

MEMORY OF THE WORLD REGISTER

Printing woodblocks of the Tripitaka Koreana and miscellaneous Buddhist scriptures

Ref N° 2006-47

PART A – ESSENTIAL INFORMATION

1 SUMMARY

- The Goryeo Daejanggyeong (Goryeo dynasty Tripitaka), known as the “Tripitaka Koreana” to the modern scholarly world, is a Korean collection of the Tripitaka (Buddhist scriptures). Carved onto 81,258 wooden printing blocks in the 13th century, under commission by the Goryeo dynasty of Korea (918-1392 CE), it is currently stored at Haeinsa Monastery in the southwest of the Korean Peninsula. It is often called the Palman Daejanggyeong ("Eighty-thousand Tripitaka") due to the number of the printing plates that comprise it.
- The Tripitaka (in Sanskrit, meaning "Three Baskets"), or Daejanggyeong in Korean, refers to the collection of Buddhist scriptures, or Buddhist canon, that relate to discourses with the Buddha (Sutta-pitaka), regulations of monastic life (Vinaya-pitaka), and commentaries on the sutras by renowned monks and scholars (Abhidhamma-pitaka). When Buddhism was transmitted to East Asia through China, and the Buddhist scriptures translated from various Indian and Central Asian languages to classical Chinese (the lingua franca of educated discourse throughout East Asia, including Korea), there were several attempts by several countries to inscribe them in wooden printing blocks for distribution. However, the Tripitaka Koreana is the only complete canon still extant on the mainland of Asia.
- Though the Tripitaka Koreana was a task commissioned by the Goryeo dynasty to produce an edition of the Tripitaka in wooden printing blocks, there were also individual woodblocks of miscellaneous Buddhist scriptures commissioned directly by Haeinsa Monastery. With year of scribing dating from 1098 to 1958, there are 5,987 miscellaneous woodblocks that have been created and stored at Haeinsa Monastery. These miscellaneous scripture woodblocks, some of which are the only extant copy in the world, were created to supplement the Tripitaka.
- The woodblocks of the Tripitaka Koreana and miscellaneous scriptures possess high cultural value as an example of the best printing and publishing techniques of the period. Each block was systematically and meticulously prepared, and individually and beautifully inscribed with a great degree of regularity. Their excellent durability has been proven well, as the printing blocks can even now print crisp, complete copies of the Tripitaka, 760 years after its creation.
- Due to the sophistication of its editing and process of compilation and collation, the Tripitaka Koreana is known as the most accurate of the Tripitakas written in classical Chinese; as a standard critical edition for East Asian Buddhist scholarship, it has been widely distributed and used over the ages.
- The woodblocks of the Tripitaka Koreana and miscellaneous Buddhist scriptures show an outline of a complete "knowledge system" that produces and distributes knowledge. The Tripitaka is a compilation of Buddhist literature including scripture, disciplinary manuals, commentary, doxography and history; based on this collection of information a unique

system of scholastic research was established.

- These wooden printing blocks became a medium through which knowledge could be produced and distributed continuously. Using these woodblocks, Haeinsa Monastery printed copies every time need arose, as resources for research and material for the education of the ordained. Accordingly, Haeinsa Monastery was able to become a central locus for the traditional practice of knowledge transmission, where Buddhist education, the preservation of knowledge, and scholastic research could be conducted. Even in the present, Haeinsa Monastery reflects this tradition as a centre of Buddhist scholastic study as the designated Dharma-jewel Monastery of Korea, responsible for the teaching and transmission of the Dharma, amongst the Three Precious Jewels of Buddhism: Buddha, Dharma, Saṅgha, i.e. Buddha, the Law, and the Ecclesia or Order.

2 *DETAILS OF THE NOMINATOR*

- 2.1 Name (person or organization)
Cultural Heritage Administration of the Republic of Korea
- 2.2 Relationship to the documentary heritage nominated
The Cultural Heritage Administration is the national agency responsible for the maintenance of the woodblocks of the Tripitaka Koreana and miscellaneous scriptures, which are nationally designated cultural assets.
- 2.3 Contact person (s)
Hong June YOU
Administrator
Cultural Heritage Administration of the Republic of Korea
- 2.4 Contact details (include address, phone, fax, email)
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3 *IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE*

- 3.1 Name and identification details of the items being nominated
- The printing woodblocks of the Tripitaka Koreana and miscellaneous Buddhist scriptures
 - 81,258 blocks of the Tripitaka Koreana
 - 5,987 miscellaneous blocks of Buddhist scriptures and precepts, as well as research work in Buddhism, Buddhist history, discourses and narratives by notable Buddhist monk-scholars, and various Buddhist illustrations and iconography.
- 3.2 Description

- Definition
 - The wooden printing blocks of the Tripitaka Koreana refer to the 81,258 blocks created in the Goryeo dynasty of Korea (918~1392) in order to print the collection of Buddhist scriptures, the Tripitaka.
 - The wooden printing blocks of miscellaneous Buddhist scriptures refer to the 5,987 miscellaneous Buddhist scriptures that have inscribed other scriptures, Buddhist history, discourses and narratives by notable Buddhist monk-scholars, and illustrations.

- The process of production, preservation, and dissemination
 - The Goryeo dynasty of Korea (918~1392) first began production of an edition of the Tripitaka in 1011, seeing completion in 1087. However, this first edition (known as the Chojo Daejanggyeong, or "First Tripitaka") was destroyed in 1234 during an invasion by the Mongols. Although the original printing blocks of this first edition were completely lost, a few copies that were printed from this set of printing blocks were distributed to various parts of Korea and Japan, where they survive to this day.
 - In order to replace the lost Chojo Daejanggyeong, the task of producing another set of the Tripitaka was undertaken by the nation, beginning with the formation of the Daejangdogam (Tripitaka Supervising Office) in Ganghwado Island, in the year of Gojong 23, or 1236. The monumental work, through the long labour of thousands of scholars and craftsmen, was completed in 16 years, in the year of Gojong 38, or 1251. This is known as the Jaejo Daejanggyeong (Second Tripitaka), and it is the edition that survives to this day and is commonly referred to as the Tripitaka Koreana.
 - On the text margins of the wooden printing blocks of the Tripitaka Koreana were inscribed the name of the scribe who carved each block in intaglio or relief. The number of different monastic and secular names amounts to as many as 1,800.
 - After creation, the woodblocks of the Tripitaka Koreana were first dedicated at the Woodblocks Hall (pandang), outside the west gate of Ganghwado Island, and then moved to Seonwonsa Monastery in Ganghwado Island. Later, in 1398, the woodblocks of the Tripitaka Koreana were taken by ship up the Hangang River, to Jicheonsa Monastery in Yongsan, on the outskirts of Seoul. In the fall of 1398, it was finally moved for permanent storage at Haeinsa Monastery, where it remains under its custody to this day.
 - Thereafter, Haeinsa Monastery continually printed, published and distributed new copies from the printing blocks of the Tripitaka Koreana, whenever the need arose.

- Reasons for production

The creation of the Tripitaka Koreana was motivated by the hopes of widely spreading the teachings of the Buddha (which was the official national religion of the time) through the scribing and printing of a Tripitaka, and in the process invoke the benefactive power of the Buddha in protecting the country from natural disasters and foreign invasions. Additionally, by completing a monumental task requiring sizable manpower and financial resources such as the production of a full printing block set of the Tripitaka, the nation could display its cultural and national prowess while uniting the people under a common religious effort.

- Physical description
 - The Tripitaka Koreana woodblocks are 24.2cm long, 69.7cm wide, 3.6cm thick, and weighs about 3.5kg. The surface of the board is 22.7cm long and 45.5cm wide with borders lining the top and bottom. 23 lines of 14 characters are engraved on both sides.
 - Generally, the sizes of the woodblocks of miscellaneous scriptures range between 18cm × 37cm and 59cm × 96cm. There were as many different sizes as there were different types of woodblocks throughout the ages.
 - Each woodblock is lacquered on both sides, and on either end there is a maguri (wooden end

piece used as a handle) to prevent friction between boards and ensure good ventilation. The wood used was from white birch trees (*Prunus Sargentii* Rehder) from the southern coastal region.

■ **Content**

- The woodblocks of the Tripitaka Koreana are a total of 81,258 individual blocks in number, which contain a high information volume of nearly 52 million Chinese characters.
- The Tripitaka refers to the massive compilations of scripture, disciplinary manuals, commentary, doxography and history, collected from Buddhist materials translated from Indian and Central Asian languages into Chinese (the lingua franca of educated discourse throughout East Asia, including Korea), as well as a limited selection of indigenous writings in Chinese. The Tripitaka Koreana possesses 1,514 texts in 6,815 fascicles.
- The woodblocks of miscellaneous scriptures are a total of 5,986 blocks in number, consisting of 152 kinds of various Buddhist scriptures, Buddhist history, discourses and narratives by notable Buddhist monk-scholars, as well as illustrations and iconography.

4 JUSTIFICATION FOR INCLUSION/ASSESSMENT AGAINST CRITERIA

4.1 Authenticity

- It is possible to identify bibliographic data related to the production of the Tripitaka Koreana on each woodblock, confirming its completeness and accuracy. There is a production record on the woodblocks of the Tripitaka Koreana that contains detailed information about the production of the particular woodblock. Such information, located at the margins of each woodblock, includes the year and place of inscription, names and related information about the inscriber, as well as names and deeds of any benefactor that donated for the making of the particular block.
- The Dongguk Isangguk-jip (Anthology of Writings by Mr. Lee in the East Country) written by Yi Gyu-bo and published in 1241, records that the Goryeo dynasty directly led the commission of the task of creating a woodblock Tripitaka in the wishes of protecting the ravages to the country by Mongolian invasion through religious power, as well as to display its cultural supremacy and inspire a sense of national pride in the people in the face of hardships from foreign invasion.
- The creation and history of the Tripitaka Koreana is mentioned in detail in the UNESCO Memory of the World, the Joseon Wangjo Sillok (Annals of the Joseon Dynasty), as well as other historical records.

4.2 World significance, uniqueness and irreplaceability

- **The only extant woodblock Tripitaka**

The Tripitaka Koreana is the only existing example of a Tripitaka in the form of wooden printing blocks. Only a portion of the contents of the Chinese North Song version, the Kitan version, and the Chojo Daejanggyeong (First Daejanggyeong, the edition predating the Tripitaka Koreana) of the Tripitakas produced prior to the Tripitaka Koreana survive to date, much less the original wooden printing blocks, which have been lost. That such a great number of wooden printing blocks have been completely preserved and transmitted to date, along with various techniques and cultures of printing, is a testament to the uniqueness of the woodblocks of the Tripitaka Koreana and miscellaneous scriptures as a cultural asset.

- A pinnacle of woodblock printing technique

The Tripitaka Koreana exemplifies the pinnacle of East Asian woodblock printing techniques. The level of precision and technique of the time, in processing of wood, engraving, printing is verifiable from the quality of the woodblocks and the resulting prints. With these technologies as a foundation, new scripture woodblocks could be created and distributed continually; the woodblocks of the miscellaneous scriptures are a direct testament to the development and improvement of woodblock printing technologies over time.

- Importance in typesetting and typography

Roughly 52 million characters of classical Chinese are inscribed in the Tripitaka, with its typeface renowned for regularity and beauty. While the shape of each glyph is standardized as if printed from movable type, the stroke of each glyph is changed according to the aesthetic balance of the entire page. Among the 52 million characters are over 30,000 different variant characters, which provide valuable information about the typefaces, the penmanship and shape of characters of the period. The miscellaneous scriptures, created over many hundreds of years dating back from before the production of the Tripitaka Koreana, show the development and changes in typesetting, typography, printing and publishing techniques over the passage of time.

- Integrated development of printing technologies

In addition to the developments mentioned above, such technologies and techniques as the production of printing paper and ink, as well as printing, typesetting and bookbinding have been preserved and transmitted to the present along with the printing woodblocks.

- Excellence as a critical edition

The Tripitaka Koreana has received the best of evaluations throughout its history as an excellent standard critical edition of the Tripitaka. The renowned Buddhist monk Sugi (d.u.), charged with the task of preparing the text of the Tripitaka Koreana, compared the contents of the tripitakas of the Chojo Goryeo Daejanggyeong, the Chinese Northern Song version, and Kitan Liao version, and made thoroughgoing corrections and collations intended to make the most complete and authoritative edition of the Tripitaka. The ‘Goryeoguk sinjo daejang gyojeong byeollok’ (Supplementary record of collation notes to the new carving of the great canon of the Goryeo Dynasty) written by Sugi in 1247, preserves in detail the records of this editing and collation process, compiled in thirty fascicles (gweon). They are the only extant records detailing how East Asian Buddhist scholars in the pre-modern era went about the task of collating and editing multiple recensions of thousands of scriptures into a definitive canon. The efforts of Sugi, reviewing each volume of the various Tripitaka and collating and editing the multiple recensions of thousands of scriptures resemble the practice of the modern Western textual criticism. This achievement, done more than two centuries before the work of the traditionally recognized founder of modern textual criticism Erasmus (1466-1536), shows the application of Sugi’s editing philosophies in a far more flexible, facile and astute manner than that of Erasmus (See the following quotation).

“ . . . The father of modern Western textual criticism is generally conceded to be Erasmus (1466–1536), but his edition of the New Testament has been discredited because of his faulty technique, as for example, in following the majority of the texts in deciding upon his

readings. Sugi, who lived more than two centuries before Erasmus, was far more facile and astute in establishing his text. Hence, it would not be an exaggeration to regard Sugi as the earliest known adherent of the formal art of textual criticism..."

Robert Buswell, "Sugi's Collation Notes to the Koryo Buddhist Canon and Their Significance for Buddhist Textual Criticism," *Journal of Korean Studies* 9-1 (Fall 2004), pp. 129-184

■ Reproducibility

Although all the other woodblock Tripitakas have since been destroyed and lost, the woodblocks of the Tripitaka Koreana have been excellently preserved to the present and are fully capable of creating beautiful prints even now, despite being produced near 760 years ago from 1237-1248. While only portions of the prints from other Tripitakas were circulated, the many prints of the Tripitaka Koreana were made and circulated as a complete set to all parts of Asia, serving as the standard text for East Asian Buddhists and scholars.

■ Accuracy

The accuracy and precision of the Tripitaka Koreana has been repeatedly proven throughout the ages, most notably in the modern era with the digitization of the Tripitaka. Indeed, its reputation for scholarly accuracy was the reason that Japanese scholars adopted the Tripitaka Koreana as the *textus receptus* for the modern Taishō printed edition of the Tripitaka, *Taishō shinshū daizōkyō*, compiled in Japan between 1922 and 1934. Considering this information, the international agency for the digitization of Buddhist literature EBTI (Electronic Buddhist Text Initiative) designated the Tripitaka Koreana the standard text for digitization.

■ Inclusion of rare texts

- There are many texts that are solely present in the Tripitaka Koreana, found nowhere else in the world and have become important objects of study. Works such as the *Jodang-jip*, are acknowledged as being important enough to change the field of Seon studies.
- In the miscellaneous scriptures in particular, there are individual texts that are either solely unique or are very rare; the inclusion of illustrations that depict the contents of scriptures sorted according to time period is placed in very high regard.

4.3 World significance

(a) time, place, and people

- The Tripitaka Koreana, as a representative standard of Tripitakas translated into classical Chinese, speaks for the high cultural sophistication of East Asia at the time. Any given Buddhist scripture contains not only the teachings of one religion, but also the understanding of the people who composed, researched, and believed in the particular scripture. Therefore, the scriptures are an excellent resource for extracting the understanding of the world and mankind by the people of that time through texts in myriad subjects. As a religion that originated in India, it is possible to find the traces of India's culture and the interests of the people in that time period within Buddhist scriptures; however, through the process of translation into classical Chinese along with the spread of Buddhism to China and East Asia through Central Asia, the scriptures began to take on the particulars of culture and thought of each region it passed. Traces of the process of translation into the words and expressions of

the Chinese language and reinterpretations of doctrine and teachings in a more culturally palatable manner can be seen in the Tripitakas in classical Chinese.

- The Tripitaka Koreana includes scriptures composed in China that represent the shape and particulars of the classical Chinese-based East Asian cultural sphere. However it also includes Buddhist literature composed by the scholars and monks of Korea, revealing the intellectual tendencies and level of thought of the Korean society at the time.
- As its excellence became renowned throughout East Asia, the Tripitaka Koreana became the standard basis and model for the publication of Tripitakas in other countries, exerting significant influence on the cultural level of East Asia at the time. Furthermore, such techniques and technologies of woodblock carving, as well as the production of printing paper, ink, and others, were transmitted along with the Tripitaka Koreana to neighboring countries. In particular, Japan requested prints and the woodblocks of the Tripitaka Koreana 83 times from 1388 to 1539, and 43 copies of the Tripitaka were sent in this time. Through this kind of cultural spread, the Tripitaka Koreana was able to set a level for the culture and civilization of East Asia.

(b) subject and theme

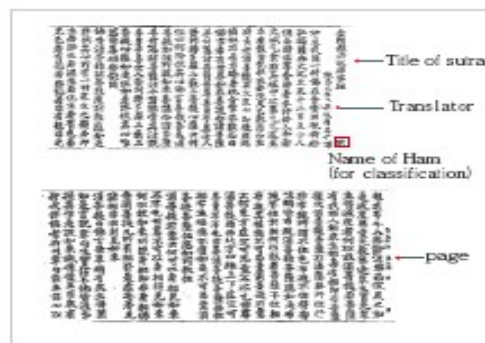
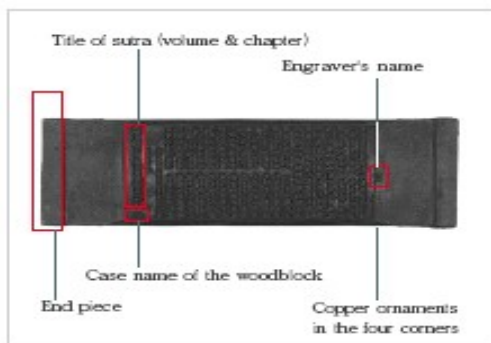
- The scriptures contained in the Tripitaka Koreana are composed of three main groups of literature by tradition, into teachings, precepts, and commentaries; in addition, various works by later generations are represented, such as annotations, disciplinary manuals, theories of doctrine, histories and doxographies.
- The Tripitaka Koreana is not only a collection of textual information, but a system capable of producing, reproducing, and circulating information. The tradition of continually creating new woodblocks according to the needs of the composition of new, additional supplementary information has continued to the present; copies of the Tripitaka Koreana text are circulated worldwide, and recently, in light of the Digital Age, it has continued in the form of a digitized Tripitaka Koreana and the development of the Tripitaka Koreana knowledgebase.
- The Tripitaka Koreana is not simply a relic of the past, but rather a living ‘knowledge system’ that continues to uphold important traditions while improving and developing itself. The tradition of the Tripitaka Koreana as a standard critical edition for scholarly research still carries on, with most scholars engaging in diverse subjects with its text as a foundation. The woodblocks of scripture are even today still published and circulated according to need, in the form of new prints, photographs, and digital text, serving as a fountain of knowledge for various cultural works.
- As seen in the points above, the Tripitaka Koreana not only represents the range of knowledge and the dynamical nature of the scholarly community in East Asia in the 13th century, but in the process of continued publishing through photocopy and digitization even in the present serves as a representative example of knowledge transmission from past to present.

(c) form and style

- The teachings of Buddhism were at first transmitted orally after its formation in India in the 6th century BCE. Only 200 years after the death of the Buddha were these teachings first put to writing and composed into the various Sutras. These Buddhist scriptures were originally

recorded in the regional languages of India such as Pali, only being translated into classical Chinese (the lingua franca of educated discourse in East Asia at the time) in the 1st century along with the spread of Buddhism through Central Asia into East Asia. Between the 5th and 7th centuries, translation efforts that had previously been conducted individually were now done en masse with the cooperation of famous translators and national support, forming the compilation of Buddhist scriptures that is known as the Tripitaka.

- The Buddhist scriptures, by nature of their origins as an orally transmitted text, were originally in the form of poetry, with a unique system of meter that facilitated memorization. Although in the process of translation into classical Chinese from the many languages of India and Central Asia, much of the metrical elements were lost, the Buddhist scriptures are not simply a text to be read; it is at times a manual for rites, mantras and chants to concentrate the mind. Therefore, the metrical considerations of the Buddhist scriptures continue to hold a position of some importance in the Chinese script Tripitakas.
- Among the 1,514 scriptures, the majority of those that are titled "sutras" have an introduction that describes such conditions as subject, location, time, and the audience, with every sutra beginning with a set phrase, "This have what I have heard."
- According to the catalogue attached to the Tripitaka Koreana, the signs of 'classification' based on the Cheonjamun sequence (Thousand-Character Text, i.e. a primer of Chinese characters), number of volumes, description, the position, background and name of the translator, and country name were also included.



4.4 Subsidiary Conditions

- **Rarity**
 - The Tripitaka Koreana is the oldest complete canon of Buddhist scripture, that was edited, compiled, and collated from the various Tripitakas of the time that did not survive to the present.
 - Even in materials and technique, the Tripitaka Koreana was produced with the finest woodblock printing technology of the time. This is attested in part by the near-complete preservation and quality of the woodblocks that even today allow beautiful prints to be made, more than 760 years after its production.
- **Integrity**
 - The woodblocks of the Tripitaka Koreana and miscellaneous scriptures are preserved today in the same condition and form as the day of production. Although some of the woodblocks are over 908 years old, aside from a minute number of worn-down plates, they are almost entirely intact and able to create prints.

- The woodblocks of the Tripitaka Koreana have been under strict management by government institutions even from the time of inscription. Even today, although they are the property of Haeinsa Monastery, the management and preservation efforts of the government continue, alongside similar efforts by Haeinsa Monastery in establishing a centre for professional management.

■ Threat

- The fact that the woodblocks of the Tripitaka Koreana and miscellaneous scriptures, over 80,000 in number, have survived the test of hundreds of years while avoiding dangers such as fire or insects attests to the quality of the material and the advanced level of technology that was used to produce the woodblocks. In addition, the meticulous construction of an advanced storage facility specifically for the woodblocks, called the Janggyeongpanjeon, has helped in the preservation efforts to date. However, in order to continue preservation and management, long-term strategies and plans of management need to be made.

■ Management plan

See 6. below

5 *LEGAL INFORMATION*

5.1. Owner of the documentary heritage (name and contact details)

Haeinsa Monastery

5.2 Custodian of the documentary heritage

Haeinsa Monastery

Address: 10 Chi-inni Gayamyeon Hapcheongun Gyeongsangnamdo

Tel: +82.055.934.3095

Fax: +82.055.934.3096

5.3 Legal status:

(a) Category of ownership

Private Ownership

(b) Accessibility

- Although the Janggyeongpanjeon, the storage facilities for the woodblocks of the Tripitaka Koreana and miscellaneous scriptures are open to view by the public every day of the week excluding Tuesdays, the actual woodblocks are strictly restricted from public view in the interests of their preservation.
- The Tripitaka Koreana Research Institute digitized the full text of the Tripitaka Koreana in 2000 and distributed the text on CD-ROM and the internet. Since then, various additional information and features have been added, including a more efficient search service, the creation of a Unicode (an international system of text encoding that facilitates multilingual searching and indexing) version, as well as images of the Tripitaka Koreana prints and the various variant characters used. (<http://www.sutra.re.kr>)
- The Tripitaka Koreana Research Institute is currently in the process of expanding the search services and deploying a 'Tripitaka Koreana knowledgebase,' with the support of the Korean Ministry of Information and Communication. (See appendix)

(c) Copyright status

Photographing of the original woodblocks of the Tripitaka Koreana and miscellaneous scriptures is not permitted, due to preservation concerns. However, Haeinsa Monastery provides photographic data when the purpose of use is clear, at no charge.

(d) Responsible administration

Name: Hapcheongun (Hapcheongun County Office)
Address: 337 Hapchenri Hapcheonup Hapcheongun Gyeongsangnamdo
Tel: +82.055.930.3177
Fax: +82.055.930.3169

(e) Other factors

The Cultural Heritage Administration of Korea

6 *MANAGEMENT PLAN*

■ Legal and Institutional Protection

Under the regulation and enforcement of the "Cultural Heritage Protection Act" (Article 4), the Janggyeongpanjeon (Woodblock Storage House Complex), the Tripitaka Koreana woodblocks and other woodblock scriptures at Haeinsa were designated in December 20, 1962 and are to date maintained as National Treasures. Furthermore, under the Article 6 of the above Act, a 1,856ha parcel of land in Mt. Gayasan, including and surrounding Haeinsa Monastery, was designated and is to date maintained as a Historic and Scenic Site. The area up to 500 meters from the Janggyeongpanjeon was designated as a Cultural Heritage Protection Area (Article 8), and is limited from any arbitrary changes to its current condition (Article 20).

■ Management Personnel and Training

Haeinsa Monastery established the "Tripitaka Koreana Preservation Research Institute" in 1995 in order to conduct research on the preservation of the woodblocks of the Tripitaka Koreana and miscellaneous scriptures. The Tripitaka Koreana Preservation Research Institute is located in an independent building within the Haeinsa Monastery Complex, 105m² by area, and is manned by a staff of 4 ordained and 3 lay members.

■ Systems of Preservation

- Currently, the charge of preserving and repairing the Tripitaka Koreana and miscellaneous scripture woodblocks are given to the managing entity, Haeinsa Monastery. The Monastery's task of preservation has consisted of putting in check further damage to the woodblocks and the shelves by repairing parts of damage, deformation and decay to original specifications, and preventing contamination and biological deterioration through clean maintenance and periodic cleaning of the blocks.
- In order to extract precise and accurate data about insulation, humidity, amount of light exposure, weather and temperature changes within the Janggyeongpanjeon, attempts are being made to install a comprehensive preservation system.
- As part of a systematic plan taking into account the specific preservation needs of the scripture woodblocks, a future re-lacquering task is being considered. Accordingly, Haeinsa Monastery has planted a great number of lacquer trees on its land in preparation.

- Environmental Protection

Prevention of damage to the surrounding area of the Janggyeongpanjeon: Under the "Cultural Heritage Protection Act" and the "National Park Management Act", the area surrounding the Janggyeongpanjeon is designated as a protected area that prohibits changes to the environment such as unauthorized damage to the neighboring forests or the creation of new buildings. Through efforts geared toward the local residents in educating, advertising and instilling a protective consciousness towards cultural artifacts, the Monastery is focusing on the prevention of damage by the public.

- Deployment of Special Management Systems

- As part of a security administration system, monitoring equipment was deployed to protect against theft, vandalism and other damages, as well as equipment to detect and respond to fire and other disasters. The Cultural Heritage Administration and Haeinsa Monastery plan to continue investing resources towards continually updating and upgrading these equipment in the future.
- To prevent damage to woodblocks from the excessive numbers of visitors and viewers, Haeinsa Monastery adopted a '3-stage Janggyeongpanjeon Visitor Limitation Plan' in 2005. Stage 1 is currently in progress. The Monastery is considering the introduction of a 'cultural heritage sabbatical year' by 2010.
- The Monastery strictly limits the entrance into and photography within the Janggyeongpanjeon. In order to prevent the loss of the scripture woodblocks, Haeinsa Monastery has been enforcing a 3-tier Janggyeongpanjeon entrance permission system since 1970.
- To enhance the preservation and management efforts of the scripture woodblocks, a consolidated management system is being deployed using the latest digitization technologies. For this purpose digital photography and scanning of the entire set of scripture woodblocks are in progress, and plans are to provide an image search service through the Internet. The monastery plans to combine these preservation/management systems and knowledge-bases to provide a unified service for preservation and application.

7. CONSULTATION

7.1. Detailed consultation concerning registration:

The Haeinsa Monastery, the owner and administrator of this important cultural heritage, officially requested the Cultural Heritage Administration to nominate it for the Memory of the World Register. Thus, it is with the assistance of experts from the Cultural Heritage Administration, the National Research Institute of Cultural Heritage, the Movable Cultural Properties Subcommittee of the Cultural Properties Committee, and the Korean National Commission for UNESCO that this nomination was prepared.

PART B – SUBSIDIARY INFORMATION

8. ASSESSMENT OF RISKS

- Environmental conditions

The increasing number of visitors as well as increased environmental and air pollution have

been major causes of deterioration to the preservation environment for this important cultural heritage. In addition, as the Monastery is nestled within a prominent mountain it is particularly vulnerable to forest fires or ever arson, as well as biological damage from harmful insects. Therefore, a thorough preservation and management system has been developed in preparation for any situation in light of these risks.

9 ASSESSMENT OF PRESERVATION

- Presently the Cultural Heritage Administration earmarks budgets, and helps with the preservation of the Tripitaka Koreana. Since 1998 the entire collection of woodblocks has been examined, as well as the surrounding environment. In addition, the grime and dust that has accumulated on the surface of the woodblocks over the previous centuries has been removed, and the oxidized wooden handles were repaired using traditional techniques. Presently, 37,000 of a total of 87,000 woodblocks have been processed.
- The scripture woodblocks are housed in a beautiful rectangular wooden structure, 87cm x 6044cm, known as the Sudarajeon (Sutra Hall), built in the traditional Korean style and located to the south, as well in the Beopbojeon (Dharma Jewel Hall) which is located to the north, parallel to the Sudarajeon. Additionally, more are housed in two smaller buildings, 748cm x 344cm, called Pango (Storage House for Woodblocks) built between these two buildings to the east and west. These four buildings are collectively known as the Janggyeongpanjeon (Tripitaka Woodblock Hall). The entrance of the general public into these buildings, designed to store the scripture woodblocks for long periods of time, is strictly prohibited, and spectators can peer into the buildings through the intricate ventilation latticework. These buildings, designed and constructed with this unique ventilation latticework that controls the temperature and humidity inside, were registered as UNESCO World Heritage in 1995.

'Optimal conditions'

Category	Preservation site
Air	By natural ventilation
Temperature	18~22 degrees Celsius
Relative humidity	50~70%
Luminance	Natural sunlight through the storage facility latticework

PART C - LODGMENT

This nomination is lodged by:

(Please print name) ... Hong Jun YOU

(Signature)..... *Hong Jun YOU* ... (Date)..... March 2006.....