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Ancient Korean Art and Central Asia

-Non-Buddhist Art before 10th century

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I. Early contact between Korea and Central Asia cannot be characterized as an exchange but rather as Korea's accommodation of Central Asian Culture. Even though we have materials in our possession 'that indicate that Korean priests travelled on pilgrimages through Central Asia and that royal envoys had been dispatched as far as Samarkand'¹, no traces have been found to indicate that they had any cultural impact on Central Asia.

Evidence of contact between Korea and Central Asia is revealed mainly in artefacts unearthed in Korea. There are also a few bibliographical sources pointing to the relation of the two regions. Most significant from among them is the "Travelogue to India" written by Hyech'o, a Shilla priest who passed through Central Asia and came back to China in the first quarter of the 8th century. He travelled to India from China by sea and returned by land, via the Pamirs and Kucha of East Turkestan, according to his writing. Earlier on by half a century, the T'ang priest, Yi Jing, who also travelled to India, mentioned certain Shilla priests who left for Central Asia in search of Buddhist scriptures, in his "Biographies of High Priests from Tang in Search of Scriptures in Central Asia."

However, the record on Hye-ch'o does not seem to have reached Korea in its own time. Regrettably, too, most of these travelers remained in China without returning home, or died during their travels, and made no contribution to the promotion of mutual understanding, between Korea and Central Asia.

On the other hand, two history books compiled in the period of Koryo on the Three Kingdoms, the 'Senguk Saki' and the 'Samguk Yusa,' contain some passages suggesting contact between the two regions. Instances of Central Asians in Korea are foreigner priests who came to Korea at the time of the introduction of Buddhism ('Samguk Yusa')², a group of Ch'oyong who showed up on the shores of the East Sea in the period of the Unified Shilla ('Samguk Yusa' and 'Samsuk Saki') and the people from the Hoshi (Haso in Korean; "west of the river") region who came along with Tang envoys

('Samguk Yusa')³. Records of the goods traded in those days list a horn-shaped cup ('Samguk Yusa') of Karak (country), Se-se (blue jade) and tapestry of the Unified Shilla ('Samguk Saki')⁴.

While bibliographical data tell us little about the early period of culture contact between Korea and Central Asia, artefacts unearthed from ancient tumuli play a more important role because they either directly or indirectly, provide evidence of the cultural circumstances of the time.

II. We will now select representative examples of crafts, sculpture and painting among the artefacts of the ancient tumuli and ascertain their origin, routes of dissemination, authenticity and indigenization in Korea.

Tiger, Horse-shaped Bronze Buckled Belts

The Bronze Age Culture of Korea, possibly an extension of Siberian based migration in a broad sense, was related to the Bronze Age of the Ordos region of remote northern China with an influence of 'animal style' art of Scythia and again closely associated with bronze culture of the Liaoning region of Manchuria. Though Korea's Bronze Age is sometimes dated back to the 10th century B.C., its evolving stage was around the 3rd century B.C. This period belongs to the early Iron Age in terms of cultural evolution. In this early Iron Age, a new center of bronze culture began to emerge in the south. In this new center; not only armor and conventional items, but costume ornaments as well, were produced in earnest⁵.

As for the animal style of Scythia buckled belts unearthed from Owun-dong, Yongch'on draw attention.

Buckled belts are a sort used by northern nomads, with tiger-shaped zoomorphic ornaments under the influence of the Scythian animal style, in particular in the Ordos region. In China, this tradition was introduced in the period of Eastern Zhou.

In terms of shape, buckled belts in Korea seem to have absorbed both the Scythian feature and the Chinese form of plasticity. For instance, the voluminous modelling in these two zoomorphic reliefs made in the sculpture and the tight sense therefrom are congenial, originally, with those of Scythia while the line relieved belt covering the chest and the abdomen is related to the 'cowrie shell' band⁶ that shows up in tiger-shaped belt buckles of China of the 5th century.⁷

These belt buckles seem to have been made around the beginning of the first century with variations up until the 4th-5th century. Latter forms became less plastic and conventional and subsequently lost their sense of tension.

The addition of the horse in the relics of the Bronze Age, and the zoomorphic sculpture of the northern style such as the tiger and the deer, seem to strengthen its connection with the culture of Scythia.

Glassware

Glassware attracts the greatest attention from among ancient Korean crafts associated with the Silk Roads because most pieces are believed to have been directly imported from the West, not only in terms of raw materials, but in form as well. Glassware mostly unearthed from the Shilla tumuli of the 5th century belong, unlike the glass of ancient China, to the line of Roman glass on account of the alkali ingredients. The plastic technique is quite variegated employing the tortoise shell pattern (Ch'onma tumulus), the dotted pattern, Nuppen glass (Kumryong tumulus), the round-cut pattern (No.98 North tumulus), the ribbon glass (No.98 North tumulus), the reticelli pattern (Ch'onma and Sobong tumuli) and the tied-ends pattern (Kumkwan tumuli), all belonging to the glass technique then commonplace and widely used in the West.⁸

In particular, the dotted pattern [pl.3], unearthed from the Kumryong tumulus, is quite similar to glass bottles unearthed in Koln, Germany. The dotted pattern was characteristic of the Koln region, its initial version showing up in the middle part of the 3rd century, and during its heyday from the late 3rd and to the early 4th centuries⁹. Though there is no way of knowing how this Roman glass of Germany came as far as the southern part of the Korean peninsula, some hold that they must have come via the steppe route, the northern Silk Road¹⁰.

Since glassware of the West, unearthed mainly from the tomb of Feng Su-fu, court minister of Northern Van, established by the Xian-bei race (in the early 5th century, western Liaoning)¹¹, from the tomb of Feng Ma-nu of Northern Wei (toward the end of the 5th century, Jing Prefecture, Hubei Province), and the tomb of Zu (Jing Prefecture, Hubei Province), is found mainly in the tombs of the dynasties in the North¹², one may assume that the northern races preferred glassware from the West, and by means of this predilection, trace its eastward route.

We have not yet concluded whether glassware was manufactured in Korea then. However, the fact that comma-shaped jade, a popular ornament of the time, Korean child images (unearthed from the royal tomb of King Munyong of Paekche) and the thin plate of glass inserted in the gilt bronze harness¹³ were made in Korea at that time, there is no denying that they were locally crafted. A great number of eye beads made with care technique were unearthed from the north tomb in the Great Tumulus of Hwangnam and a comma-shaped jade of the same technique also discovered there is worth attention. In view of Korea's idiosyncratic motifs manifested, as such, by means of glass, one may assume that it was possible to manufacture glass using the basic technique in those days.

Thus, the more refined and sophisticated the manufacturing technique is, the more one is inclined to believe that there must have been a source available from the West. This belief becomes firmer with the increasing Occidental motif of the ornaments. For instance, a round glass bead of human figures [p1.4], unearthed from Tomb No.5 in the C zone of the royal tomb of King Michu, shows a very

delicate and colorful feature depicting, in many colors, human figures, birds and trees, compactly on a small bead 1.5 centimeters in diameter. In particular, the human figure has big, round eyes and the interconnected straight line of eyebrows, surely an Occidental countenance at a glance. The pattern in this round glass bead was made with the mosaic technique, a common glass technique of the time.

There are two more glass beads (at Yeungnam University Museum) made in mosaic technique unearthed from the Inwang-dong tumuli in Kyongju. In addition to this technique, an instance showing typical cut glass, the glass manufacturing technique of the Sassanid Dynasty of ancient Persia is the glass bottle unearthed from North tumulus No.98.

Silver Cup (pl. 5)

A small silver cup (7.8 centimeters in diameter), in a bowl-like shape, was unearthed from the north tomb of the Great Tumulus of Hwangnam, assumed to be from the early 5th century. The entire surface is covered with design employing the repousse technique from the mouth to its base. The floral petal design is circled in succession in two tiers around the mouth rim and in a tier around the base. The outer surface of the cup is circumscribed in a tortoise shell pattern with animals such as a deer, a horse and the like in each section of the pattern. The bottom of a round plate is also sectioned into two tiers of inner and outer design and in the center of the inner tier; a floral pattern of six petals encircles a phoenix.¹⁴

In addition, an extraordinary human figure is set within this design. More than anything else, the big eyes of this human figure show an exotic countenance. Furthermore, a round buckle in his belt, the wrinkled pants and the pomegranate-shaped article held in his hand suggest some similarities to the Anahita statue, the traditional Goddess of Iran.¹⁵

Nevertheless, this similarity in no way guarantees that the cue is Sassanid because, even though the human figure remains within the motif of Anahita, it still seems to differ from Iranian esthetic characteristics, rather expressing a simplified approach. In other words, it draws on a Korean approach of expression. Furthermore, we have to note that the motif of animals is far removed from the Iranian style. The tortoise shell repousse pattern is also used to decorate the dagger handle from the tumulus at Bomun-ri, Kyongju and in the decorated gilt bronze shoe sole ('Shigi' tumulus). Besides, since the repousse technique was widely popular for gold work in Shilla, one may presume that this silver bowl was made in Shilla as well.

Silver plates are typical of the Sassanid Dynasty of Persia. Since these silver plates have been unearthed mostly outside Iran, archaeologists assume that they played a major role in trade with foreign countries. The silver plate with a hunting scene was popular under the protection of the Dynasty, characteristic in its regular motifs and specification. Prior to the early 4th century, however, there was no standardization in design applied to these plates.¹⁶

Since Iranian silver plates made prior to the 4th century, may bear designs different from those of stylized silver plates with a hunting scene, is it necessary to regard the silver plate from the Hwangnam tumulus as a product of Iran? This silver plate could have been made by Korean artisans using Iranian materials and adapting Iranian motifs such as Anahita and the tortoise shell design.¹⁷

Inlaid Gold Dagger (5th to 6th Century) [pl. 6]

This dagger (36 centimeters in length), unearthed from the royal tomb zone of King Michu, is characteristic in its shape, giving an Occidental impression at a glance. The iron sword blade and its scabbard had entirely disintegrated, and only its outer ornament remains. Its handgrip all round was decorated with highly refined application of filigree, a metalwork technique originally introduced from Central Asia and quite popular at the time. Round and floral designs were made with gold wire and the inside was inlaid with red agate.

This is the only one of its kind extant today throughout the Northeastern Asia. Daggers of a similar style have not only been unearthed from the Borovoze tomb in the Kazakhstan but have been depicted in the Kizil murals (Grotto No.69) in Central Asia, suggesting the path of its dissemination. On the other hand, some hold that this could be a copy made in Korea modelled on daggers from Central Asia.¹⁸

Horse-shaped Ryton Pottery

In Kaya culture, which existed along the basin of the Nakdong River from the beginning of the first century down through the 6th century, some Occidental elements, as in Shilla, have been discovered. Some conflicting routes, however, have been advanced for the spread of this heterogeneous culture. While the conventional theory holds that the culture came to the southern sea of Korea via the route of the "Silk Road of the Sea" from India, a new theory has emerged recently that people from Central Asia of Indian origins, living on the upperbanks (Pu Zhou of the Yangzi River) since the period of Han, sailed southward down the Yangzi River and arrived in Kimhae across the Yellow Sea.¹⁹

At any rate, from among Occidental elements remaining in Kaya culture, the horn-shaped pottery cup, to begin with, may be cited as being characteristic. Originally called rhyton, the horn-shaped drinking cup was an artefact of Hellenistic culture made with tusk, silver and the like. Especially in Iran of the Sassanid Dynasty, pottery was made with an animal's head such as of sheep, cow or horse. Rhytons of this feature were brought to China and Korea via Central Asia.

The horn-shaped cup with a horse's head (Dong-a University Museum) [pl.7], unearthed from Pokch'on-dong, Pusan, followed the basic pattern of the Iranian style and is characteristic, with rustic expression, in an angular modelling as if the horse's head was cut with a knife, with long-slit eyes and a mouth depicted in a humorous way.

If I may cite a characteristic feature of Kaga artefacts, a craftwork was completed by joining a few different motifs. As can be seen in the mounted warrior (National Kyongju Museum), [pl.8], pierced pedestal stand, the image of the mounted warrior and the dual horn-shaped cup are a queer juxtaposition of heterogeneous elements. There are also instances of welding two of the same motif like the gilt bronze twin sword (National Chinju Museum) and the twin cup (National Kyongju Museum), the latter said to have been unearthed from Hyonpung. These artefacts are thought as a sort of morphic juncture related to 'zoomorphic juncture'²⁰ showing up in the Scythian animal style.

Lion's Head Shoulder Ornament

The overlapping of the cultures of East and West via the Silk Road has been well known. One remarkable case is the lion's head image decorated on the shoulders of Four Deva statues.

This derived, originally, from statues of Buddha in the Gandhara region, under the influence of Hellenistic sculpture of the West.

At the relic site of Tepe Shutor in Hadda Afghanistan, in the cultural sphere of Gandhara, a Hercules statue is sitting in front of the Buddha statue as a guardian. Here, one can see the lion's head image, the symbol of Hercules, placed on the shoulders as an ornament. While, in the flow of time, Hercules as a guardian deity was replaced by the Four Devas, and his original symbol has remained on the shoulders of Four Devas, showing the overlapping of cultural elements.²¹

This feature spread to China and then to Korea. An early instance shows up in Virudhaka ('chungjangchen' in Korean), one of the bronze Four Deva statues (National Museum), unearthed from the site of Kamun-sa temple. Since then on down through the 19th century, the lion's head image of Hercules has been placed on most of the Buddhist guardian deity statues in Korea.

Human Figure Statues in Stone at Kwoe-nung Tomb [pl. 9, 10]

At Kwoe-nung(Kyongju), presumed to be the tomb of Shilla's King Wonsong (785-798), human figure statues of both civil and military officers, are lined up, two each on both the left and the right sides, in front of the tomb.

The practice of placing stone guardians in front of the tomb was a tradition, since the time of Chinese Chin and Han.²² The practice of arranging them into civil and military guardians seems to date from T'ang when the centralization of government power was consolidated. A burial practice of placing foreign envoys at the royal tomb may have possibly arisen at this time.²³

After Shilla's unification of the three kingdoms, cultural exchange with T'ang quickened and Shilla royal families adopted Tang's royal burial practice. However, it is worth noting that no case of military

guardian statues of foreign (Iranian) guise is found at royal tombs in China. In other words, the stone statues at Kwoe-nung are an entirely new pattern.

We know that human statues of Iranians with deep-socketed eyes and a high nose were produced in quantity as earthen burial figurines in T'ang. One cannot exclude the possibility that the military guardians at Kwoe-nung might have been modelled on earthen figurines of T'ang. However, on the other hand, the head bands, characteristic of Iranians, are minutely depicted in the stone statues at Kwoe-nung: This leads us to presume that in those days there must have been some direct contact with Iranians. At any rate, the very presence of such foreigners standing at the royal tomb as guardians should raise some questions, more than a point of curiosity.

Moreover, research of a new line is called for the stone statues of civil officers.²⁴ A close analysis of the faces of these statues suggests a physiognomy different from that of Koreans. The square facial shape, the protruding nose, beards and eyes not too big surely represent an exotic countenance. If a people with such features in the proximity of the Korean peninsula, the Uighurs come the closest. We are convinced of this when we examine the murals of (Bezeklik) and observe Uighurs of today.

We do not know very much about Uighur relations with Korea in this historical period. We can only infer it from the international situation of the time such as the relation of the Uighurs with T'ang or their contacts with Koreans in Samarkand. There is mention of two men from Hoshi country (K. Haso guk) ("west of the river") who visited Shilla in the company of a T'ang envoy in a passage on King Wonsong in the 'Samguk Yusa,' around the same period. According to the passage, the men from Hoshi transformed three guardian dragons into fish. Perhaps the exotic appearance of the Haso men inspired this story. Can we see these foreigners as Uighurs from the Hoshi Corridor, the gateway to Central Asia? Granted we have no evidence that the men from Hoshi were Uighurs, we can be confident that they were from somewhere in Central Asia.

Why were the stone statues of military and civil officers represented by people from Central Asia? During the period of the Unified Shilla, the relations with China were so strong that envoys were sent to T'ang on more than 150 occasions. However, since all civil affairs were conducted in a subordinate, tributary relationship with T'ang, Korean institutions inevitably followed T'ang but on a smaller scale. Accordingly, one may surmise that the military and/or civil officers assumed the role of the envoy. Whatever the situation of the time might have been, these stone statues demonstrate that even in the period of the Unified Shilla, cultural relations with Central Asia were never passive.

Design of Pearl-Studded roundels and Symmetrical Zoomorphic Patterns

The influence of Sassanid culture was very strong in regions on its periphery. The winds of Iranian style blew forcefully in the cultural centers of T'ang in the 8th century. In the fields of music, art, literature and related disciplines, Iranian motifs became the fashion which even exerted influence in

Korea, stimulating imports and the subsequent popularity of designs and patterns initially inspired by the imported goods. These can be represented by the design of pearl-studded roundels and symmetrical zoomorphic, patterns. These designs were widely used in various ways from the end of the Six Dynasties, through Sui, in Tunhuang, and gradually moving eastward as far as Korea.

In the case of Shilla, these patterns were usually employed as relief decoration for roof tile ends. However, the presence of the rosary design on a long, large stone [pl.11] is exceptional. A granite base in the court of the National Kyongju Museum (3 m long, 73cm wide, about 28cm thick) shows a row of three round patterns in intaglio covering the whole surface. The pattern in the middle is encircled with a rosary design and within it; a pair of birds under a tree is carved in relief. To the right of this design, another carved, circular pattern contains an image of a lion under a tree while the circle on the left, oddly enough, contains no carved design on the inside. These designs show a typical design of the Sassanid Dynasty and its expressive technique is very sophisticated and refined. We do not know what this stone was used for but we presume it could have been part of a foundation for a Buddhist building.

Another important example is a silver plate with a design of flowers, trees and a pair of animals, unearthed from a sarira receptacle at the site of a wooden stupa at Hwangyong-sa temple. This relic, presumed to have been made sometime during the early to mid-7th century may well illustrate aesthetic values of Shilla at the peak of Buddhist culture.

The Heavenly Horse [pl. 12]

An ornamental saddle guard of great importance was excavated from the Cho'nma-ch'ong (Heavenly Horse) Tumulus in Kyongju in 1973. A heavenly horse was drawn on this white birchbark saddle guard. This was the first picture of the heavenly horse discovered in Korea and it has significant historical meaning.

The concept of the heavenly horse in East Asia originates from a Han expedition into Central Asia. Having obtained good horses of Wusun or the Han-xue-ma of Ferghana, said to sweat blood while galloping, these were named 'heavenly horses' (in the passages on the history of Dawan in 'shi-ji', "Chronicle of History"). Later on, yearnings for the heavenly horse provided motivation for its visual expression in artefact or in drawing.

However, in the Gansu region, the gateway to the ancient Silk Road, an idiosyncratic image of the heavenly horse emerged, based on the concept of the heavenly horse of this nature. First of all, the most striking feature in the early version of the image of the heavenly horse was that it did not have wings. The heavenly horse was depicted as if flying in the air on account of the depiction of its surroundings. One example was the galloping horse in bronze, unearthed from the tomb of the Eastern Han (Leitai, Wuwei in Kansu Province), shaped as if cantering, stepping on a flying swallow. Here its

basic pose was a feet stepping on the ground and the other three afloat in the air. This pattern has been represented in murals in the tumuli of the early 5th century after Han.

Another example is the sacred horse in the mural of the Dingjiazha Tomb No.5 at Jiuquan. In this picture, not only the wondrous sense of swiftness of “its uptightly held head, the lingering impression of its bellowing and the flying red mane”²⁵ was depicted but clouds of auspicious signs were arranged in four corners, symbolizing the scene above heaven.²⁶

Though the Korean concept of the heavenly horse does not seem to be related to that of China, one can see similarities with the heavenly horses from the Hoshi Corridor. Minor differences are found only in details such as the darting image, the vapors from the mouth, the sublime cloud patterns around the flying horse. One may place the basic concept in the same context. If there are any features distinctive of the Shilla flying horse, they must be the expression of auspicious airs swirling around the four legs in cloud-like patterns or the insertion of the crescent-shaped forms on the body of the horse. The latter, in particular, is reminiscent of the inlaid jade ornamentation of the Scythian derivation, an element well worth noting.²⁷

The ascension of a white horse into heaven as narrated in the myth of the foundation of Shilla(‘ Samguk Yusa’) is that horse trappings were unearthed in great numbers from Shilla tumuli may reflect a special belief in horses once held by Shilla people living in the southern part of the Korean peninsula. Images of the heavenly horse in an archaic style must have been conceived from early on, and with the increase in contact with foreign cultures, the portrayal of the heavenly horse, similar to the Hoshi type, seems to have taken shape.

Drawing technique of Wei-ch’ih I-seng from Central Asia

Among the painters from Central Asia who worked actively in China, there was the famous Wei-ch’ih I-seng. Along with his father, he attained prominence in the painters' circle in T'ang in the early part of the 7th century leaving behind a record in this 'Li-tai ming-hua-chi ' (Painters Records) by Chang Yen - yuan.

He was from Khotan and his brush stroke was described as quite forceful and vigorous with brush lines looking like a round coil of tangled iron wire.²⁸ This drawing technique is verified in works extant today from the Khotan region and in the works presumed to be his chosen by O. Siren.²⁹

This style of drawing seems to have exerted some influence on drawing in Shilla but this cannot be disputed since almost no works exist today. However, Tang Hou of Yuan referred to the Kuanyin image of Koryo in his 'Hua-chien' arguing that its origin came from Wei-ch’ih I-seng. Analysis of the Buddhist drawings of Koryo, based on the lines from this source, brings our attention to the "flowing-water pattern". We see that this feature has been embodied in “Drawing of King Taejo Bowing to the

Hill” and “Picture of Nine Sages of Amitabha” (1307) by Noyong. Even though we cannot claim that this drawing technique from Central Asia was popularized in the drawing circles of Koryo, it is apparent that this technique was commonly employed.

Landscape Elements: Zigzagging and Abbreviated Expression

Landscape background shows up remarkably in a number of murals at Tunhuang. In T’ang, especially landscape elements such as rocks, mountains and trees in Tunhuang murals manifest a refined beauty in close relation with the drawing circles of Central China. However, landscape elements to establish perspective, even realistic features began to become stylized even in murals in the Tunhuang grottos Nos. 171 and 217 at the height of T’ang.

In depicting cliffs or river banks, a zigzagging technique was utilized to convey simplicity and a sense of urgency. For instance, the cliff appearing in the “Picture of Hell” is a good example of this.³⁰

These Tunhuang elements not only show up sporadically in the tile patterns of Shilla but were passed down over the years through Buddhist drawings of the Chosun, to our surprise.

III

Koreans of the most distant historical periods had deep interest and affection for the art of Central Asia. They not only went out of their way to possess it for themselves but they also adapted its aesthetic features by replicating it and refashioning it on the Korean peninsula.

Even though Central Asian cultural impact was not so crucial in Korea at the time, its influence has been continuous and cumulative and seems to have had a real effect on the Korean peninsula. In this sense, we can say that Korea has been a party to Silk Road culture.

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Footnotes

¹ Kim Won-Yong, “The Korean Envoy on the Wall Painting at Africa, Samarkand”, Koge Misul (“arcjaeology of fine arts”), No. 129/130 (1976), pp. 162-167

² Koh Byong-ik, “Historical Relations of Korea and Central Asia Prior to the Pre-Modern Era, “Collection of Papers presented at the 5th International Academic Lecture Meeting of the Academy (1977), pp. 13-30.

³ Kwon Young-pil, “Central Asian Motives of the Figure Sculpture in the Eighth Century Korean Royal Tombs,” International Seminar on the Silk Roads the Silk Reads, Urumqi, August 1990 (In this paper I advanced a proposition that I regard 'Hoshi' people , "people from the west of the river", as Uighurs.)

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- ⁴ Kim Won-young, “Ancient Korea and the Silk Roads”, Misul Charyo No 34, Central National Museum of Korea (1984), p. 4 Lee Yong-bom, “Trade Goods of Islamic Merchants as Revealed in ‘Samguk Saki’, “Collection of Papers on Korean History in Commemoration of the 60th Birthday Anniversary of Dr. Lee Hong-jik, 1969, pp. 95-104
- ⁵ Kim Won-young, Introduction to Korean Archeology, Iljisa publishing Co., 1986, pp. 63-67, 101-112
- ⁶ E. Bunker, “Animal Style Art from East to West”, The Asia Society Inc., 1970, pl. 70
- ⁷ Kwon Young-pil, “The Esthetic Sense of Shilla People: Mainly in Relation to the Art of Northern Asia”, New Studies on the Art of Shilla, City of Kyongju 1985. Pp. 238-41
- ⁸ Kim Won-yong, “Ancient Korea and the Silk Roads” ibid. p. 10.
- ⁹ F. Fremersdorf, “Die Romischen Glaser mit aufgelegten Nuppen in Koln”, Koln, 1962, p. 7
- ¹⁰ Yoshimisu Tsuneo, Glassware Craft, Tokyo 1975, p. 134
- ¹¹ Ed. By Provincial Museum of Laioning, Museum of China 3, Liaoning Province Museum, Kodansham 1982, pp. 178-179
- ¹² Yoshimisu Tsuneo, ibid., p. 112
- ¹³ Chong Yang-mo’s instruction(Chief curator at the Central National Museum of Korea) Kwon Young-pil, Art of Central Asia, Central National Museum of Korea. 1986, p. 152
- ¹⁴ Hahn Byong-sam, edited and authored, The National Treasures of Korea, Vol. I, Metalworks from Ancient Tombs, Yekyong Publications Co., Ltd., p. 205
- ¹⁵ Kwon Young-pil, “The Esthetic Sense of Shilla People”, ibid. pp. 259-260
- ¹⁶ P.O. Harper, “The Royal Hunter, Art of the Sasanian Empire”, The Asia Society, New York, 1978, pp. 24-26, 38
- ¹⁷ Lee Un-chang also assumes this to be a copying by Shilla. (“Remarks on Plates”, A New Study of Art of Shilla, 1986, p. 292
- ¹⁸ Lee Un-chang, ibid., pp. 287-288
- ¹⁹ Kim Byong-mo, “Identity of Huh Hwang-ok of Karak Kingdom”, Collection of Papers in Commemoration of Retirement of Prof. Kim Won-yong I, 1987, pp. 673-679
- ²⁰ K. Jettmar, “Art of the Steppes”, New York, 1967, p. 35
- ²¹ Kuno Takeshi, Butsuzo no kita michi(“the route Buddhist statues came from”)- From Gandhara to Kyongju, Tokyo, 1985, pp. 46-48
- ²² Research Institute at the Royal Tomb Chen-nung, “On the Royal Tomb of Chang Hui and Yi Te”, Wenwu 1973, 12, pp. 67-68
- ²³ New Book on Tang, Chapter on Courtesy and Music, 4

²⁴ Kwon Young-pil, “Central Asian Motives of the Figure Sculptures in the Eighth Century Korean Royal Tombs”

²⁵ Chang Feng-chuan, “The Mural of Sixteen Dynasties at Jiuquan”, Beijing, 1987, p. 21

²⁶ In light of the King of the East(the sun figure), the Mother Queen of the West(the moon figure) and the auspicious animal ‘kirin’, the masters of the heavens, are each depicted in the four corners of the clouds on the crest of the anteroom of this tomb, this flying horse is apparently flying in the sky

²⁷ Kim Won-yong, “Korea and the Silk Roads” *ibid.* p. 17
Kwon Young-pil, “The Esthetic Sense of Shilla People”, *ibid.* p. 17

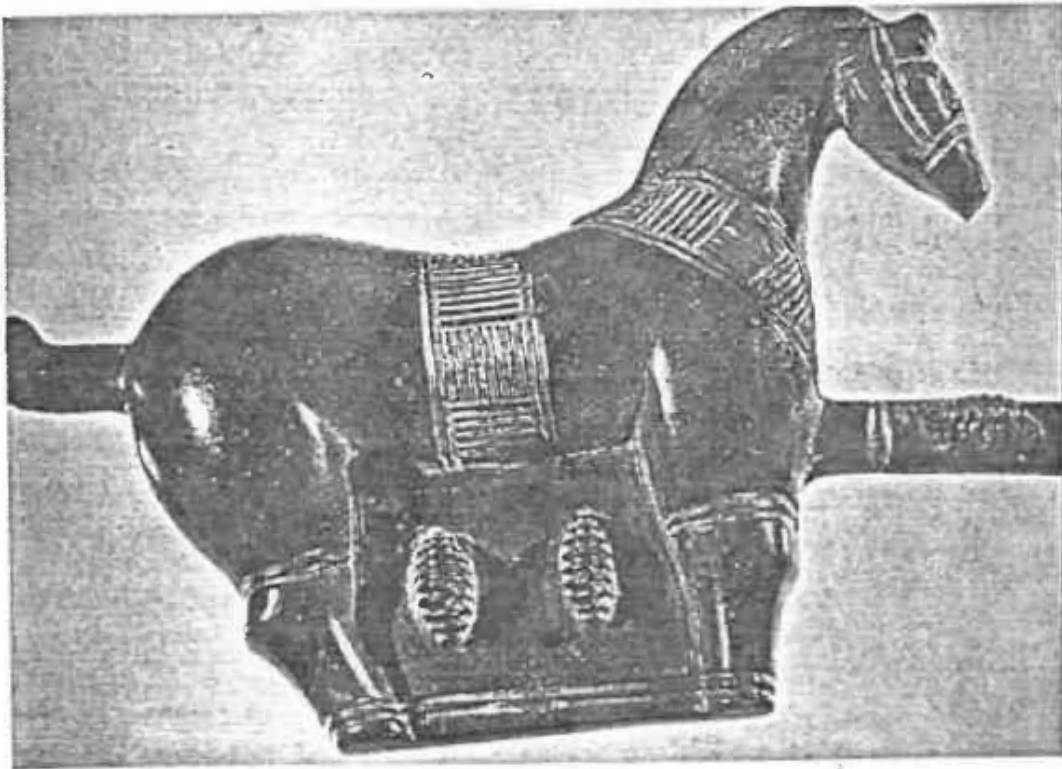
²⁸ Chang Yen-yuan, Li-tai ming-hua-chi, (Wei-ch’ih I-seng), “His use of the brush is tense and forceful as if using coiled iron wire”.

²⁹ Kwon Young-pil, “The Origin and Propagation of the Drawing Style of Wei-ch’ih I-seng”, Collection of Papers in Commemoration of Retirement of Prof. Kim Won-yong II, pp. 106-109

³⁰ Kwon Young-pil, “Origin and Development of Landscape Elements in Korean Buddhist Paintings”, Misul Charyo No. 35, Central National Museum of Korea, 1984, pp. 22-38



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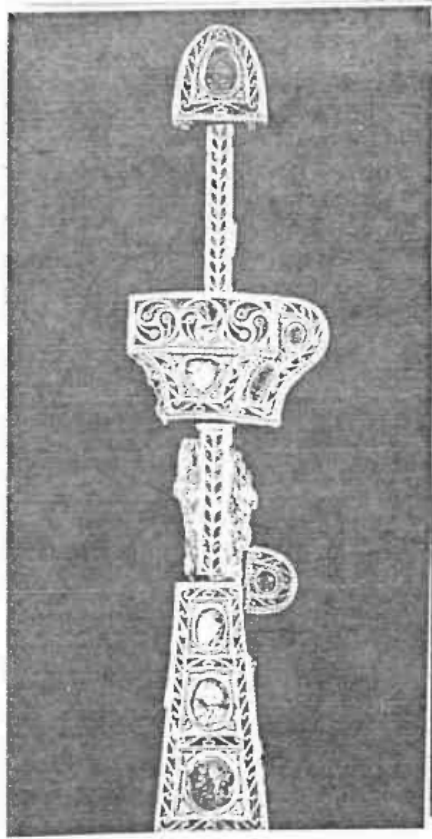


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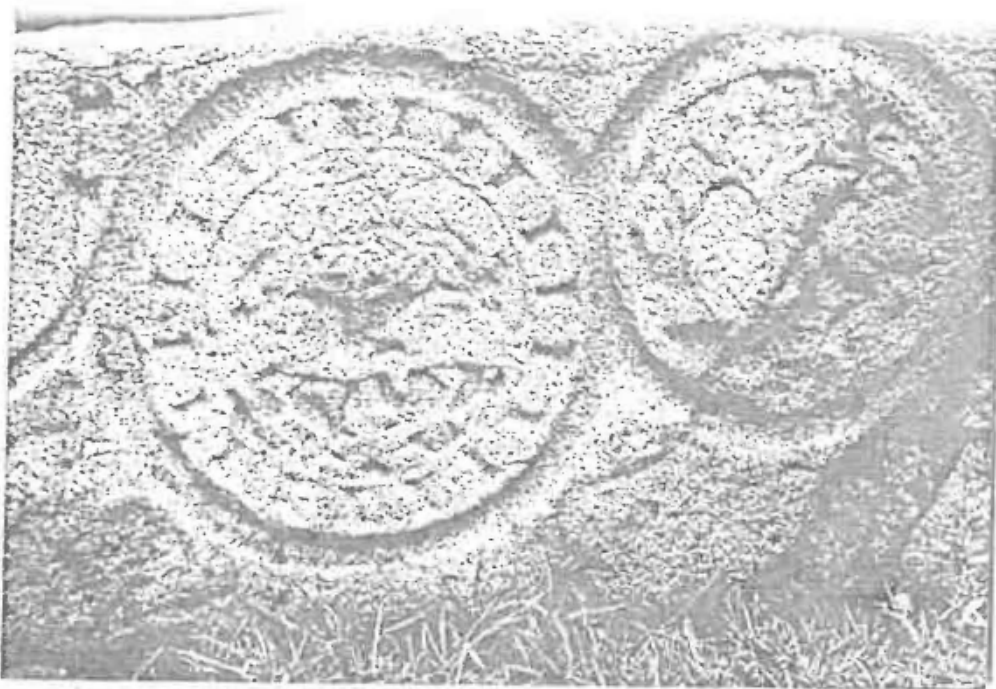
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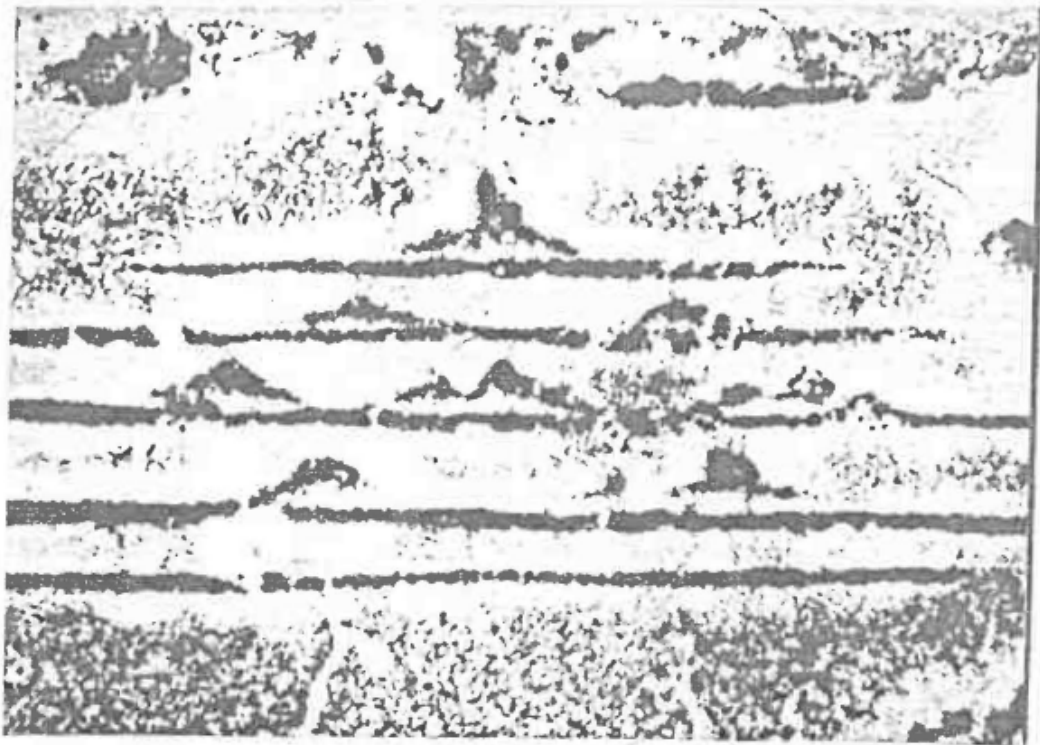
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