River Yalu)” and “Hongsu (The Flood).” Native of Seoul, Kim debuted with “Hongsu” and joined Chosŏn Munhaakk’a Tongmang, a leftist literary organization. The book cover and the illustration on the title page had been done by Hyŏn Chae-dŏk.

Dec. 20

Palkarak i talmŏta : [short stories] / by Kim Tong-in
Sŏul : Susannsa, 1948.

Professing Art for Art’s sake, Kim Tong-in (1900-1951) was the major short story writer of contemporary Korean literature. This book includes the finest works by the author, “Kamja (Potatoes)” and “Paettaragi (The Boatman).” The minimalist line and color on the book cover is designed by a renowned painter Kim Hwan-gi.
Dec. 20

Suhojŏn : [a novel] / [translated by] Pak T’ae-wŏn
Sŏul : Chŏngǔmsa, 1948.*

One of the most prominent writers during the Japanese colonization period, Pak T’ae-wŏn (1910-1986), translated the Chinese novel Suhoji into Korean. Pak fled to North Korea.

Dec. 25

Haebang munhak sânjip. Tanp’yŏnjip (short stories) 1 / by Yŏm Sang-sáp … [et al.]
Sŏul : Chŏngno Sŏwŏn, 1948.

Nine short stories by Kim Tong-ni (1913-1995), Kye Yong-muk (1904-1961), Yi T’ae-jun (1904-?) and other writers were put together for the Liberation Literary Collection. The book cover is designed by a famous artist Kim Hwan-gi, while the illustrations in the book are beautifully drawn by another famous artist Kim Yong-jun.

Dec. 25

Pada wa yukch’ŏ : Kim Ki-rim sup’iljip (essays)

Pada wa yukch’ŏ (The Sea and the Body) is renowned modernist poet Kim Ki-rim’s first collection of essays written during the later days of the Japanese colonial period. The modernistic illustrations for the book cover and forward are drawn by another modernist poet Kim Kyŏng-rin (1918- ).
Jan. 5
Iragi : Son So-hūi ch’angjakchip (short stories)
Saul : Simunhaksa, 1949.
Iragi is the first collection of short stories by Son So-hūi (1917-
1987). The stories in this collection take place in Japan and
Manchuria during the Japanese colonization depicting romance
and Korean nationalism. Book cover, illustrations, and title page
illustrations are the works of Pak Nae-hyun (1920-1976), a famous
female painter.

Jan. 15
Ch’up’ungnyŏng : sijip (poems) / by Kim Ch’ŏl-su
Saul : Sanhojang, 1949.
Ch’up’ungnyŏng (The Ch’up’ung Ridge) is the first collection of
Kim Ch’ŏl-su’s lyrical poems. The poet’s biography is little known
to the Korean readers. The preface and postscript were written
by famous poets Kim Ki-rim and Kim Kwang-gyun respectively.
Cover design by Chang Man-yong (1914-1975), a poet.

Jan. 20
Hwangt’ogi : [short stories] / [by] Kim Tong-ni
Saul : Susŏnsa, 1949.
A novelist, critique and poet Kim Tong-ni (1915- 1995) published his
second collection of short stories, meditating on the physical and
spiritual life style of the native Koreans. Nam Kwan illustrated the
book cover.

Jan. 30
Sanmun (essays) / by Ch’ang Chi-yong
Saul : Tongjisa, 1949.
Author of the beloved poem “Hyangsu (Homesickness),” Ch’ang
Chi-yong selected prosaic works by various writers after the
liberation, and edited his second prose collection. This book
includes Ch’ang’s translation of twelve Walt Whitman poems.
Cover design and textual layouts by Kil Chin-seop.

Feb. 5
Ppurijŏa ui in’gansang : Kim Tong-sŏk p’yŏngnonjip
(criticism)
Ppurijŏa ui in’gansang (The Portrait of a Bourgeois) is the second
collection of essays by a left-wing literary critique and poet Kim
Tong-sŏk (1913-?) after the liberation. Kim advocated Marxist
literary theory in the liberation zone and fled to North Korea
during the Korean War.
Feb. 10
Ch’ŏngch’ŏn sŏngni : [a novel] / by Pak Chong-hwa
One of the most authorized writer in Korean epic/history fiction, Pak Chong-hwa (1901-1981) expressed the emotional rampage against the Japanese colonization by depicting a series of events occurred during the later years of the Japanese regime such as the Kwangju student uprising. The novel had appeared in a newspaper, Chayu Sinmun (The Liberty), in 1947. The cover illustration is drawn by Choe Mong-nang and the title typography is designed by the author himself.

Feb. 15
Taech’ŏnbu : [a novel] / by Pak Chong-hwa
One of the most authorized writer of Korean epic/history fiction writer Pak Chong-hwa (1901-1981) wrote this history novel about Pyŏngja Horan occurred in Chosun dynasty in the 1636. It was published as one of the Yŏryu series of history novels.

Feb. 28
Sok P’yŏnp’yŏnsang : [essays] / by Ma Hae-song
Sŏul : Sae Munhwasa, 1949.*
Writer of canonized juvenile literature and essayist Ma Hae-song (1905-1966) gathered essays appeared in newspapers and published this collection of essays in 1948 as the sequence of P’yŏnp’yŏnsang. Cover designed by a famous Korean painter No Su-hyŏn.

Mar. 5
Mo’dal’lŏng : Chŏng Hun sijip (poems)
Mo’dal’lŏng is the first collection of poems from the later years of Japanese occupation by Chŏng Hun (1911- ), a poet of contemporary and traditional poems (a.k.a. sijo). Number of poems in this collection delicately illustrates the native culture and sentiment. Cover design and illustrations by Yi Tong-hun.

Mar. 5
San’g’a : [short stories] / by Yi Mu-yŏng
Sŏul : Minjung Sŏgwang, 1949.
Minjung Publishing Co. published the series of selected works by Yi Mu-yŏng (1908-1960), well-known for the rural/peasant novels. Yi moved to a rural town at the end of the Japanese colonial period and wrote many novels regarding peasants under peonage. This is the first volume of the series.

Mar. 10
Namsadang : Kim Song tanp’yŏnjip (short stories)
Namsadang (The Male Entertainer) is the second collection of ten short stories by playwright and novelist Kim Song (1909-1988). Cover design by a famous painter Kim Yong-ju.

Apr. 5
Saeroun tosi wa simindul ui hapch’ang : sin siron sijip (poems) / by Kim Kyŏng-nin … [et al.]
Kim Kyŏng-nin (1918- ), Pak In-hwan (1926-1956), Kim Su-yŏng (1921-1968), and two other authors collaborated to publish this anthology of poems. This rare copy is representative for Korean Modernist poems. Kim Kyŏng-nin, one of the authors, is believed to have drawn the book cover that is just as modern as the contents of the anthology.

Apr. 10
Hwarangdo : [a novel] / [by] Kim Tong-in
The forefront runner for Korean short stories, Kim, Tong-in (1900-1951) reissued the history fiction he wrote during the later days of the Japanese colonial period. The fiction is based on Hwarangs in the Silla dynasty (7th-10th centuries). The author of the bold contours of the pen drawing is unidentified, but it is most likely done by Kim Hwan-qi.
Jan. 20
Kyoyang-ui munhak : [criticism] / by Kim Chin-sŏp
Sŏul : Chosŏn Konggŭp Munhwasa Ch'ulp'’anbu, 1950.
Kim Chin-sŏp (1903-?), a German literature scholar and the
forefront runner for the development for prosaic literature,
published his first collection of critiques written during the
later years of Japanese occupation and in the liberation space.
Kyoyang-ui munhak (Literature of Culture) was part of Chosŏn
Munhwasa’s Munwha Sinŭi (Culture New Books) series. Kim
is known to be the first essayist and critique in contemporary
Korean literature and introduced Western literature to the
Korean readers. He was abducted by North Koreans during the
Korean War.

Mar. 19
Hyŏndae sijip (poems) I-III / by Kim Yong-nang ... [et al.]
Sŏul : Chongmsa, 1950.
Three months before the breakout of the Korean War,
Chŏngmsa, one of the most renowned publishers in Korea,
published a three-volume anthology of poems by famous
contemporary poets including Kim Ki-rim, Kim Yong-nang,
and SŏChŏng-ju. Currently, the completed collection of all
three volumes is not found in South Korea.

Apr. 13
Haru man-ui wian : sijip (poems) / [by] Cho Pyŏng-hwa
Sŏul : Changinsa, 1949.
Famous for the epic “Namhae Ch’ŏn’ga (Ode to the South Sea),”
Kim Yong-ho (1912-1973) published this book in 1949 as an intro-
duction to poetics. Cover is designed by Choe Yŏng-su, who was
actively involved in many literary scenes during the later years of
Japanese colonial period and in the liberation space. It is gener-
ally believed that the publishing date is 1952, but that is mistaken.
It is stated in the book that it was published in December 1949.

Dec. 20
Okchamhwa : Kim An-sŏ yŏk sijip (poems) /
translated by Kim Ŭk
Kim An-sŏ (1896-?) was a talented translator of hansi, poems
written in Chinese. Okchamhwa (The Plantain Lily) is a collection of
translated poems by women writers both in China and Korea.
Kim avoided literal translation to give more lyrical effects in
Korean. An-sŏ was Kim Ŭk’s pseudonym.
The closing of World War II on August 15, 1945 liberated Koreans from thirty-six years of Japanese occupancy. Koreans were overjoyed by their new freedom, but soon faced harsh reality. This was not exceptional for many artists, intellects and publishers of post-war Korea, who collaborated without asking for monetary compensation. Despite the lack of material resources, art and literature began to thrive as a result of the heart-felt friendship of various artists and intellects, until the outbreak of the Korean War on June 25, 1950. This duration of time (Aug.15, 1945 - Jun. 25, 1950) is known as the liberation space, a temporal space of blossoming post-World War Korean art and literature where the production of art was for art’s sake and conflicting ideologies could not hinder their friendship.

Nor did poor material conditions deter their zeal for creating an artistic and intellectual space. Lacking sufficient printing and binding tools and advanced technologies, publications from the liberation space seem rather meager. The paper quality is crude, printing and binding qualities are substandard, and preservation had been overlooked. However, the artistic quality of these publications displays the unprecedented uniqueness of the Korean literature of that particular period. The publications displayed in this exhibition are not only textual celebrations but also the pictorial expression of beauty by reputable artists of the era, not to mention the arduous labor many publishers put into each and every work.