

나랏말싸미 中國^{중국}에 달아

文^문字^자와로서 르스 못디 아니 호식

이런 전초로 어린 백^백姓^성이

니르고져 흥배이셔도

무^무참내 제브들시려 퍼디

물^물흥노미 하 나라

내^내이 물^물을^을 흥^흥야어 엇비 너겨

새로 스물여름 字^자를^를 밍그노니

사롭마다 히여수빙니겨 날로 부에

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便^편안^안키하고져 흥^흥스르미 나라

M A D E T O

The first records of movable metal type used in the entire world date from the middle of the 13th century. Yi Kyu-po, a minister of the Koryo dynasty (935-1392) claimed that 28 copies of the Sang Jong Ye-Mu, a Buddhist text, was printed with “cast” type at the island off the west-coast of Korea, using a kind of metal. This predates the advent of the Gutenberg type in Europe by about two centuries.

It is interesting that Korea, although having such a prolonged and extensive printing history (as it so vigorously asserts), did not have a writing system of its own until the mid-fourteenth century. For thousands of years, Koreans had employed the Chinese pictographic system, which

was the system for the literate, the highly educated, and the aristocratic. Writing had played such a big role in dividing societal ranks, and the neo-Confucian influence coming in from China, which preaches a respect for hierarchy and tradition, acted as a great preventor of change for a very long time.

Typography using movable metal type developed first through a process that substituted pewter for wood. This process was called metallotpy, which can be viewed conceivably as the first move towards movable metal type. The Koreans who took refuge on Ganghwa Island lacked hard wood to use for wood blocking, and it is told that they printed, between 1234 and

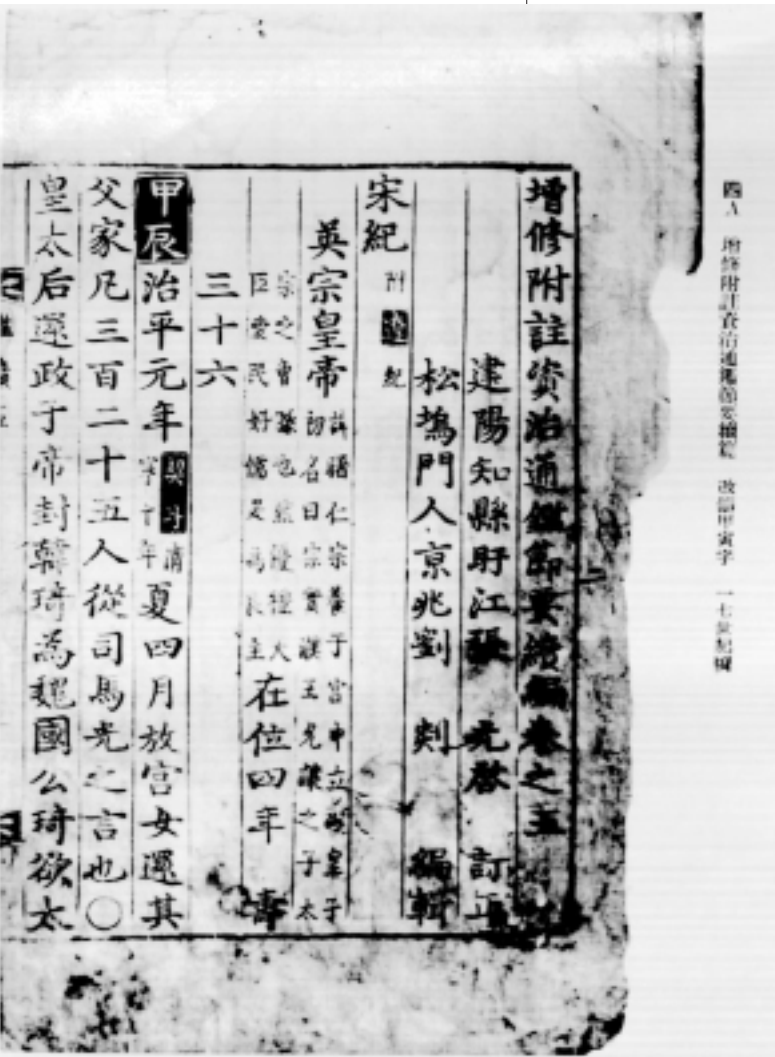


Fig. 1: This is a caption for the image on adjacent to this that I will explain in loving, painstaking detail in order fill up this entire textbox.

P R I N T

1239, 28 copies of the 40 volumes of the Gogeumsangjeong-yemun (translated as *The Moral Directives*), and the work even ends with a colophon: “Printed for eternity with type made in a new way,” dated 1239. Park writes that because this was dated from a turbulent period in Korea’s history that would have not been conducive to a completely new way of printing, that it is even possible that this printing technique had been in use even before the 13th century.

It is generally acknowledged that the world’s first book printed using movable metal type was the Jikji Simche Yojeol (trans: *The Identification of the Buddha’s Spirit by the Practice of Zen*), printed in 1377

using cast copper type. According to Park Byeng-Sen, author of “Korean Printing: From its Origins to 1910”, the arrangement of the characters on the line are irregular. The characters sometimes overlap onto the upper parts of the ones preceding them, and there are bubbles in the ink. Chisel marks are also visible. These imperfections all point to the newness of the printing method.

We do know in certainty that by 1403, in the Joseon dynasty, that the first “font” of metal type—made of copper alloy—was cast by King Taejong’s royal workforce of wood engravers, smelters, typesetters, and printers. Two more fonts—one in 1420, one in 1434, were created shortly after that.



Fig. 2: Caption caption caption

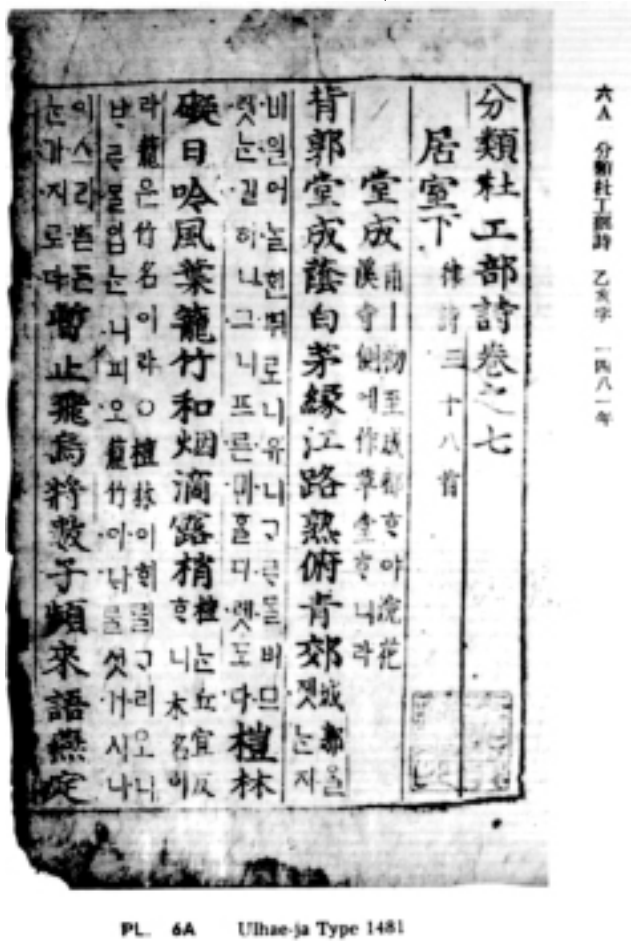


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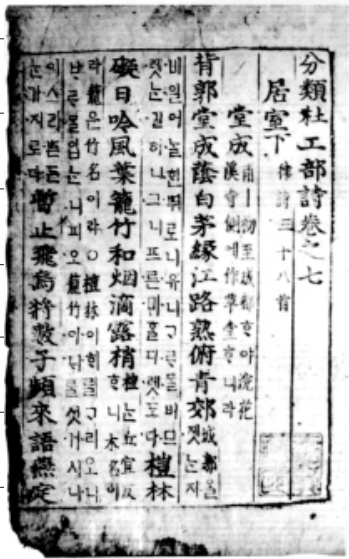
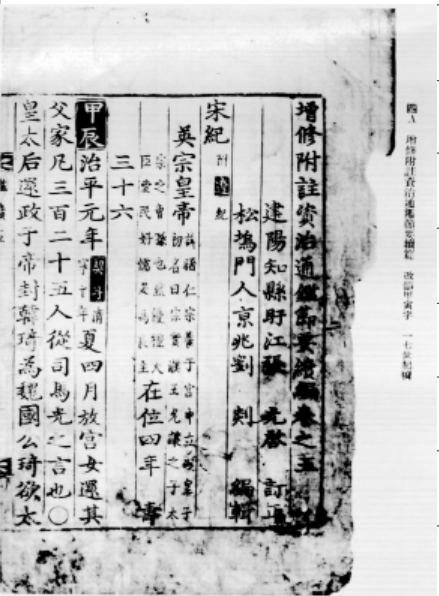
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PL. 6A Uihwa-ja Type 1481



PL. 6B Uihwa-ja Type ca. 15th c.

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During the reign of King Sejong, Korea underwent an era of rapid scientific progress (which many Koreans point to as its “golden age”.) The rain gauge was invented in this period, as were water clocks and sundials. There were considerable developments in medicine and firearms; Korea’s battleships (otherwise known as their “turtle ships”) were also significantly improved.

The king also made great advances towards increasing national literacy, expanding the number of schools all over the country. Reading and writing for boys was mandatory. He strengthened the between scholarship and government, creating a system in which successful scholars could become civil servants. The Royal Academy for Scholars (named the Jibhyeonjeon) was founded in 1420, which centralized the country’s body of scholarly work. It was the responsibility of the academy to be the driving force of the nation’s scientific and cultural progress.

The Academy made a lot of developments in printing technique, particularly in setting new

typefaces. A new copper type named gyeongja ja (plate 43), for example, which had a squarer shape, was developed to allow for better setting and composition. A few years later, gabin ja was created to mimic the calligraphic style closer to that practiced in the Ming dynasty. Again, changes were made in the composition of the type to better facilitate faster reproduction. All in all, between 1403 and 1544, there are eleven records of royal decrees made for creating new typefaces.

According to Park, the advances and the productivity of the printing process was absolutely influential in the development of Hangeul. He claims that King Sejong sought to create a writing that was more practical for printing.

On October 9th South Koreans celebrate



Fig. 4: This is a caption for the image on adjacent to this that I will explain in loving, painstaking detail in order fill up this entire textbox.

Fig. 5 This is a caption for the image on adjacent to this that I will explain in loving, painstaking detail in order fill up this entire textbox.

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The alphabet was decreed by the king in 1446. It was at first comprised of 28 letters: 11 vowels and 17 consonants. It was called Fonmun at the time ("common writing"), or even Amgeul ("woman's writing.") (It would be a long time before the alphabet was accepted by the aristocratic, who would advocate to preserve the Chinese hanja style of writing.) This institute was commissioned to collect and publish this alphabet in a document. In 1446, a document known as Hoonminjeongeum (훈민정음) which was published as a kind of manual that introduces and explains the basic principles of the Korean alphabet.

The introduction to this manual conveys the egalitarian intent with which Sejong created the new system:

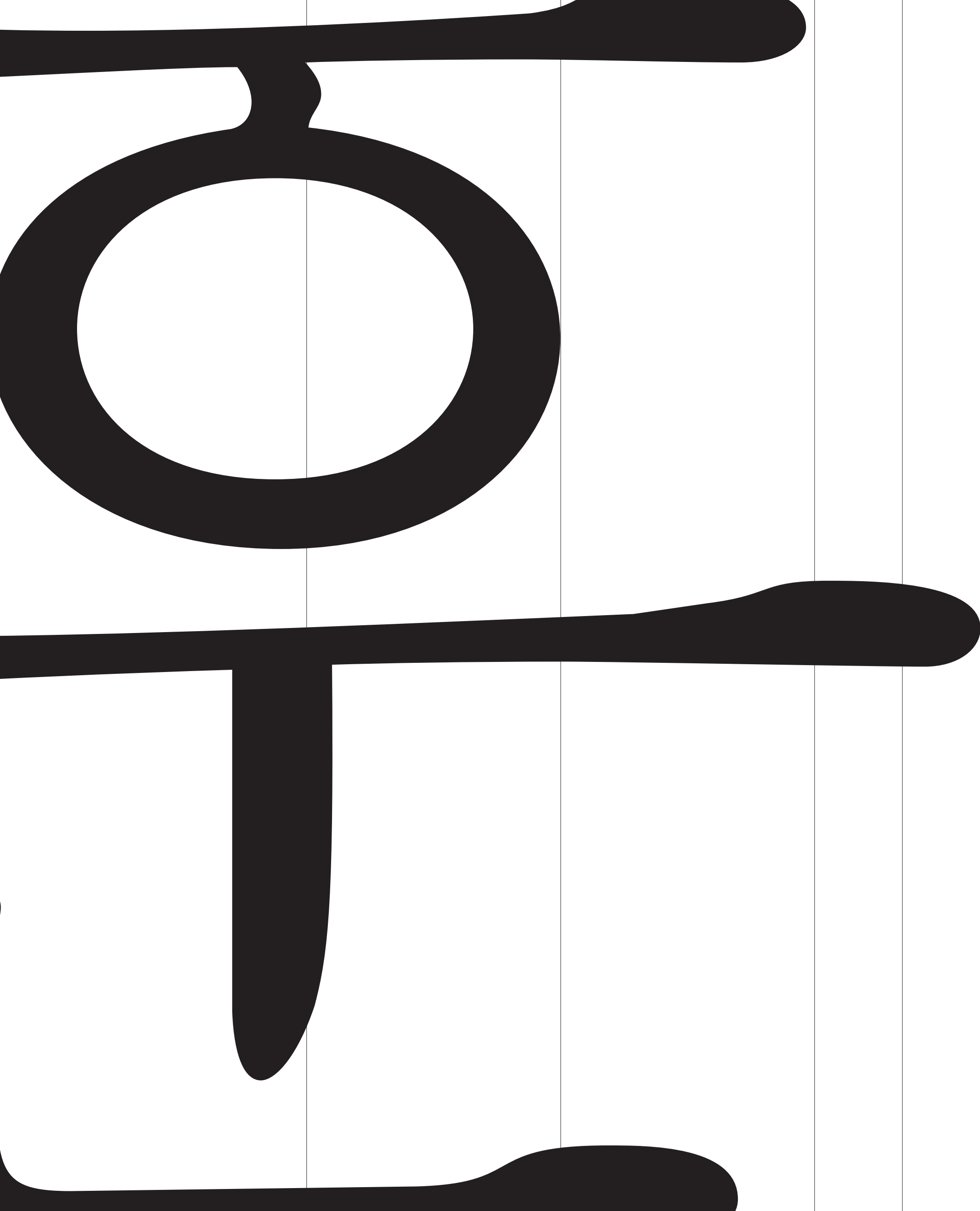
"Until now, we have not had our own letters, so we are using Chinese characters. But because our spoken language is completely different from that of China, it cannot be well expressed in Chinese characters. Some of my people cannot properly express what they think in writing. I feel sorry for this, so I have create 28 new characters myself. [...] My people shall be able to learn them quickly to use them everyday."

大東千古開矇矓

用字例

初聲 ㄱ 如 甘 為 柿 ㄴ 為 蘆 ㅋ 如 久
ㄷ 為 未 春 稻 콩 為 大豆 ㅌ 如 利 ㅍ 為 獺
ㅍ 為 獺 서 ㅍ 為 流 澍 ㅍ 如 玆 為 茅 담
為 牆 ㅍ 如 古 ㅍ 為 蘭 ㅍ ㅍ 為 蟾 蜍
ㄴ 如 奴 ㄴ 為 獐 ㅍ 為 猿 ㅍ 如 木 為
臂 ㅍ 為 蜂 ㅍ 如 ㅍ 為 慈 ㅍ 為 蠅 ㅍ

如 ㅍ 為 山 ㅍ 為 薯 蕷 ㅍ 如 ㅍ 為
蝦 ㅍ ㅍ 為 執 ㅍ 如 ㅍ 為 尺 ㅍ ㅍ 為
紙 ㅍ 如 ㅍ 為 簾 ㅍ 為 鞭 ㅍ 如 ㅍ 為
手 ㅍ 為 島 ㅍ 如 ㅍ 為 鵠 ㅍ ㅍ 為
筋 ㅍ 如 ㅍ 為 雞 雛 ㅍ ㅍ 為 蛇 ㅍ
如 ㅍ 為 雹 ㅍ ㅍ 為 氷 ㅍ 如 ㅍ
為 弟 ㅍ ㅍ 為 鴉 ㅍ 中 聲 ㅍ 如 ㅍ 為 順
ㅍ 為 小 豆 ㅍ ㅍ 為 橋 ㅍ ㅍ 為 楸 ㅍ



훈민정음

민

正

音

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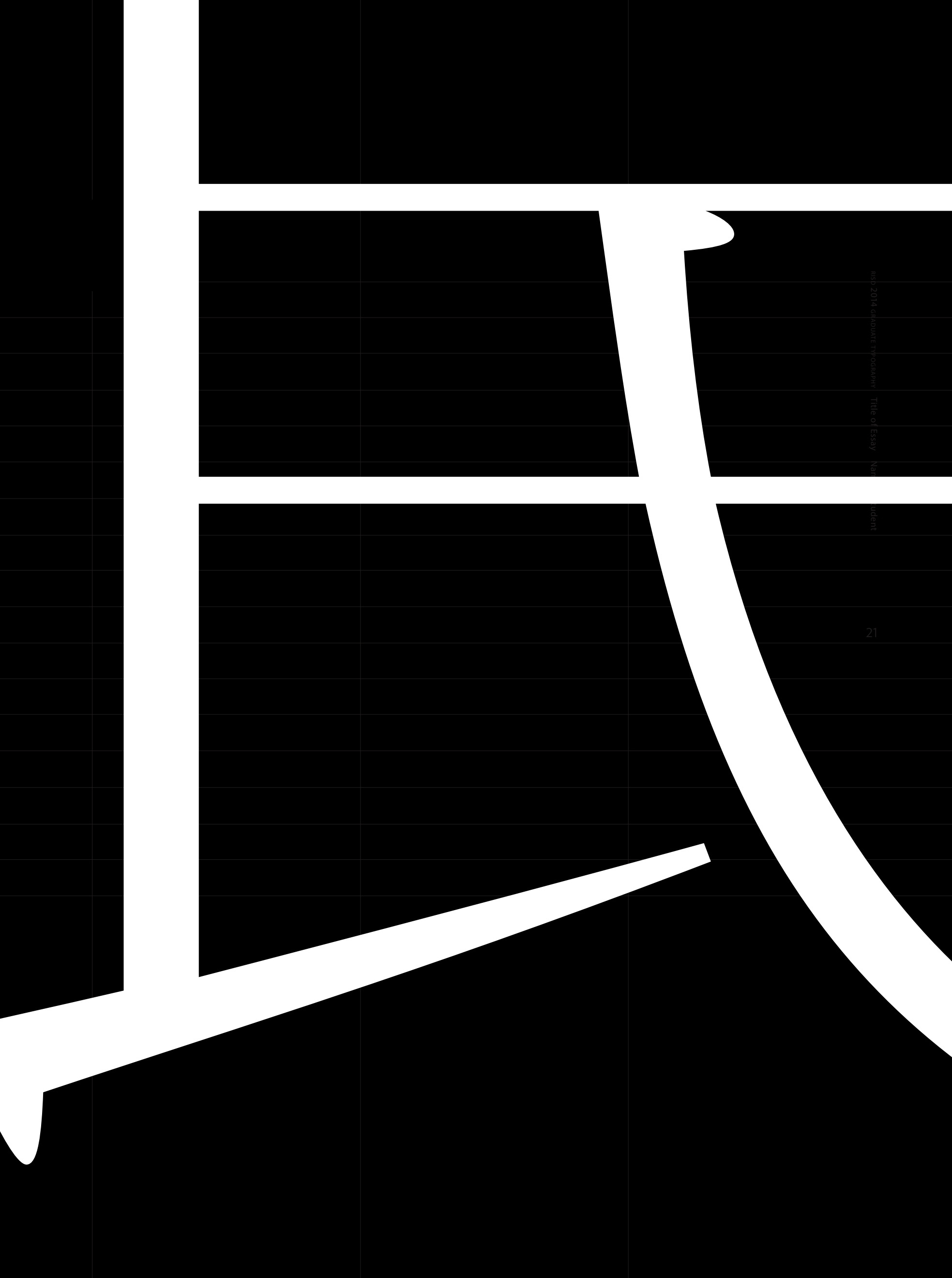
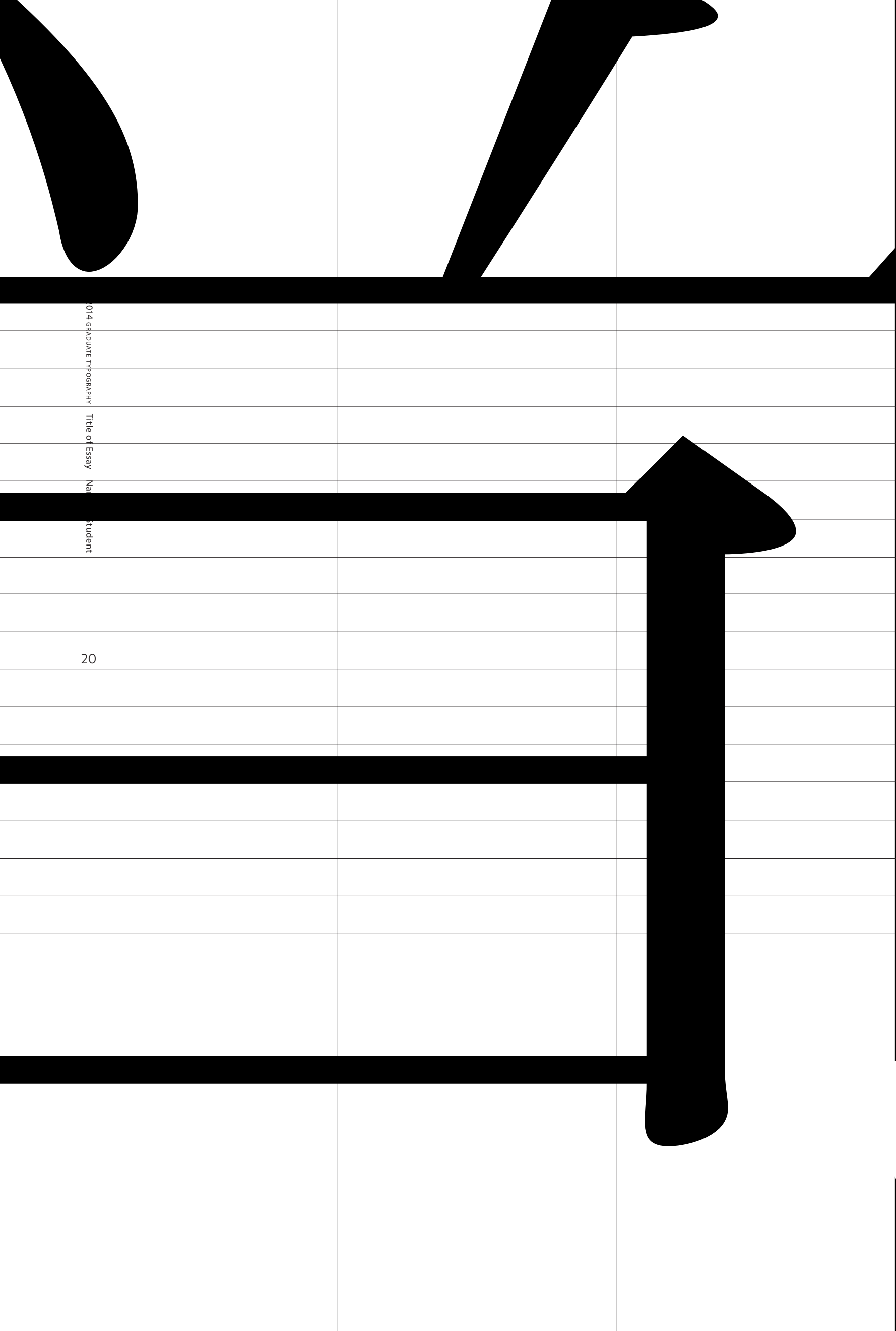
"Until now, we have not had our own letters, so we are using Chinese characters. But because our spoken language is completely different from that of China, it cannot be well expressed in Chinese characters. Some of my people cannot properly express what they think in writing. I feel sorry for this, so I have create 28 new characters myself. [...] My people shall be able to learn them quickly to use them everyday."

주위의 민족들은 저마다 자기 나라의 글자를 가지고 있었으나 우리는 한자를 빌려 썼는데, 그것으로 우리말을 적는 것은 여간 어색한 일이 아니었다.



Fig. 4: This is a caption for the image on adjacent to this that I will explain in loving, painstaking detail in order fill up this entire textbox.





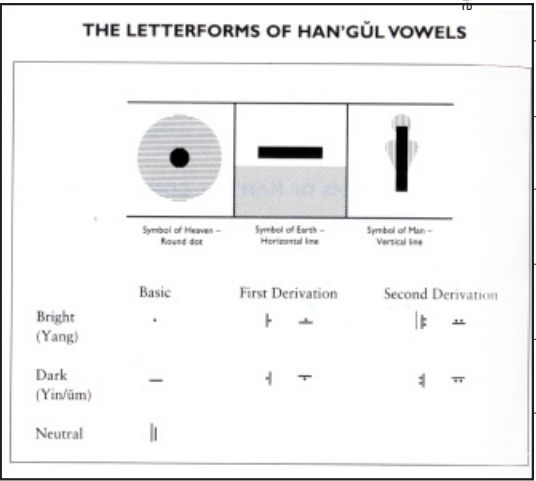


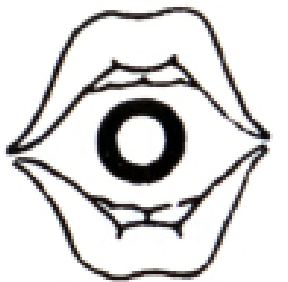
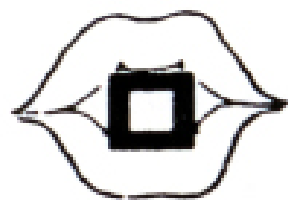
Yin and Yang and the Five elements (음양오행) was the predominant scholarly way of thinking about the world. **The five elements are earth, wind, water, wood, metal, which correspond to and represent the cycle of the seasons and the rotation of the earth, which are inextricably linked to the change from yin (gen: lightness) to yang (gen: dark).**

According to the *Haerye* (the explanation that accompanied the *Hoonminjeongeum*), certain ‘consonants’ produced by different parts of the mouth/tongue were assigned to elements. Sounds from the throat were assigned to Water (ㅇ) which is a wet sound; molars were assigned to Wood (ㄱ); lips were assigned to the Soil (ㄴ); teeth were assigned to Metal (ㄷ); tongue were assigned to fire

Transformation from block type to script. Lev Manovich is a new media artist as well as a theorist of new media. **This informs his interest in the ‘cultural form’ of digital media, that is he addresses the dominant technical and aesthetic structures and conventions of software and the media objects and texts produced with it. As film theorists of the twentieth century were concerned with the narrative structure of a Hollywood movie, or its assembling of plot, mise-en-scene and character through the manipulation of shots in the edit suite, Manovich identifies the ‘new’ cultural forms that shape and are shaped by new media applications and processes. His book, The Language of New Media, covers many aspects of cultural software: for example,** he identifies a number of key tools or processes (he calls them ‘operations’) that underpin commercial

Bibliography:
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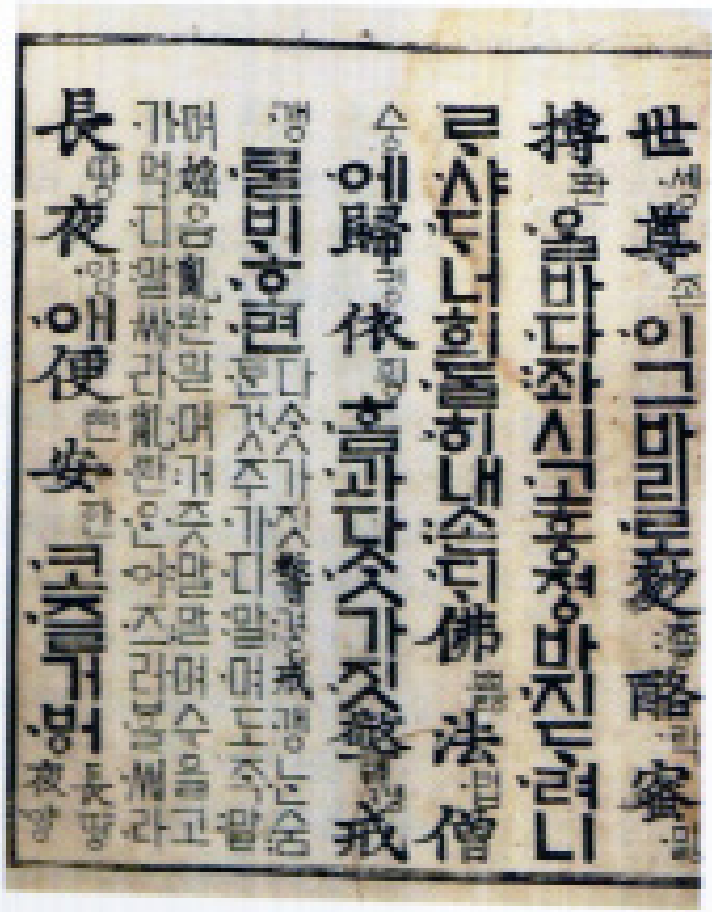
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THE LETTERFORMS OF HAN'GŬL VOWELS

	Basic	First Derivation	Second Derivation
Bright (Yang)	ㅏ	ㅑ ㅓ	ㅕ ㅗ
Dark (Yin/ŭm)	ㅓ	ㅕ ㅗ	ㅛ ㅜ
Neutral	ㅡ		

고득길홍저
티텡네사후



Bibliography:
Necaborrorent volorae pa sit voluptat unduciisquam nonet volorae. Itatiur, ut pliquia dolorestem. Fic tempore pro berunt vernatu rehenda cuptaerferro de vellatu rianiscienis ex est adis inti adit ipitat veribeaque volendi atioreribus.
Ihic te plit autam de sam eatquam quassed qui dest, eum aut omnieni mpelit, volest, ullictia pelis excepta sus simi, consed eium quibustrum simaxim possuscipis essecta sperendem esti nos des nulluptatia idiciam iscium, sum con ne