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THE KOREAN ALPHABET.

BY

Rev. J. S. GALE, D.D.

The importance of an alphabet or some form of writing may be measured by the difference between a civilized and a barbarian people. Europe is in possession of the past through the blessing of an alphabet. This alphabet comes down to her by way of Greece, to Russia direct, to the other nations through Rome. Greece in turn received it from Phenicia. From Herodotus and others we gather that present day alphabets were not invented by the users, but were borrowed from a far distant past. So misty and uncertain is this first origin, and so universal and important the use of the alphabet itself, that a common saying among the Greeks used to be: "It is the creation of the gods."

The search for the origin of Europe's alphabet has been a subject of profound archaeological investigation but thus far it has eluded all seekers. In 1859 Professor de Rougê expressed, in a paper read before the French Academie of Belles Lettres, the opinion that the alphabet had come to us through Rome, Greece, Phenicia, originating in the hieratic characters of Egypt. But the discovery of the Tel el Amarna tablets in 1887 set the tide of inquiry towards Babylon. More recently still the question is: Did we receive it from the Hittites?

The origin is hidden in mystery, and scholars have yet to unearth evidence that will prove to us where the very familiar signs, A. B. and C. did come from. Older they seem than the pyramids and wider travelled in their use and influence than any other of the benificent gifts of Asia.

I mention this to bring to your attention the importance of so wonderful an invention. Without it, and its help, we should

have been left like the tribes of central Africa, or the natives of the north American continent.

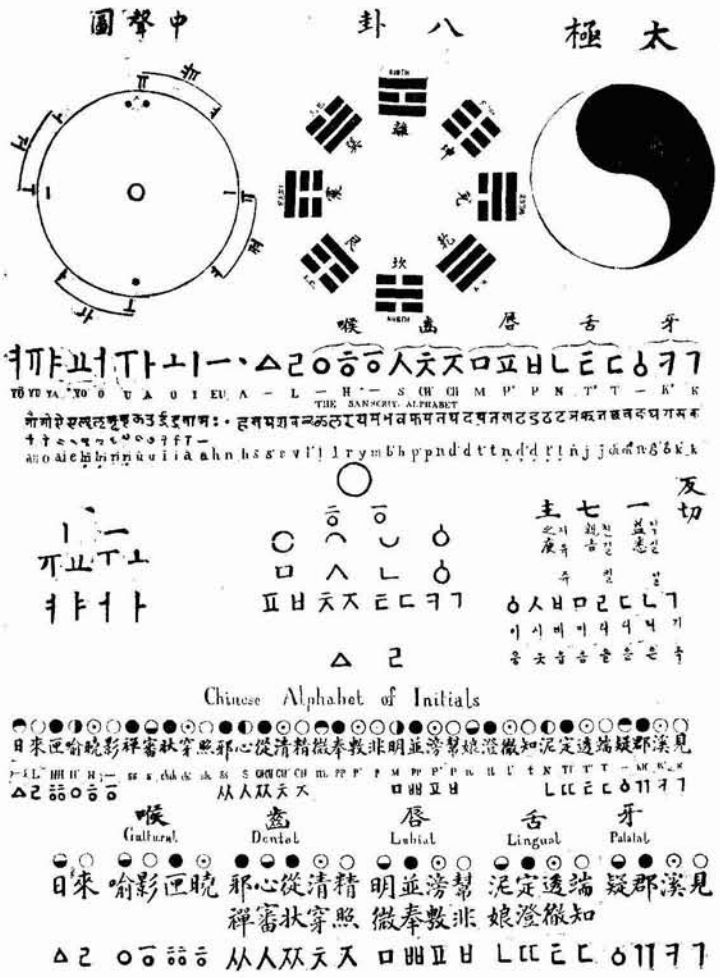
To invent an alphabet that meets the literary needs of a people and that appropriates in its sphere of influence a whole race is an achievement worthy of note, and we think of recognition by this Society. Evans, a missionary in the Canadian North West, in the early fifties of last century prepared for his Red-Indian parish, that extended all the way from the forty ninth parallel of latitude to the Arctic Circle, a system of writing, which has become universally adopted and used. Lord Dufferin, the Governor-General, in commenting on this achievement said, "Many a man who has done less, has been honored with a resting place and a tablet in Westminister Abbey." However, if an alphabet can be shown to be not only a serviceable vehicle for literary use, but a delightfully simple product of a most complicated system of philosophy, the interest cannot but be heightened.

Alphabets are of value according to the ease by which they can be learned, the exactness by which they can record the sounds of the language, and the rapidity with which they can be written. The Chinese character is a wonderfully interesting medium of literary expression but it is cumbersome, and indefinite, and complicated beyond expression. It can never serve as a ready and forceful form of written language in a rapidly moving age. It must call in other aids.

A comparison of the number of letters in some of the alphabets in use to-day will give Korea's place in this respect. The English and German alphabets have 26 letters, the French 25, the Russian 36, the Greek 24, the Tibetan 35, the Arabic 28 and the Korean 25. In simplicity, the Korean has perhaps no equal, easy to learn and comprehensive in its power of expression.

CHART I.

General Chart of Material used in this Article.



The questions naturally arise :

1. When was the Alphabet formed ?
2. What prompted its creation ?
3. Who made it ?
4. What records have we concerning it ?
5. What are the laws that govern the letters, as to :

a. Their number, *b*. Their order, *c*. Their sound, *d*. Their shape, *e*. Their names.

I.—When was it formed?

The date of the alphabet is a matter on which all native authorities agree, namely 1446 A.D., a great and expectant era in the history of the world. Mr. Scott makes it 1447 or the year 丁卯, one year too late. The authorities agree likewise in saying that it was begun in the year 癸亥 1443, and published in the year 丙寅 1446. The Mings were at the height of their power. It was the dawn of modern Europe. Columbus had just been born. Six years later a little child was baptized by name Leonardo di Vinci. Twenty-seven years later Copernicus opened his wondering eyes on this planet. Twenty-nine years later there visited the earth no less than Michael Angelo. Thirty-seven years latter came two distinguished guests, one of the Old Church, and one of the New, Raphael and Luther. About this time too, Gutenberg is reported to have issued his first book from the press of Johannes Fust. Number one it is of all the printed volumes of Europe. A wonderful time indeed, fruitful of great men as the megalithic age was fruitful of menhir, dolmens and cromlechs. 1446, one of the years of the Tiger, is then the date of the alphabet.

II.—What prompted its formation?

As I read through the records referred to, you will be left in no doubt as to the answer. The king was evidently solicitous for the welfare of his people. He wished that the illiterate

among his subjects might have some of the joy and satisfaction that comes with literature. He himself was a great scholar and needed no simplification of the Classics, but the people, they were a distress to him, they were ignorant, and he desired that they might be enlightened. He wished also to put on record their songs and to aid and assist in music.

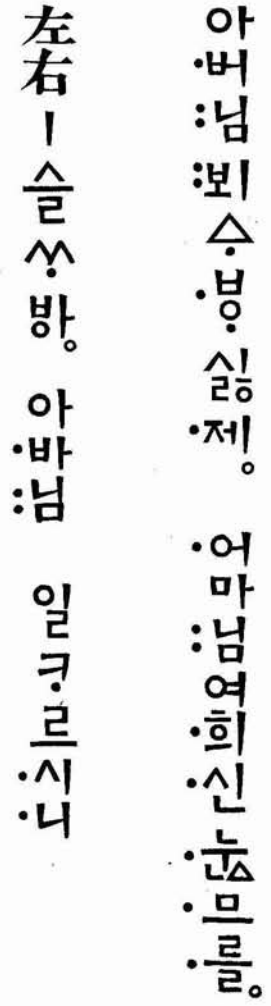
His thought was not one to win him popularity with his ministers. King Se-jong completed his work three years before it was promulgated. But so great was the opposition of high officers of state and the literati against any such apparent humiliating of the noble office of the character, that they banded themselves together, in great consternation, to oppose it. Sŏ Kŏ-jŏng, who wrote the Tong-Guk T'ong-Kam (東國通鑑), a famous history of Korea, says, " His Majesty the King, when he wrote the Enmun, found himself opposed by the great mass of the literati who determined, by all the forces at their disposal to prevent it. But the King, not granting this demand, commanded Choi Hang and his company, and they wrote the Hun-min Cheung-Eum (訓民正音), and the Tong guk Cheung-Un (東國正韻), (which is simply a copy of the Hong-Mu Cheung-Un (洪武正韻) (see Chart. II.) with the Enmun added). Cheung In-ji also throws light on this when he says, " In the winter of 1443 the King wrote out the 28 letters. They were formed in this year but not promulgated tell 1446. In these three years Sŏng Sammun and his company went thirteen times in all to Laotung to see Whang-Chan and to inquire about Rhyme (韻). His Majesty had the persistence and patience of a Sage, and a clear decision in his own soul, and so made an independent written language. There are no words with which to praise his exalted virtue." In the Yel-Yŏ Keui-Sul (燃藜記述) Vol. 3, page 21, I read that the literati wrote out a petition and begged the King not to launch this alphabet out into the world, as manifold evils would undoubtedly follow its promulgation. Mr. Scott, in speaking of the reason for the formation of the Alphabet says, " The King of Corea, eager to mark the individuality and independence that he claimed for his state was desirous of

CHART II.

Hong-mu's Alphabet of Initials (1369-1398 A.D.).

Mixed. 全濁	Clear. 全清	Partially Mixed Sounds. 不清不濁	Mixed Sounds. 全濁	Partially Clear Sounds. 次清	Clear Sounds. 全清	The Five or Seven Vocal Divisions. 七音	The Five Natural Elements. 五行	The Five or Seven Notes of Music. 五音	洪武韻字母之圖
		疑 ㅇ 의 –	羣 ㄲ 군 kk	溪 ㅋ 키 k'	見 ㄱ 견 k	牙音 Palatal	木 Wood	角 *Kak*	
		泥 ㄴ 니 n	定 ㄸ 뎡 tt	透 ㅌ 투 t'	端 ㄷ 둰 t	舌音頭 Lingual	火 Fire	徵 *Chi*	
		明 ㅁ 밍 微 ㅱ 믱 m	並 ㅃ 뼝 奉 ㅹ 뽕 pp	滂 ㅍ 팡 p'	幫 ㅂ 방 非 ㅸ 빙 p	重脣音 輕脣音 Labial	水 Water	羽 *U*	
邪 ㅆ 쎠 禪 ㅺ 쎤 ss	心 ㅅ 심 審 ㅿ 싐 s		從 ㅉ 쭝 牀 ㅉ 짱 chch	淸 ㅊ 칭 穿 ㅊ 쳔 ch'	精 ㅈ 징 照 ㅈ 잫 ch	齒頭音 正齒音 Dental	金 Metal	商 *Sang*	
		喩 ㅇ 유	匣 ㆅ 햐 hh	曉 ㅎ 햔 h	影 ㆆ 힝 –	喉音 Guttural	土 Earth	宮 *Kung*	
		來 ㄹ 래 日 ㅿ 싀 l				半舌半齒 Half Lingual Half Dental	半火半金 Half Fire Half Metal	半徵半商 Half *Chi* Half *Sang*	

CHART III.



A Sample of Early Enmun Writing, (Taken from *The Flying Dragons in Heaven*).

abandoning Chinese as the official script of his government."

We would question this. There seems no evidence that the literati thought him in any way desirous of elevating the state as such, or they would hardly have opposed him so. Nor is there any word of his trying to break with Chinese. The Enmun was rather to serve as a means of opening up to the common classes the treasure house of the Classics.

"When the people cannot now master one script why attempt to make two?" was the question. "So degraded and contemptible a substitute too!" The king was wise, however, and fixed in his purpose. He knew too, how to bide his time. "I shall prove its capacity to be equal to that of the character itself" said he. He then commanded Cheung In-ji to write a poem in this new script, a poem that would exalt his royal ancestors in high and noble measure, so that the Enmun could ride out on the wave of its popularity. It was so done and the book was called "The Flying Dragons in Heaven." Such a book could not but be popular. At once it was placed in the national archives and the People's Alphabet went on its way rejoicing. "The Flying Dragons in Heaven," (龍飛御天歌), is one of the books published this year by the Society of Ancient Korean Literature. (See Chart III).

III.—Who made it?

There were five distinguished persons associated with the formation of the alphabet namely: King Se-jong 世宗大王, Cheung In-ji 鄭麟趾, Sŏng Sam-mun 成三問, Shin Suk-ju 申叔舟, and Choi Hang 崔恒.

(1) Se-jong was forty-seven years of age when the work was finished. He had been from his earliest school days a diligent student of the Classics, had read and re-read his books a hundred times, till, once, when he fell ill, his father took them all away from him except one volume. This he read through a

thousands times we are told, till he became a giant in the literary world of his day. His father before him was a great scholar, and his son after him.

He invented the water-clock, and sun-dial, and music flourished in his reign. They called him Yo-Sun of the East Peninsula, and Yo-Sun have always been names to conjure with.

(2) The second name we associate with the Alphabet is that of Cheung In-ji, who was chairman of the committee chosen to prepare it. He is said to have played as a little boy within the precincts of the Confucian Temple (成均館) located inside of the Little East-Gate of Seoul. He was born in 1396, a year before the King, and so was forty-eight years of age when the Alphabet was formed. He wrote many books one being a history of Kōryŏ. The king appreciated him so highly that he commanded him to marry into the royal family. This he did, becoming first Minister of State, and the strong administrator of the law.

(3) Shin Suk-ju was, like Cheung, a child of ancient Silla, his family seat being Ko-Ryŏng (高靈), Kyŏng-sang (慶尙) Province. He was sent early in life to Japan as a special envoy. He went also as secretary in the train of the ambassador to the Mings. He and Sŏng Sam-mun met Whang Chan (黃瓚) and consulted with him concerning Rhyme and Music. He too became Prime Minister and saw six kings come and go. His master likened him to the greatest and most illustrious of China's sages.

(4) Choi Hang was a gifted scholar and a native of Seoul. He was associated with Cheung in the History of Kōryŏ as well as in the creation of the Alphabet. But the state that moved on so gloriously on the high wave of scholarship fell into an awful tragedy, for the young king, like the English Princes of the Tower, was strangled by his uncle Se-jo. Choi, as did Shin and Cheung, cast in his lot with the usurper and comes down through the ages with a spot upon his fair name.

(5) Sŏng Sam-mun. Of all the characters Sŏng is most picturesque. His family name means Completeness and his given

name was Sam-mun or Three Calls. It is said that when he was born some spirit voice came three times as a wireless message to him through the sky, and so he was always known as Sam-mun, Three Calls.

In outward appearance he is said to have had a rakish look, while in heart he was true as the gods.

So often was he called upon by the Crown Prince at all hours, and late at night, to help him in his studies, that he frequently watched the hours through without sleep or change of dress. He was gifted in *plaisanterie* and a master at story-telling.

He was caught in the whirlwind of the tragedy in the palace, and when his tender pupil Tan-jong, was foully murdered, Sŏng refused to pay allegiance to the murderer king. As a result he was called upon to die. He did not write as Tennyson, "Sunset and evening-star and one clear call for me," but he wrote something like it, "I go forth into the Yellow Shades; to-night at what inn I shall lodge no man knoweth."

When under torture he showed no fear, but said to those about him "Be faithful to your king, I go to meet mine in the regions beyond."

These are the five men to whom goes the honor of the creation of this simple and beautiful alphabet. They were all masters in the science of Confucian interpretation, and representatives of an extreme school of Chinese philosophy, as any one can find who runs through their writings.

IV.—What records have we concerning the Alphabet?

I shall mention nine, that I have seen and have had direct access to. Doubtless others would be of little importance as these nine give all the variety of explanations that are to be found. Among these we find passages quoted and requoted, referred to and cross referred to.

The first in order of importance is the Mun-Hŏn Pi-Go (文獻備考) the greatest of Korean literary compilations, an encyclopædia that I was given access to by the kindness of

H. E. the Governor-General. It was begun by King Yŏng-jong (英宗) in 1770. Volume XXII, Section 108, is given up entirely to the People's Alphabet. I shall quote later on, the preface by the chief of the committee that prepared it, Cheung In-ji (鄭麟趾). This book also gives the views concerning the Alphabet held in 1770, three hundred years and more after its creation. Hong Yang-ho, the greatest scholar of that time, adds a full and interesting statement. This I take as the most important evidence possible bearing on the creation of the Alphabet, since we have the word of the composers themselves, and then the witness of an acknowledge great authority at the time of the compilation of the *Encyclopaedia*. The heading runs, "Mun-Hŏn Pi-Go Volume XXII, Section 108, Music (樂考)."

I would call your attention, before I read, to the heading of this section that deals with the Alphabet. It is marked Music. We naturally ask what has music to do with the Alphabet? The answer is, The Alphabet in sound is based on the 5 Chinese Notes of Music, Kung, Sang, Kak, Chi, U, 宮商角徵羽, hence this heading. It is significant as it sets a definite origin for the sound, which is one of the points in question.

But now I shall give a translation of the section (See Chart IV) "King Se-Jong of Chosen, in the 28th year of his reign made the People's Alphabet. Said he, 'Each country has its own script by which to record its speech but we have none' and so he made the 28 letters calling it the Common Script, (諺文).

"He opened an office in the palace and selected Cheung In-ji (鄭麟趾), Shin Suk-ju (申叔舟), Sŏng Sam-mun (成三問), and Choi Hang (崔恒), to undertake the work. They used the ancient "seal," (篆字), character as a model for the forms, and divided the letters into Initials, Medials and Finals. Though these letters are few in number and easily formed, their possible use is unlimited, so that all sounds and literary expressions can be recorded by them without exception.

"At this time a noted scholar of the Hallim, Whang Chan (黃瓚), a man of the Mings, was in exile in Laotung. By

command of the King this Committee visited him and inquired concerning Music and Rhyme. They visited him in all thirteen times."

This is the introductory statement and we come now to the preface written by Cheung In-ji, Minister of Ceremonies (禮曹判書).

"There are various sounds that pertain to earth and naturally there are various forms of script to indicate them. The ancients constructed their forms of writing to suit the sounds to be recorded, and made them a means of conveying all varieties of thought. It became thus the medium for recording the Doctrine of the Three Parties (三才), Heaven, Earth and Man, so that matters of statement might remain fixed for future generations.

"But as customs in the four quarters of the earth differ from one another, so the characteristic sounds differ likewise. Various outside nations, other than China, have sounds of speech but no letters by which to record them, and so they have made use of the character. But it has been like trying to fit a wrong wedge into a chiselled hole. How could one expect to find such an expedient satisfactory? The important matter is to find some convenience suitable to each place, and not to try to force each into the method of the other.

"Our Korean ceremonial forms, music, literature and art are very closely allied to those of China, but our speech and dialects are altogether different. Students of the character are at a loss to get at the exact thought and oftentimes the justice of the peace is at his wits' end as to how to record definitely the judgment arrived at.

"Because of this, in ancient days Sŏlchong (薛聰) invented the Itu (吏讀), which the officials use till the present day. It is a recording of sound by means of the character, a contrivance both tasteless and cumbersome, arranged in a way that is acking in good form. As for ordinary speech, the Itu is wholly unsuitable to express one sound out of a thousand. Because of this in the winter of 1443 His Majesty began work

CHART IV.

The Preface to the People's Alphabet by Cheung In-ji.

訓民正音

本朝　世宗二十八年　御製訓民正音　上以爲諸國各製文字以記其國之方言獨我國無之遂製子母二十八字名曰諺文開局禁中命鄭麟趾、申叔舟、成三問、崔恒等撰定之蓋倣古篆分爲初中終聲字雖簡易轉換無窮諸語音文字所不能記者悉通無礙明朝翰林學士黃瓚時謫遼東命三問等見瓚質問音韻凡往來遼東十三度

禮曹判書鄭麟趾序訓民正音曰有天地自然之聲則必有天地自然之文所以古人因聲製字以通萬物之情以載三才之道而後世不能易也然四方風土區別聲氣亦隨而異盖外國之語有其聲而無其字假中國之字以通其用是猶枘鑿之鉏鋙也豈能達而無礙乎要皆各隨所處而安不可强之使同也吾東方禮樂文物侔擬中夏但方言俚語不與之同學書者患其旨趣之難曉治獄者病其曲節之難通昔新羅薛聰始作吏讀官府民間至今行之然皆假字而用或澁或窒非但鄙陋無稽而已至於言語之間則不能達其萬一焉癸亥冬我　殿下創製正音二十八字略揭例義以示之名之曰訓民正音象形而字倣古篆因聲而音協七調三極之義二氣之妙莫不該括以二十八字而轉換無窮簡而要精而通故智者不崇朝而通愚者可浹旬而學以是解書可以知其義以是聽訟可以得其情字韻則淸濁之能辨樂歌則律呂之克諧無所用而不備無所往而不達雖風聲鶴唳鷄鳴狗吠皆可得而書矣遂命臣等詳加解釋以諭諸人庶使觀者不師而自悟若其淵源精義之妙非臣之所能發揮也恭惟我　殿下天縱之聖制度施爲超越百王正音之作無所祖述而成於自然豈以其至理之無所不在而非人爲之私也夫東方有國不爲不久而開物成務之大智盖有待於今日也歟

on the 28 letters and in accordance with the use to be made of them called them the Hun-Min Cheung-Eum (訓民正音), the People's Alphabet. In their form and shape they were modelled after the ancient "seal" character of China; in sound after the 7 Primary Notes (七調) of Music. The principle of the 3 Primary Forces (三極) of nature was adhered to, as well as that of the two Primary Essences (二氣) and all were included in the 28 letters.

"Their possibility of interchange is unlimited, simple and yet efficient, neat of form and yet comprehensive enough for any combination. A person of intelligence can learn them in a morning, and the stupidest person in a few days. By means of these, the character can be mastered, and the thought understood in cases at law. In rhyme, too the difference can be expressed between 'clear' and 'mixed' sounds, and songs can be written to suit the notes of music. There is no limit to their variety of use, the sound of the wind, the call of birds, cackling of fowls and barking of dogs, all can be expressed.

"His Majesty commanded us to explain it most definitely to the people, so that, even without a teacher, the reader might understand it.

"The first origin and mystery of their construction did not lie with us, but with our monarch, who, being a Sage, raised up of God, made laws and regulations that showed him superior to a hundred kings. So too, in the making of the Alphabet, he took little pattern from things seen, but rather evolved it from his own inner consciousness. It was not done by the law of men but by an infinite grasp on eternal principles."

In the Journal of the Royal Asiatic Society for 1895, page 510, there will be found a part of this preface translated by Mr. Aston. Mr. Aston did not see the original work but found it quoted in the Kuk-cho Po-gam (國朝寶鑑) and made his translation from that. He translated the *i-keui* (二氣) by the phrase "two breathings," while Mayers in his *Chinese Readers' Manual* (page 293) explains it as "The Two Primary Essences, the *Yang*

and the *Yin* (陽陰)." According to Korean interpretation Mayers is right.

Mr. Aston also says "The statement that the Enmun was framed after the model of the ancient "seal" characters of the Chinese is quite unintelligible." We shall see as to this later.

The paragraph closes with "Our Eastern Kingdom, though old, has waited till to-day to see a wisdom that would investigate all things and accomplish the impossible."

This is Cheung's preface. The King then wrote (see Chart V) "Our speech in sound differs from that of China, and so we cannot communicate it by means of the character. Men unlearned cannot write down their thoughts.

"Because of this I was moved with compassion for the people, and made the 28 letters of the Alphabet so that all men could easily learn them and have something simple for every day use.

"ㄱ is a palatal the initial sound of *Kun* also the initial sound of *Kwa*.

ㅋ is a palatal the initial sound of *K'wai*.
ㆁ ,, ,, ,, ,, ,, *Üp*.
ㄷ ,, lingual ,, ,, ,, *Tu*, also of *Tan*.
ㅌ ,, ,, ,, ,, ,, *T'au*.
ㄴ ,, ,, ,, ,, ,, *Na*.
ㅂ ,, labial ,, ,, ,, *Pyöl*, also of *Po*.
ㅍ ,, ,, ,, ,, ,, *P'yo*.
ㅁ ,, ,, ,, ,, ,, *Mi*.
ㅈ ,, dental ,, ,, ,, *Chak*, also of *Cha*.
ㅊ ,, ,, ,, ,, ,, *Ch'ŭn*.
ㅅ ,, ,, ,, ,, ,, *Sul*, also of *Sa*.
ㅇ ,, guttural ,, ,, ,, *Eub*.
ㅎ ,, ,, ,, ,, ,, *Hö*, also of *Ho*.
ㅇ ,, ,, ,, ,, ,, *Yok*.
ㄹ is a half lingual the initial sound of *Ryo*.
ㅿ ,, dental ,, ,, *Yang*.
ㆍ is the medial seen in *Tan*.
ㅡ ,, ,, ,, *Cheuk*.

CHART V.

世宗大王御製訓民正音

King Se-jong's Alphabet as found in the Mun-hŏn Pi-go.

國之語音異乎中國與文字不相流通故愚民有所欲言而終不得伸其情者多矣予爲此憫然新製二十八字欲使人人易習便於日用耳

h	*	s	ch'	ch	m	p'	p	n	t'	t	*	k'	k
ㆆ	ㅇ	ㅅ	ㅊ	ㅈ	ㅁ	ㅍ	ㅂ	ㄴ	ㄷ	ㄸ	ㆁ	ㅋ	ㄱ
喉音如虛字初發聲並書如洪字初發聲	喉音如挹字初發聲	齒音如戌字初發聲並書如邪字初發聲	齒音如侵字初發聲	齒音如即字初發聲並書如慈字初發聲	脣音如彌字初發聲	脣音如漂字初發聲	脣音如鷩字初發聲並書如步字初發聲	舌音如那字初發聲	舌音如呑字初發聲	舌音如斗字初發聲並書如覃字初發聲	牙音如業字初發聲	牙音如快字初發聲	牙音如君字初發聲並書如虯字初發聲

* The four letters ㆁ, ㅇ, ㆆ and △ are silent when used as initials, ㆁ which now takes the place of all four is equal to *ng* when used as a final.

yö	yu	ya	yo	ö	u	a	o	i	eu	a	*	l	*
ㅕ	ㅠ	ㅑ	ㅛ	ㅓ	ㅜ	ㅏ	ㅗ	ㅣ	ㅡ	ㆍ	ㅿ	ㄹ	ㅇ
如	如	如	如	如	如	如	如	如	如	如	半	半	喉
彆	戌	穰	欲	業	君	覃	洪	侵	卽	呑	齒	舌	音
字	字	字	字	字	字	字	字	字	字	字	音	音	如
中	中	中	中	中	中	中	中	中	中	中	如	如	欲
聲	聲	聲	聲	聲	聲	聲	聲	聲	聲	聲	穰	閭	字
											字	字	初
											初	初	發
											發	發	聲
											聲	聲	

* The four letters ㆁ, ㅇ, ㆆ and ㅿ are silent when used as initials, ㆁ which now takes the place of all four is equal to *ng* when used as a final.

終聲復用初聲ㅇ連書脣音之下, 則爲脣輕音初聲. 合用則並書終聲同. ㆍ, ㅡ, ㅗ, ㅜ, ㅛ, ㅠ附書初聲之下. ㅣ, ㅏ, ㅓ, ㅑ, ㅕ附書於右. 凡字必合而成音. 左加一ㆍ, 則去聲. 二則上聲. 無則平聲. 入聲加點同而促急.

ㅣ is the medial seen in *Chim.*
ㅗ ,, ,, ,, *Hong.*
ㅏ ,, ,, ,, *Tam.*
ㅜ ,, ,, ,, *Kun.*
ㅓ ,, ,, ,, *Öp.*
ㅛ ,, ,, ,, *Yok.*
ㅑ ,, ,, ,, *Yang.*
ㅠ ,, ,, ,, *Syul.*
ㅕ ,, ,, ,, *Pyöl.*"

"I have examined the Alphabet of king Se-Jong," says an authority, here inserted, "and he has fulfilled all the requirements of Labial, Dental, Guttural, Lingual and Palatal sounds, completing the circle of the Five Notes of Music, *Kung*, *Sang*, *Kak*, *Chi* and *U*, with all the distinctions expressed between Clear and Mixed and High and Low sounds."

King Suk-jong, who reigned from 1675 to 1721, wrote a later appendix to the People's Alphabet saying "My honored ancester King Se-jong, being a sage, gifted of Heaven, great even as Yo (堯) and Sun (舜), a master of ceremony, music and literature, was disturbed by the fact that the language of his kingdom differed from that of China, and that the unlettered people among his subjects had no way of recording their thoughts. In intervals of leisure from Government affairs, he formed 28 letters, explaining them clearly so that posterity might understand, easy to learn and convenient for daily use. He prepared their form, differentiated their tones, made them simple in shape but all-sufficient for every use. To learn them is not a question of knowledge, and as for their use it is not a question of much or little. Characters that could not be explained formerly can now be recorded in the Enmun. The depth of all mystery is exemplified in the Alphabet and all things are fathomed by it. This was indeed the work of a great Sage, not a thing decided upon but evolved according to eternal principles, great and wonderful, ha! ha!!"

Söng Hyön (成 俔) a contemporary of Cheung In-ji says

the Enmun was made according to the division of the Five Notes of Music: Palatals, Linguals, Labials, Dentals, and Gutturals (牙 舌 唇 齒 喉).

Yi Su-Kwang who lived (李睟光) in 1585 A.D. or a hundred and fifty years later says "Our vulgar script was modelled in form entirely after the Sanscrit. King Se-jong set up an office in the palace and the letters were formed from His Majesty's inner consciousness. After its formation there was no language that it could not record and no one but a Sage could have made it."

In the year 1753 there graduated a famous scholar Hong Yang-ho (洪良浩) who has left many literary records. Among these we find the following: "In the wide range of heaven and earth all manner of sounds congregate, but man's voice alone has been tamed for speech. There are sounds that belong to heaven above as the thunder, and sounds that belong to the earth beneath as the wind. Unless these can be set in order according to the Five Musical Notes they can not be used in singing. The sound of the human voice has but five variations namely, palatals, linguals, labials, dentals and gutturals, and within these limits all possible sounds can be expressed. But what we call sound has no appearance, and so we make use of letters to express it, and letters have appearance. In the Index of the Six Classics, sounds are arranged so as to agree with the sharps and flats of music. But characters from China cannot be used to record sounds of foreign countries. They are impossible to use in the matter of recording speech, much less for the recording of music.

"By the good blessing of God upon us, His Majesty King Se-jong through wisdom given him from above, invented the 28 letters and wrote the People's Alphabet. He made it to agree with the number of the Constellations in the heaven. In shape they are like gems and bangles, round and cornered, written with dots and strokes like the 'lesser seal character' (小 篆) and 'later official script' (分 隸)."

"A noted writer of 1650 A.D. Choi Sök-jöng (崔錫鼎)

wrote a book explaining their sounds dividing them into Initials, Medials and Finals. As to their tones, he divided them into Even, Upper, Departing, Entering etc. This writer's explanation of the alphabet is as marvellous as Choi-si's notes on Confucious. If we examine his picture of the tones, their branches, divisions, and final changes, it would seem to be second only to the creation of the letters themselves. The reason that they did not write out a fuller explanation of them when they were first invented, was the fact that it was a matter too weighty to be understood easily, and one not acceptable for the scholar class in general. And now I dare to take my part in this explanation showing the sound to conform to the five voice divisions, palatals, linguals, labials, dentals, and gutturals, and that in shape they follow the law that governs the classics, being built from square, circular, angular and straight lines. Thus I, daring to add my note to His Majesty's work, would prove that the law that governs tones and sounds (聲 音) is born of God and not of man."

Hong Yang-Ho adds this note concerning the seventeen consonants (see Chart VI) and thus closes the record of Section 108, Vol. XXII, of the Mun-Hön Pi-Go.

" ㄱ is the initial sound of *Kun* a palatal, in form, a picture of the open jaw.

ㅋ is the initial sound of *K'wai* an asperated *k'*.

ㆁ is the initial sound of *Öp*, a half guttural and half palatal, in form, a picture of the throat and palate.

ㄴ is the initial sound of *Na*, a lingual, in form a picture of the tongue.

ㄷ is the initial sound of *Tu*, a lingual, in form a picture of the tongue in motion.

ㅌ is the initial sound of *Tan*, an asperated lingual.

ㅂ is the initial sound of *Pyöl*, a labial and a picture of the half open mouth.

ㅍ is the initial sound of *P'yo*, a labial, in form a picture of the wide open mouth.

CHART VI.

Hong Yang-ho's Order of Letters.

ㅿ	ㆆ	ㅎ	ㅇ	ㄷ	ㅈ	ㅅ	ㅁ	ㅍ	ㅂ	ㄷ	ㅌ	ㄴ	ㅇ	ㅋ	ㄱ
穰初聲半齒音象半啓齒形	閭初聲半舌音象卷舌形	虛初聲深喉音	挹初聲喉齒間音象喉鬪形	欲初聲淺喉音象喉形	侵初聲齒舌間音	卽初聲齒舌間音象齒齦形	戌初聲齒音象齒形	彌初聲脣音象口形	漂初聲脣音象開口形	鷩初聲脣音象半開口形	呑初聲舌音重聲	斗初聲舌音象掉舌形	那初聲舌音象舌形	業初聲喉牙間音象喉扇形	快初聲牙音重聲	君初聲牙音象牙形

ㅁ is the initial sound of *Mi*, a labial, a picture of the mouth.

ㅅ is the initial sound of *Sul*, a dental, in form, a picture of the teeth.

ㅈ is the initial sound of *Cheuk*, a half dental and half lingual and a picture of the gums and teeth.

ㅊ is the initial sound of *C'hin*, a half guttural and a half dental.

ㅇ is the initial sound of *Yök*, a light guttural, a picture of the throat.

ㆁ is the initial sound of *Eup*, a half dental and half guttural, a picture of the gums and throat.

ㅎ is the initial sound of *Ho*, a deep guttural.

ㄹ is the initial sound of *Ryo*, a half lingual a picture of the rolling tongue.

△ is the initial sound of *Yang*, a half dental a picture of the partially opened teeth."

(These are fanciful similarities, more or less related to the Vocal Distinguisher (牙舌唇齒喉) in each case).

2nd. The second authority I mention is the Kuk-cho, Pogam begun by King Se-jong and carried on down to the reign of Ik-jong, 1835 A.D.

It tells us in Vol. III, page 31, that the alphabet was composed of 28 letters, (This is translated by Mr. Aston and published in the Journal of the Royal Asiatic Society 1895) their shape being modelled after the "seal" characters of China, that they were divided into three groups, of Initials, Medials and Finals; that they agree in sound with the Seven Primary Notes of Music, the Three Powers of Nature and the two Original Elements. Rhyme, too, was expressed, and also Clear and Mixed Sounds.

3rd. The third authority that I mention is the Hai-dong Yök-sa, (海東歷史) a history of Korea written about 1770. It is one of the books republished last year by the Society of Ancient Korean Literature. In Vol. II, page 35, we read, "King Se-jong prepared the People's Alphabet of 28 letters and modelled their form after the "seal" characters of China."

4th. The fourth authority is the Tai-dong Ya-seung (大東野乘), a collection of Korean writings published last year by the Society of Ancient Korean Literature. In Vol. X, page 385, I find a statement written by one Yi Chŏng-hyŏng (李廷馨), who lived about 1600. The record reads that King Se-jong formed the Enmun of 28 letters and that they were divided according to the Five Notes of Music: Palatals, Linguals, Labials, Dentals and Gutturals, expressing both the Clear and Mixed sounds. There is no mention as to what constituted the basis of form.

5th and 6th. The fifth and sixth authorities are the Kuk-cho Pyŏn-ryŏn (國朝編年) and the Yŏn-ryŏ Keui-sul (燃藜記述). They give exactly the same record, word for word. They say, "The king had a special office set up in the palace enclosure where Shin Suk-ju, Sŏng Sam-mun and others engaged in the work of preparing the letters. It was called the *Hun-min Cheung-eum*, The People's Alphabet, and was composed of 28 letters in all, eight were used as initials or finals, eight as initials, and eleven as medials. The forms of the letters were modelled after the ancient "seal" characters of China and the Buddhist Sanscrit, (梵書). He divided these letters according to the divisions of the Five Notes of Music. He also made a distinction between heavy and light sounds. He marked some as Clear, some as less Clear, some Mixed, some less Mixed etc. (清濁全次).

"Even the women could learn to read it, so easy was it made."

I may state here that the original division of the letters as made by King Se-jong, and as still seen in books printed at that time, included 17 letters to be used both as initials and finals, and 11 medials.

The record however of these two authorities state that there were 8 used as initials and finals, 8 used as initials only, and 11 as medials, making in all 27, showing that by the time this record was made, one letter was lost altogether, and that a sharp division had come about between certain initials and certain finals. This

alone would show that the statement made in these two books was written at a considerable period after the formation of the alphabet and therefore is not as valuable in the way of witness as is the Introduction by king Se-jong and Cheung In-ji.

7th. The seventh authority is a book called "The Sound of the Rhymes" (三韻聲彙), written by Hong Ke-heui (洪啓禧) who graduated in 1737 A.D. He says the initials were divided under the different heads of the 5 Notes, 5 Elements and 7 Sounds, Clear and Mixed, less Clear and less Mixed.

8th. The eighth authority "An explanation of the Four Tones" (四聲通解) was written by Choi Se-jin 崔世珍 who, he informs us, took Shin Suk-ju as his authority. He too divides the letters according to the 5 Notes, 5 Elements, 7 Sounds, Clear and Mixed etc.

9th. The ninth authority is that of a society that was formed in 1907, composed of such scholars as Chu Si-kyöng 周時經, Chi Sök-yöng 池錫永 and others who have undertaken to investigate the historical records pertaining to the Enmun and to note the changes that have come about in its forms and use. It is called the Society for the Investigation of the National Script (國文研究會). One of their findings is as follows:

"In the days of Chung-suk of Koryö (1314-1331) a princess of the Mongols, his queen, used the original Turkish form of writing, but there is no definite explanation of it in the literary records so that it never became known to, or of any service to the people of Korea.

"Shin Kyöng-jun (申景濬) in his book, *Charts Explanatory of the People's Alphabet*, (訓民正音圖解) says the original writing used by the Mongol queen of Chung-suk of Koryö was not understood by us. This was evidently the native script of the Mongols. The queen's people were Mongols and belonged to the Woigol (畏吾兒) tribe, as one finds recorded in the Kang-yok-go (疆域考) of China.

"She desired to pass on her form of writing to the people generally, but did not succeed, and so we have no record of the sounds or shapes of the letters.

"Thus have we traditions of forms of writing different from the Chinese and prior to the Enmun, but there are no definite literary records concerning them.

"Again Shin Kyŏng-jun who wrote *Charts Explanatory of the People's Alphabet* says, 'In the East Kingdom, in ancient days, there seem to have been methods of writing the vernacular, but we do not know definitely the number of the letters employed nor do we know anything of their shape. They evidently pertained to some small separate sections of the country.' As to what is meant by "ancient days" we do not know. We conclude however that these alphabets were never formed completely and were never given out to the people.

"The Buddhist Classic *Chin-ŏn*, (眞言集), in its preface, states that in ancient times Ryo-eui of India (西域高僧了義) prepared an alphabet of 36 letters which the dictionary and lexicon makers of China took as their model, and explained by means of the Pan-jŏl, marking the 4 Tones and the Clear and Mixed forms explicitly. In the time of Hong-mu of the Mings they reconstructed the Rhyme tables and made, instead, 31 letters. Then again our government took these letters as a model and made the Enmun, translating the various Classics by it, marking a difference between high and low sounds and between the Four Tones by means of dots. The perfect and imperfect of the Clear and Mixed were marked in the Eunmun letters themselves by single and double forms."

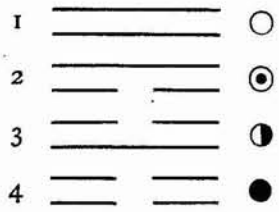
I would like to note here some of the outstanding points on which the authorities agree.

1st, The 28 letters.
2nd, The 3 divisions; initial, medial and final.
3rd, The 5 notes of the gamut.
4th, The 7 notes of music.
5th, The 5 vocal divisions.
6th, Mixed and clear sounds, less mixed (we might say aspirate and non aspirate) and less clear.
7th, The 3 forces of nature.
8th, The 5 Elements.

CHART VII.

The Absolute.

(The Source of the *Yang* and the *Yin*).



The Four Secondary Figures.

9th, The 2 Original Essences.
10th, The "seal" Characters of China.
11th, Single and double strokes. Also a reference to Sanscrit.

CHART XVI.

Illustrating the formation of the Vowels.

CHART XV.

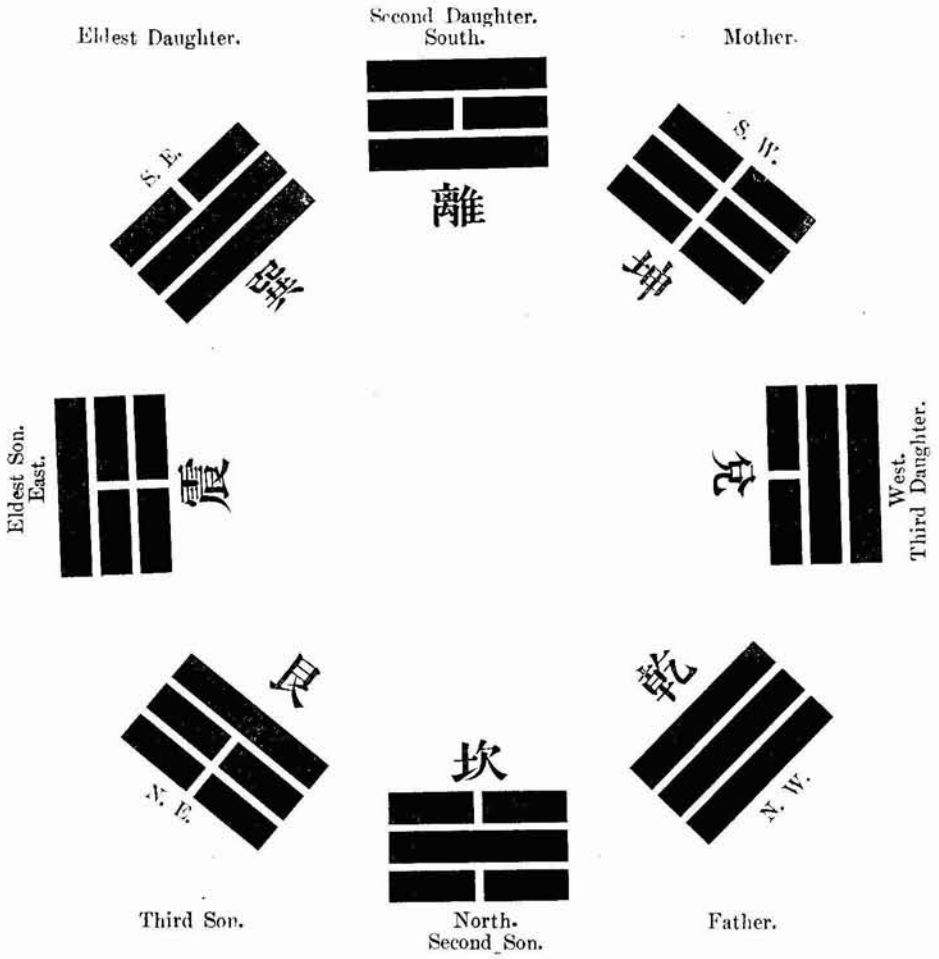
Illustrating the formation of the Consonants.

Let us now examine the Enmun Alphabet, compare it with the Sanscrit and Chinese equivalents (the first *Cha-mo* of 36 letters and the later *Hong-mu* of 31, see Chart. IX) and see what indications there are that throw light upon its origin. Let us explain first, two of the charts accompanying this paper. Chart. VII is a picture of the Ultimate Principle of Being. (Mayers). This is the circle so familiar to all acquainted with the East. Giles calls it "The Absolute of Confucian Cosmogony."

A saying of the East is that the Absolute begat the Two Primary Forms (the *Yang* and the *Yin*), and the Two Primary Forms begat the Four Secondary Figures, (Four pairs of divided and undivided lines) and that the Secondary Figures (See Chart. VII.) begat the Eight Diagrams. (See Chart. VIII.) This circle then, represents the first origin of all things. I suppose that an alphabet begotten within the realm of Chinese Philosophy would have to demonstrate its pedegree back to the Absolute if it hoped to win a place or name. Connect it with the Absolute and its genuine character would be established. Included in the compass of this circle, if we speak of principles, are the Positive and the Negative, the White and the Black; if we speak of sex, the

CHART VIII.

八 卦



The Eight Diagrams.

White is the male and the Black the female; if of place, the White represents Heaven and the Black the Earth or Hell.

Born of these two, the *Yang* and the *Yin* as they are called in China, are the Eight Diagrams (see Chart. VIII.) which constitute the basis of the great classic the Canon of Changes (周易) "which coutains" says Giles "a fanciful system of Philosophy deduced from the combinations of the Eight Diagrams."

The Diagrams are arranged in accordance with the Dual Principle, with the Negatives on the upper and west sides, and the Positives on the east and lower sides. They each have a name and a settled place which cannot be changed. They are likened to a family of father and mother and six children. *Kön* (乾) is the father, *Kon* (坤) the mother, *Chin* (震) the eldest son, *Son* (巽) the eldest daughter, *Kam* (坎) the second son, *Yi* (離) the second daughter, *Kan* (艮) the youngest son and *T'ai* (兌) the youngest daughter. In true Chinese form the father and three sons are on one side, and the mother and three daughters on the other.

Let us now turn to Chart. IX that has on it the three Alphabets, one, the oldest of the three, the Sanscrit, composed of 35 consonants with an extra nasal and an aspirate, and 14 vowels, two rows of them, the upper row being the vowels when used as initials, and the lower the same vowels when used as medials.

The Second is the Chinese Alphabet of initials, 36 in number, marked with a circle over each one (see page 43) to indicate the character of the sound expressed as Mixed or Clear, less Mixed and less Clear, or we might say aspirated and non aspirated. Some are all clear having the white circle ○; some partially clear, with the dot in the centre ⊙; some are mixed, being altogether black ●; and some partially mixed, marked with a blackened half moon ◑. These four circles are equal to the Four Secondry Figures (see Chart. VII). This Chinese Alphabet was modelled after the Sanscrit and published about 543 A.D. (Parker). I have taken the alphabet from the Preface to the Kang-heui Dictionary. It comes from an entirely independent source and any discovered relation to the Korean Alphabet is a surprise and

CHART IX.

The Sanscrit Alphabet.

घगखक

g' g k' k

ळरयमभबफपनधदथतणढडठटझजछचङ

l r y m b' b p' p n d' d t' t n ḍ' ḍ ṭ' ṭ n j' j ch' ch n

औओऐएॡऌॠऋऊउईइआअ : · हञषशवल्हळ

ौ ो ै े ॣ ॢ ॄ ृ ू ु ी ि ा —

au o ai e lṝ lṛ ṝ ṛ ū u ī i ā a h n h s s' s v l' l

The Sanscrit Alphabet from which the Chinese Alphabet of 36 letters was Modelled.

The Ancient Chinese Alphabet (36 letters) of Consonānts (A.D. 543).

18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
敷	非	明	竝	滂	幫	娘	澄	徹	知	泥	定	透	端	疑	郡	溪	見
36	35	34	33	32	31	30	29	28	27	26	25	24	23	22	21	20	19
日	來	匣	喩	曉	影	禪	審	牀	穿	照	邪	心	從	淸	精	微	奉

The Korean Equivalents.

9 8 7 6 5 4 3 2 1

ㆄ ㅸ ㅁ ㅃ ㅍ ㅂ ㄴ ㄸ ㅌ ㄷ ㄴ ㄸ ㅌ ㄷ ㆁ ㄲ ㅋ ㄱ

17 16 15 14 13 12 11 10

ㅿ ㄹ ㆅ ㅇ ㅎ ㆆ ᄿ ᄾ ᅏ ᅕ ᅑ ᄽ ᄼ ᅎ ᅔ ᅐ ㅱ ㅹ

The order of Consonants in the King's List.

ㅿㄹㅇㅎㆆㅅㅊㅈㅁㅍㅂㄴㅌㄷㆁㅋㄱ (See Chart V).

The Hong-mu Alphabet (31 letters) of Consonants (A. D. 1375).

精微奉非明竝滂幫泥定透端疑郡溪見
ᅎ ᄝ ᄬ ᄫ ㅁ ㅃ ㅍ ㅂ ㄴ ㄸ ㅌ ㄷ ㆁ ㄲ ㅋ ㄱ

日來喻匣曉影禪審牀穿照邪心從淸
ㅿ ㄹ ㅇ ㆅ ㅎ ㆆ ᄿ ᄾ ᅑ ᅕ ᅐ ᄽ ᄼ ᅏ ᅔ

The Chinese Alphabet (36 letters) with marks for Clear and Mixed Sounds.

⊙○◑●⊙○◒●⊙○◐●⊙○◓●⊙○
敷非明竝滂幫娘澄徹知泥定透端疑郡溪見
ᇴ ᄫ ㅁ ㅃ ㅍ ㅂ ㄴ ㄸ ㅌ ㄷ ㄴ ㄸ ㅌ ㄷ ㆁ ㄲ ㅋ ㄱ

◓○●◑⊙○●◒●⊙○●◐●⊙○◓●
日來匣喻曉影禪審牀穿照邪心從淸精微奉
ㅿ ㄹ ㆅ ㅇ ㅎ ㆆ ᄿ ᄾ ᅑ ᅕ ᅐ ᄽ ᄼ ᅏ ᅔ ᅎ ᄝ ᄬ

CHART X.

半半齒舌	Gutturals 喉	Dentals 齒	Labials 脣	Linguals 舌	Palatals 牙
◒○	◒○●⊙	●◒●⊙○	◒●⊙○	◒●⊙○	◒●⊙○
日來	喻影匣曉	邪心從淸精 禪審牀穿照	明並滂幫 微奉敷非	泥定透端 娘澄徹知	疑郡溪見

CHART X.—(*Continued.*)

半牙半喉齒 半牙半喉舌 喉 齒 脣 舌 牙

ㅿ ㄹ ㅇㆆㅎ ㅅㅊㅈ ㅁㅍㅂ ㄴㄷㄸ ㆁㅋㄱ

The Seventeen 十七字 字母初聲(或兼用終聲) Consonants

ㅖ ㅐ ㅑ ㅛ ㅓ ㅜ ㅏ ㅗ ㅣ ㅡ ㆍ

The Eleven 十一字 字母中聲 Vowels

The King's Alphabet (See Chart V).

ㅇ ㅅ ㅂ ㅁ ㄹ ㄷ ㄴ ㄱ 初終兼用八字

이 시 비 미 리 디 니 기

응 읏 읍 음 을 은 은 윽

(The Eight Letters that have Names).

The King's Alphabet has in all 28 letters, 17 Consonants and 11 Vowels. In common use to-day there are only 25, three having been discarded ㆆ, ㅇ, ㅿ. Their sounds approximating so closely to that of ㆁ, the latter has been substituted and now is used for the other three as well as in its own place.

(Mr. Aston, Journal R. A. S. 1895 page 510, gives ㅝ, ㅘ and ㅣ as the three missing letters. This is a mistake, Mr. Scott gives them correctly (Corean Manual Page II)).

needless to say a satisfaction as it helps to throw light on a thus far, unsolved question.

There are in the Korean Alphabet 28 letters including Initials, Medials and Finals, or, we had better say, consonants and vowels, seventeen of the one, and eleven of the other.

Let us endeavour to see if indications would point to any seeming relationship between the Korean and either of the other two.

To begin with, let me state once more that in the Introduction to the Buddhist work Chin-ŏn we are told that the Enmun was modelled after the Alphabet of Hong-mu which has but 31 letters. This Alphabet of Hong-mu, (see Charts II & IX), is the same as the Ancient Alphabet of China with the 9th, 10th, 11th, 12th, and 18th, letters dropped.

I.—The Number of the Letters.

We shall take up first the number of the letters, 28 in all. This is the number given by King Se-jong in the record of the Mun-hŏn Pi-go (See Charts V. and X.) seventeen of these being consonants. We shall leave the vowels for the present and examine the consonants only. There are, as we said, 17 of them. Let us run over the Sanscrit consonants, eliminating the double letters, and see if we can find any relation as to number. The effort is quite a hopeless one. By whatever law we may approach the list there is no direct relationship as to number and they remain 35 and 17, impossible to reduce to direct relationship or harmony.

Turn now to the Chinese Alphabet of 36 letters. It would seem as though that were equally hopeless, for 36 is not a multiple of 17, nor is there any numerical common divisor. Still we shall examine the list and count from ㄱ (見) 'one, two, three.' This 3rd letter however is a double in Korean, two K's (ㄲ), so we discard it and count the 4th Chinese letter (疑) number three of the Korean ㆁ. The 5th Chinese letter becomes number four, the 6th number five, till we arrive at the 8th letter which will be number six. At this point we meet a repetition of the t (ㄷ) a lighter sound of the 4th letter. So with the three following, all are

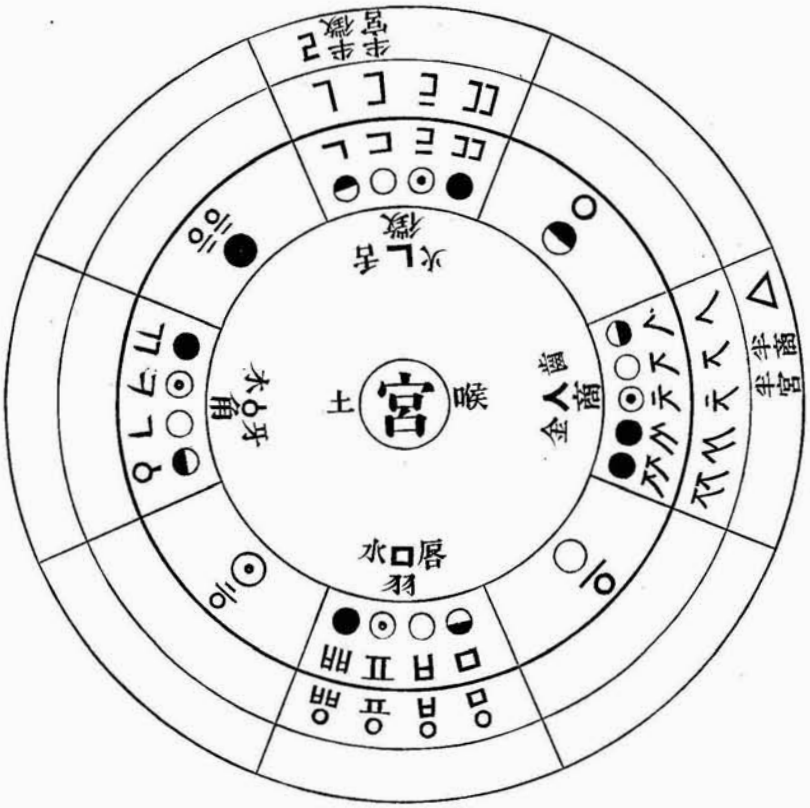
light forms of the four just passed. As they are one and the same set of letters we can drop them all from our reckoning and mark the 13th Chinese (幫) letter number seven ㅂ. Then we pass on to the eight and dropping the 15th Chinese as a double in Korean we call the 16th, nine. Dropping the next four as secondary forms of the four ㅂ, ㅍ, ㅃ, ㅁ. just passed, the 21st letter of the Chinese becomes the tenth of the Korean, the 22nd, the eleventh, the 23rd, is a double so the 24th (心) is the Korean twelfth ㅅ. The 25th, is also a double form and the 26th to the 30th are all secondary readings of ㅈ ㅊㅉㅅㅆ, so they can be dropped bringing us to the 31st Chinese letter (影) which is number thirteen of the Korean (ㅇ); the 32nd is fourteen; the 33rd, being a double form is dropped, the 34th becomes fifteen, the 35th, sixteen, and the 36th, seventeen. There are therefore in this list of 36 sounds what are equivalent to just 17 separate letters in Korean, and these agree exactly with the number of consonants in the King's Alphabet, or rather, the number of consononts in the Enmun agrees exactly with the single letter sounds in the Chinese *Cha-Mo* (字 母). With 17 Korean letters all these sounds can be expressed. This is surely significant and points no little to the Chinese Alphabet's having been the model in the first instance.

II.—The Order of the Letters.

Where did King Se-jong get his order of the letters? It is not the order in common use to-day. We say ㄱ *Ka*, ㄴ *Na*, ㄷ *Ta*, ㄹ *Ra*, ㅁ *Ma*, ㅂ *Pa*, ㅅ *Sa*, ㅇ *A*. It is not the exact order as given by Hong Yang-ho (1770) as seen in the Mun-hön Pi-go. (see Chart VI).

Whence came this order as we find it in the Mun-hön Pi-go? (see Charts V and X). Before taking up the individual letters, let us see how King Se-jong has grouped them? They are in groups of three, each marked specially. We shall call the first group Palatals (牙), as the distinguishing mark is the character for *back teeth*. The Second group is Linguals being marked by the character for *tongue* (舌); the third

CHART XI.



The Circle of Consonants (by Shin Kyŏng-jun).

group Labials, marked by the character for *lips* (唇), the fourth Dentals, being marked by the character for *front teeth* (齒), and the fifth Gutturals, being marked by the character for *throat* (喉). Of the last two letters one is a half Lingual and one a half Dental. I turn now to the list that I find in the preface of the Kang-heui Dictionary, look up the grouping of the Chinese Consonants, and find there a similar division into five groups with two half tone letters at the end. The groups are precisely the same in order: Palatals, Linguals, Labials, Dentals and Gutturals. Also there are four each in all of the groups but the Dentals. There there are five This too finds an exact counterpart in the Korean, for while but one double form is possible in the groups of Palatals, Linguals, Labials, and Gutturals we have two in the Dentals, making five possible in that group whereas there are but four in each of the others. This would show that the grouping is just the same in the Korean as in the Chinese list. More convincing still is it if we follow the individual letters and read them one after the other dropping the double forms. We have them ㄱ K, ㅋ K', ㆁ; ㄷ T, ㄸ T', ㄴ N; ㅂ P, ㅍ P', ㅁ M; ㅈ Ch, ㅊ Ch', ㅅ S; ㆆ H, ㅎ H, ㅇ; ㄹ L, ㅿ, agreeing exactly with the Chinese.

The question arises as to why *L* ㄹ should appear so far down on the King's list when *L* ㄹ to-day is the fourth letter in the ordinary alphabetic list? It is No. 16 in one case and No. 4 in the other. How can it be accounted for? Very easily. The King places it next to the last because the Chinese *L* was the next letter to the last. Its general use as No. 4 is also to be understood from the fact that it is a half Lingual and so is grouped with *T* and *N* the other Linguals. This order of the letters is a very important factor in solving the origin of the Alphabet and it points straight to the Chinese Alphabet as the model of its construction.

L appears far down in the Sanscrit list, but we have Dentals following it and *H*. Besides there is a difference in the grouping and five letters instead of four appear in each group of the Sanscrit.

China while using Sanscrit as her model has made changes and adjustments and these the Korean has followed to the very letter.

III.—The Sound of the Letters.

All authorities agree in saying that the letters, in sound, were made to agree with the Five or Seven Notes of Chinese Music *Kung*, *Sang*, *Kak*, *Chi*, *U*. In consideration of these statements let us examine Charts XIV (The Powers and Functions of Nature arranged according to Chinese Philosophy) and XI (Shin Kyŏng-chun's Wheel of Initials). The note *Kung* (宮) being associated with Earth, according to Chart XIV, takes its place in the Centre, having beside it, its Vocal Distinguisher, *Throat* (喉) (Guttural). As Earth is the Chief of all the other natural elements: Water, Wood, Fire, Metal, (金 木 水 火), so *Kung* is the chief note of all the five, as the throat is the chief seat of all organs of utterance. Its associate color is yellow (Chart XIV). This is where Imperial yellow comes from; where the name "Middle Kingdom" (中國) for China comes from. According to Chinese Philosophy the writer was obliged to place *Kung* in the centre. Let us see if these letters can find each his place according as the other Notes of Music circle about *Kung*.

To the East is *Kak* (角) with four letters under it; to the South *Chi* (徵) with four under it, and four secondary ones distinguished by longer vertical strokes—not used ordinarily in Korea, but used to express, for the Korean, Chinese sounds of the character. Under *Sang* (商) to the West we have five letters, because of the two double forms, as mentioned before. This group too, has secondary forms, expressed by one leg of the letters being longer than the other. *U* (羽) is to the North with four letters. Its secondary readings are distinguished by having the circle written under each letter. If you turn to Cheung In-ji's book, *The Flying Dragons in Heaven*, as re-published this year you will see many of these secondary forms used there.

If we count all the letters in this Wheel with the double

and secondary forms, and the two half tone letters ㄹ and △, we have just 36 as has the Chinese Alphabet. The marks here of the circle, over each letter, agree too with the list in the Kang-heui Dictionary. According to this chart ㆁ — ㄴ N, ㅅ S, ㅁ M, are made the Divisional Letters. As to how this comes about we shall see under the next heading The Forms of the Letters. We are told too, by the author, that the one stroke and the two, have had to do with the development of the letters under each divisional head. This we shall deal with also later.

One cannot but be surprised to see how the letters can march into their places, and make so perfect and symmetrical a whole answering to the exacting requirements of Chinese philosophy. Sound, and shape, and compass points, have all to be accounted for. The Centre Kung is said to possess the four midway sections: NE, SE, NW, SW, and according to this, Kung's developed letters ㅇ, ㅎ, ㅇ, ㅎㅎ, appear in these regions. The author attempts to show, too, that the letters agree with the Natural Elements: Metal, Wood, Water, etc. in each case, also with the Vocal Indicator. But this we may pass by, granting that the readiness with which they find their places, would seem to prove their relation to Chinese philosophy from the first inception. By no possible means could the Sanscrit alphabet be fitted symmetrically into any such frame-work.

IV.—The Shape of the Letters.

Let me give, first of all, some of the conclusions of Western scholars as regards the form and shape of the letters.

Mr. Hulbert (The Passing of Korea, Page 92) says "The consonants are all simplifications of the Thibetan consonants, which are of course Sanscrit in character, and the vowels are all taken from the simplest strokes of the ancient "seal" character of China." The Preface to Giles, Chinese-English Dictionary written by E. H. Parker says "It seems quite certain that the Korean letters are Sanscrit letters modified in form so as to suit the Chinese brush."

Mr. Scott in his *Korean Manual* page xiv says "While drawing on the Hong-mu phonetics, Koreans went direct to the Sanscrit for the form of their letters."

Mr. Aston (Journal of the Royal Asiatic Society 1895, Page 510) says "A comparison with the Devanagari disclose several points of resemblance which cannot be accidental."

All of these authorities lean toward Sanscrit, and yet the Hong-mu Alphabet is the only definite land-mark that they are able to cite, and the Hong-mu was taken not from the Sanscrit but from the original Chinese Alphabet that had been invented a thousand years previously.

What then is the Key to the form of the consonants? We have various statements. All authorities agree as to their having been modelled after the "seal" character of China. Later authorities speak of the Sanscrit as well. Anyone who will take the trouble to consult the Kang-heui Dictionary will find seventeen or more forms just like the Enmun (see Chart XII). To a surprising degree the forms are one and the same. It takes a very long stretch of the imagination to see any similarity between the Sanscrit letters, (if we except the two medial vowels *a*—and *ā* ㅏ), and the Enmun. The list given by Parker in the Preface to Giles' Dictionary would confirm this statement rather than show any similarity. However much sinologues and language experts may see of a law of evolution at work between one and the other, the Korean, I know, sees none and knew of no such law when these were made. Still the truth of the statement holds that in general form they are like Sanscrit rather than like the character.

The law however on which the consonants were formed is not evident in this statement. We must look elsewhere for it. In the preface of the Buddhist Classic *Chin-ön* referred to by Mr. Scott, and already quoted here, this statement occurs 清濁全次以諺字單複邊辨 "The perfect and the imperfect of the Clear and Mixed sounds are marked in the Enmun letters by single and double forms." The perfect of the Clear and the perfect of the Mixed would be expressed as ㄷ and ㄸ, ㅅ

CHART XII.

The Ancient "Seal" Character.

ㅡ is the first Radical of the character and the same as the Enmun *eu*.

ㅗ is the "seal" character for 上 the same as the Korean *o*, written as a "grass" character ⁘.

ㅜ is the "seal" character for 下 the same as the Korean *u*, written as a "grass" character ∴.

ㅠ is the character for *book-case* the same as the Korean *yu*.

ㅣ is the Second Radical of the character, and the same as the Korean *i*.

ㆍ is the ancient "seal" form for 主 and the same as the Korean *a*.

∴ is the "grass" character for 下.

ㄹ is the "seal" character for 乙 *eul*, the same as the Korean *l*.

ㄴ is the "seal" character for 隱 *eun* the same as the Korean *n*.

ㅅ is the same in form us 人 and is equal to *s* or *t* in Korean.

ㅈ is the letter *cha* of China and equal to *ch* in Korean.

ㅆ is the "seal" character for 從 the same as the Korean *ss*.

ㅂ is the "seal" character for 口 the same as the Korean *p*.

ㄷ is the "seal" character ㄴ with a stroke over it the same as the Korean *t*.

ㅏ is the "seal" character for ㅑ the same as the Korean *a*.

ㅁ is the character for 口 the same as the Korean *m*.

ㅇ is the "seal" character for 圓 meaning *round, spherical*, etc.

and ㅆ, ㅸ and ㅹ while the imperfect of the Clear and Mixed sounds are differentiated by ㅡ and ㅜ, as we see in ㄴ and ㄷ, in ㅅ and ㅈ, in ㅇ and ㆆ, in ㆁ and ㅋ. Among the writings of Shin Kyŏng-jun, in his book called *Charts Explanatory of the People's Alphabet,* he gives the law that governs their formation (see 五音變成) as the circle ㅇ, and the one ㅡ and two lines ㅜ. The opening paragraph under Radical ㅣ of Kang-heui gives a note on these, saying that one line ㅡ refers to Heaven and two lines ㅜ refers to Earth, the Divine Unit (天一) so called, and the Terrestrial Pair (地 ㅜ). The circle and the one and two lines have a special part in Chinese Philosophy, the circle standing in the "seal" character for 圓. It also represents the Absolute including the *Yang* and the *Yin,* the one line representing the *Yang* and the two lines the *Yin.* It would seem most natural then that the circle and these two lines should play a part if possible in any letter making at a time like that of King Se-jong. (see Chart XV, page 39, for parts of consonants). We find there the circle and just below it the method of letter development, first one line over the circle ㆆ, and then two lines over the circle ㅎ. These two are Nos. 13 and 14 of King Se-jongs Alphabet, and will serve as an illustration of how one order of consonants is made. We have first, however, to develop four companion letters to the circle. The circle representing *Kung* requires four other Department Heads we might call them, to represent *Sang, Kak, Chi* and *U.* The development of these according to Shin Kyŏng-jun takes us into the realm of Chinese Philosophy and the Book of Changes, a very difficult field in which to get one's bearings. However as he develops them we shall try to follow. He quotes a sentence from the *Yi-King* the Book of Changes, this: "When an object strikes the earth a sprout shoots forth" (物觸地而生戴芒角), and we have the circle with the sprout ㆁ. Next as the sprout shoots forth the original seed circle divides, and we have the two halves, the lower ㅇ and the upper ∩. If they be fitted together again we have them placed thus ㅇ. By a simple change he then develops N ㄴ from the lower half (ㄴ from ㅇ) and S ㅅ from the upper

half, (ㅅ from ㅿ) and M ㅁ from the two parts fitted together (ㅁ from ㅇ). He explains at some length why ㅁ M, made in this way, conforms to the requirements of Chinese Philosophy. ㅁ M belongs to the winter season (see Chart XIV) where the two ends of the year meet; to the compass point North also, which character (北) has two distinct halves in its composition as compared with the characters for East, West or South. He gives other reasons also that do not appeal to Westerners but that are magnified and made much of in the East. These then are the department heads namely the circle ㅇ, the "sprout" ㆁ, the N ㄴ, the S ㅅ, the M ㅁ.

Two of the developed letters require the whole circle: the "sprout" and the *M*; and two, the half only, N and S. This style of division has the flavor also of Confucian methods. Let us examine these and see how far they yield to the one and two strokes in the development of the other individual letters:

ㅇ ㆆ ㅎ, ㆁ ㄱ ㅋ, ㄴ ㄷ ㅌ, ㅅ ㅈ ㅊ, ㅁ ㅂ ㅍ.

— — h, — k k', n t t', s ch ch', m p p'.

Out of ten seven yield at once. The first exception is the k, where the circle is dropped off. The dropping off seems reasonable. If we continue the figure of the seed it would be so. But otherwise, it is reasonable also for it would be a combination letter and out of proportion with its associates in simplicity of shape and size. The p. ㅂ is another exception, it being made up of two half lines at the corners instead of a whole line written above. If you turn to Kang-heui and find the Radical ㅁ, you will see that ㅂ is the old form for the same character, which might explain its exceptional use here. The p' ㅍ is formed by adding two half lines to the other corners and then upsetting the letter. The law of the one and two lines, however, is so remarkably evident in the make up of these letters, in spite of the exceptions, that with the other evidence pointing to China it provides a very interesting and important addition. The *L* ㄹ, is modelled after the "seal" character *eul* 乙 as found in the

Kang-heui Dictionary Vol. I leaf 3. △ is made up of the line written below the S ∧ instead of above.

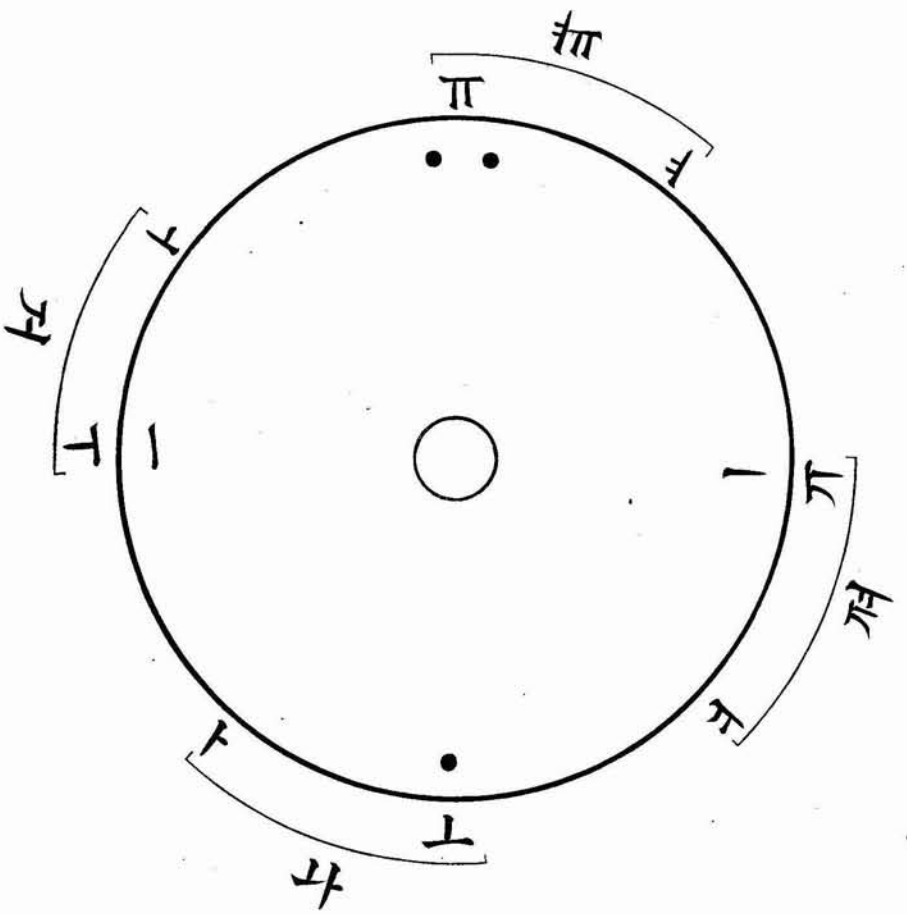
These letters, in their shapes, show as little resemblance to the Chinese consonants as they do to the Sanscrit. Certainly by no stretch of the imagination could they be said to resemble either the one or the other.

Any statement that they do, made by sinologues like Scott, Hulbert, Aston and others who have had much experience in matters Oriental, would seem to be due to the fact that they have not closely studied Korean in the light of such Chinese contributions to the subject as the preface to Kang-heui's Dictionary, Sam-un Sŏng-eui, etc.

The Vowels.

In dealing with the shapes of the letters we shall take up the vowels at this point and examine them as arranged on Shin Kyŏng-jun's Philosophic Wheel. From the circle which is in the centre is developed the dot. This is placed at the North to agree with the middle line of the *Kam* (坎) Diagram ☵ as seen in Chart VIII, page 40. The dot is the ancient "seal" character for 主 *king* (see Kang-heui, 3rd Radical). From the dot come the two dots which, according to the law of the *Yang* and *Yin*, is placed at the South. These two dots agree likewise with the middle or broken line of the *Yi* (離) Diagram ☲ found at the South (see Chart VIII). The dot again develops into a horizontal line which is placed in its natural order to the East, and the two dots into a vertical line which is seen at the West. In the Kang-heui Dictionary page 1 the character 下 has for "seal" form, 丅; this again has for "grass" or running hand ∴. These three dots show that one dot equals the horizontal, and two dots the vertical line. The reverse is true in the case of 上, 上, ∵. The dot and the horizontal are used as equivalents in characters like 亡 亡; 京 京; 户 戶. In the further development of the vowels we make use of the two lines, the horizontal and the vertical only. We shall so develop them and they will follow the natural order: above, below, left,

CHART XIII.



The Vowels as Illustrated by the Philosophic Circle.

right; each single having its negative or double form placed opposite. The order too will be left-handwards on the circle. We write the horizontal and place a vertical above it *o* ㅗ. Its place is outside at the starting point North, it being a new order, or second division. This will have its double to the South *yo* ㅛ. We write the horizontal and place the vertical below *u* ㅜ, and it finds its place next in order to the East. Its double follows to the West, *yu* ㅠ. Next, we write a horizontal and put a vertical to the left, the left always preceding the right in the East. This letter, being a one-sided *a* ㅏ in its shape, stands midway between the points of the compass, to the left hand of the letter ㅗ, as that is the only other letter with which it combines. We cannot combine *a* ㅏ, with *u* ㅜ, but only with *o* ㅗ thus ㅘ, so its place is fixed by the conditions of the circle. Opposite to it is its double form *ya* ㅑ. In like manner the horizontal with the vertical to the right becomes *ö* ㅓ, which is placed to the left of *u* ㅜ, with which also it combines *wö* ㅝ. Its double *yö* ㅕ, finds its place on the opposite side. In this way we have the twelve points occupied. If we count them, beginning with the inside of the circle and passing to the outside, they would run as follows ^{1}ᆞ, ^{2}ㅡ, ^{3}ᆞᆞ, ^{4}ㅣ, ^{5}ㅗ, ^{6}ㅏ, ^{7}ㅜ, ^{8}ㅓ, ^{9}ㅛ, ^{10}ㅑ, ^{11}ㅠ, ^{12}ㅕ. The double dot however ᆞᆞ, has never been used as a letter and it does not appear in King Se-jong's list. Omitting the double dot we have eleven vowels as the list requires, and, what is most remarkable, exactly in the same order as King Se-jongs Alphabet (See Charts V and X). The vowels could hardly be forced into a Chinese Philosophical Circle of this sort unless they had been constructed in reference to it in the first instance. This points strongly to a Chinese origin.

Besides this, the three factors that contribute to their make up ㅡ ㅣ ᆞ, are Radicals Nos. 1, 2 and 3 of every Chinese dictionary. Out of the first two Radicals, the horizontal and vertical lines, come the vowels of the Korean. There is no possible resemblance between the Korean vowels and the Sanscrit initial vowel forms. The Sanscrit medials have two

CHART XIV.

The Powers and Functions of Nature arranged according to Chinese Philosophy.

The Four Diagram Symbols.	The Four Secondary Figures.	The Four Stellar Influences.	The Five Notes of Music.	The Five Viscera.	The Five Colors.	The Five Planets.	The Five Compass Points.	The Four Seasons.	The Five Flavors.	The Five Natural Elements.	The Five Vocal Divisions.	
四精			五聲	五臟	五色	五星	五方	四時	五味	五行	五音	
坎 *Kam*	陰 *Eum*	玄武 Sable Warror	羽 *U*	腎 Kidneys	黑 Black	水星 Mercury	北 North	冬 Winter	鹹 Salty	水 Water	唇 Labials	ㅁ m
離 *Yi*	陽 *Yang*	朱雀 Vermelion Bird	徵 *Chi*	心 Heart	赤 Red	火星 Mars	南 South	夏 Summer	苦 Bitter	火 Fire	舌 Linguals	ㄴ n
震 *Chin*	少陽 Lesser *Yang*	青龍 Blue Dragon	角 *Kak*	肝 Liver	青 Blue	木星 Jupiter	東 East	春 Spring	酸 Sour	木 Wood	牙 Palatals	ㆁ —
兌 *T'ai*	少陰 Lesser *Eum*	白虎 White Tiger	商 *Sang*	肺 Lungs	白 White	金星 Venus	西 West	秋 Autumn	辛 Acrid	金 Metal	齒 Dentals	ㅅ s
			宮 *Kung*	脾 Stomach	黃 Yellow	土星 Saturn	中 Middle		甘 Sweet	土 Earth	喉 Gutturals	ㅇ —

letters only that are formed in the same way *a* — and *ā* ㅜ. Among the "seal" characters of China, however, I find eight forms —, ㅗ, ㅜ, ㅣ, ㆍ, ㅏ, ㅓ, ㅠ, that agree exactly with the shapes of the Vowels (see Kang-heui Dictionary).

Another matter of interest concerning the Vowels is the order in which we repeat them to-day ㅏ ㅑ, ㅓ ㅕ, ㅗ ㅛ, ㅜ ㅠ, — ㅣ ㆍ. They are run off in pairs beginning at the outer rim of the circle and with the last put first ㅏ ㅓ, next ㅗ ㅜ, next — ㅣ, and finally ㆍ. This is significant only as it agrees again with the order as we see it displayed on Shin Kyŏng-jun's Philosophic Circle.

Another fulfilled condition of Chinese Philosophy evident in the Circle is the fact that the "doubles" or Negative forms are all found at the top and on the West Side, ㅛ ㅑ ㅠ ㅕ in the region corresponding to the negative diagrams or places of the mother and daughters as seen in Chart VIII.

We close this section by saying that it looks reasonable to conclude that the Consonants were formed of the circle and the one stroke — and the two 二, and the Vowels of the two strokes, the horizontal and the vertical.

IV.—The Names of the Letters.

Only eight of the Korean consonants have special names. While originally any of the Initials night be used as Finals (See (*F. D. 121) (*F. D. 160) (*F. D. 178) (†No Köl-tai 21) only eight are so used now, or we might say seven as ㅅ takes the place of ㄷ, where ㄷ would naturally be used as a final. These eight alone have names. They are as follows: *Ki-euk, ni-eun, chi-geut, li-eul, mi-eum, pi-eup, si-eut, i-eung.* In each case the first syllable expresses the letter's sound when used as an initial, and the second syllable its sound when used as a final. Its sound as an initial and its sound as a final coupled together constitute the name. Where is there anything that corresponds to this method of

* 龍飛御天歌
† 老乞大

name making? At once we are reminded of the Pan-jöl (反切) as given in the preface to Kang-heui's Dictionary, where two characters are used to express a given sound, the sound of the first character contributing to the initial portion and the sound of the second to the final. In expressing the sound *il* for example, two characters are written *Ik* and *Sil*. We take the initial sound of *Ik* which is *I* and the final sound of *Sil* which is *L* and putting them together get *Il*. This is called the law of the Pan-jöl and we are reminded of this in the names *ki-euk*, etc.

Evidently these names were suggested not by the law of Sanscrit or Mongolian name-making but by the same Chinese principles that are evident in other parts of the work.

VII.—The Writing of the Enmun.

In the writing of Sanscrit, the strokes and their order differ markedly from that of Chinese. The eight strokes of Chinese, all present in the character for *eternal* 永, are adhered to in the writing of the Enmun, the circle alone differing. Sanscrit reads from left to right, and not from right to left, the alignment stroke, too, is a horizontal not a vertical as in the Enmun. The method of writing the Enmun letters points altogether to China.

The method of use of the vowels is markedly different from that of Sanscrit where certain vowels are placed before the consonant after which they are sounded, certain ones over the consonant, and again certain ones underneath. Korean vowels regularly follow the consonant after which they are sounded.

In conclusion it would seem fair to say that:

I Since the number of letters, 28, agrees, the consonants with the Chinese alphabet of Initials as found in Kang-huei, and the vowels with the law of the *Yang* and *Yin* about the circle;

II and since the order of the consonants agrees exactly with the order in Chinese and not with the Sanscrit;

III and since the sounds of the letters agree with the seven notes of the Chinese gamut, even to the five full notes and the two semitones ;

IV and since they conform to the peculiar law of Mixed and Clear so exactly ;

V and since the shape of the consonants can be explained by the law of the circle and the one and two strokes, and the vowels by the first three Radicals of the character ;

VI and since the peculiar names of the eight letters that have names agree with the Chinese Pan-jöl ;

VII and since the order of strokes and manner of writing agree likewise with the Chinese, we conclude that the Alphabet came direct from China and that the laws and principles explained in the preface to the Kang-heui Dictionary are the key to its formation.