

2018
MUSEUM NETWORK
FELLOWSHIP

COLLOQUIUM
RESEARCH PAPERS
콜로키움 논문자료집

국립중앙박물관은 지난 2012년부터 국외 한국학 연구의 증진과 국외 박물관·미술관과의 국제 네트워크 강화를 목적으로 “박물관 네트워크 펠로우십”사업을 매년 운영하고 있습니다. 당초 국외 한국학 연구자를 중심으로 시작된 이 프로그램은, 점차 국외 박물관·미술관 큐레이터로 그 참가 대상을 확대하였고 커리큘럼 역시 전문화·다양화하는데 노력해 왔습니다.

제 7회를 맞이하게 된 올해에는 12개국 17명의 큐레이터와 연구자를 초청하여, 주제강연 및 실습, 문화유적 답사, 현장조사, 국립중앙박물관 전문가들과의 토론 등을 해 나갈 예정입니다. 그 일환으로 국외 박물관·미술관 큐레이터 및 동양학 연구자가 발표하는 학술대회 ‘콜로키움’을 2018. 7. 3.(화)-7. 4.(수), 이틀에 걸쳐 개최하게 되었습니다.

‘콜로키움’은 대외적으로 국내 유관기관 큐레이터·관계자 및 석사과정 이상의 연구자 외에도, 이 분야에 관심 있는 일반 관람객에 이르기까지 참여를 유도함으로써 폭넓은 학술 교류의 장을 마련하고자 하였습니다. 17명의 발표자들은 각기 다른 배경과 입장에서 해당 연구와 다양한 전시를 기획해 온 분들입니다. 이들의 고유한 경험을 토대로 한 흥미롭고 다채로운 견해들은 향후 한국 미술의 연구와 전시 방향을 설정하는데 유익한 자료가 될 것입니다.

국립중앙박물관 “박물관 네트워크 펠로우십”사업과 학술대회 ‘콜로키움’은 앞으로도 계속 개최될 예정입니다. ‘콜로키움’이라는 학술적 소통의 자리를 통해, 세계 속 한국 미술의 내일을 전망하는 좋은 계기가 되기를 기대합니다.

2018년 7월

대한민국 국립중앙박물관
관장 배기동

In an effort to promote Korean studies overseas and to foster the international network among the museums, the National Museum of Korea has run an annual exchange program ‘Museum Network Fellowship’, initiating with researchers of Korean studies overseas. Throughout the past years, it has expanded the sphere of participants to the curators of museums while strived to specialize and diversify its curriculum.

Celebrating the 7th anniversary, this year welcomes 17 curators and researchers from 12 countries, and have prepared lectures, workshops, field trip, museum visits, and discussion session with the curators of the National Museum of Korea. In addition, it is our great pleasure to hold ‘Museum Network Fellowship Colloquium’ from 3rd to 4th July as part of it curriculum, where the 17 museum curators and researchers of Asian studies present their research outcomes.

‘Museum Network Fellowship Colloquium’ serves to be a chanel for academic communication by encouraging the participation of the curators and personnel from related institutions, researchers above MA degree in the related fields. The 17 presenters have specialized in different research areas to one another and directed diverse exhibitions. The interesting stories and profound insights the presenters share at the colloquium will be informative resources for determining the direction for studies of Korean arts and exhibitions in the future.

The National Museum of Korea’s ‘Museum Network Fellowship’ and its colloquium will be continued. We do expect that the academic communication channel that the colloquium aims to be would provide a favorable opportunity to foresee the future of Korean Arts in the world.

July 2018

BAE Kidong
Director General
National Museum of Korea

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SECTION I

Religion and Prayer · Ceramics · Museums

인도 뉴델리국립박물관 소장 불화: 한국과 인도 비교 연구

Buddhist Scroll Paintings in Museum Collection:
A Comparative Study of India and Korea



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초록

불교는 단순 철학으로 간주되기보다 도덕과 윤리에 사상적 기반을 둔 종교이다. 불교는 인간이 사고(思考)하는 과정에서 생기는 궁금증을 해결하는 것이 아니라, 인간이 고통의 바다를 무사히 건널 수 있도록 하는 데 그 목적을 둔다. 인도에서 비롯된 불교는 전세계적으로 빠르게 전파되었으며 한국에는 티베트와 네팔, 부탄, 중국을 거쳐 유입되었다.

탱화(幀畵) 연구를 통해 알 수 있듯이, 불교 미술은 불교 경전에 의거하고 있다. 프라티마락사나 경전(Pratimalaksana Sutra)과 같이, 부처가 회화의 제작방식이나 그 중요성에 대해 설법한 것을 기록한 경전도 전해진다. 인도나 티베트, 네팔에서는 탱화 제작을 선업(善業)을 쌓는 행위로 여기는데 이는 탱화가 종교적 의례에 사용되기 때문이다. 제작자의 이름을 탱화에 남기지 않는 주된 이유도 여기에 있다. 이러한 탱화는 길조(吉兆)를 부르거나 액운을 막기 위한 용도로 사찰이나 불자(佛子)의 집에 걸어 놓았다. 따라서 탱화는 단순한 장식품이 아닌 수행에 기여하는 도구라고 볼 수 있다.

부처는 그의 설법을 통해 온 세상에 평화를 정착시키고자 하였다. 이에 따라 불교를 숭상하는 국가들은 정치적으로나 일상생활 속에서 구성원들 간의 원만한 관계 유지를 중시하였다. 사람들은 불교의 교리나 사상만을 수용한 것이 아니라, 불교 미술의 도상을 비롯한 불교 문화의 요소를 받아들였다. 불교는 포용적인 종교이었기 때문에 불교를 수용한 국가는 힌두교 신의 전파에도 크게 기여하였다. 한국의 탱화에서 나가(那伽, Naga), 건달바(乾達婆, Gandharva), 가루라(迦樓羅, Garuda), 긴나라(緊那羅, Kinnara), 제석천(帝釋天, Indra), 범천(梵天, Brahma)과 같은 다양한 힌두교 신들이 등장한다는 점이 이를 증명한다.

인도 뉴델리국립박물관 소장의 티베트, 네팔 불화는 한국 국립중앙박물관 소장 불화와 사상적 배경, 도상학적 요소, 색채 등에서 유사성을 강하게 지닌다. 따라서 본고에서는 두 박물관에 소장된 불화를 중심으로 비교 분석하도록 하겠다.

Buddhist Scroll Paintings in Museum Collection: A Comparative Study of India and Korea

Abstract

Buddhism is based on morality and ethics rather than mere philosophy. It does not seek to solve the mysteries which arise in the human mind, but is merely intended to make man cross the ocean of suffering. Although Buddhism originated in India but very soon flourished in many parts of the globe. Buddhism reached Korea by passing through Tibet, Nepal, Bhutan and China. During research of Buddhist Scroll Paintings it has observed that roots of Buddhist art are found in the Buddhist scriptures. Even some Buddhist texts like *Pratimalaksana sutra* says that Buddha himself considered painting to be an important subject as he mentioned methods of making painting in these Sutras. In India, Tibet and Nepal making Buddhist scroll is considered as good *karma* because these paintings are used in religious ceremonies. It is also one of the major causes of restricting artists to mention his or her name on these painted scrolls. Buddhist scroll paintings are found hung in monasteries and houses of Buddhists for auspiciousness and supposed to drive away evil spirits. These are not mere pieces of decoration, but a powerful aid to tantric mediation.

Buddha did the work of establishing peace in the world by his discourse. Therefore countries, follow Buddhism as religion, were upholding good political and marital connections. They not merely embraced Buddhism but also adopted iconographic details and other influences of Indian Buddhist art. Buddhism as an all-embracing religion played an important role to spread popularity of Indian gods among these countries. Depiction of many Hindu deities like Naga, Gandharva, Garuda, Kinnara Indra, Brahma, and Skanda in Korean scroll paintings are confirming this fact.

Buddhist paintings in the reserve collection of the National Museum (India), collected from Tibet and Nepal, and the Buddhist paintings in the collection of National Museum of Korea are similar in many ways. Therefore, in this article it would be an attempt to present comparative analysis between Buddhist Scroll Paintings in the reserve collection of National Museum, India and National Museum, Korea.

Buddhist Scroll Paintings in Museum Collection: A Comparative Study of India and Korea

Introduction

Buddhism teaches purpose of life and provides the easiest way that leads to true happiness. It originated when society was suffering from the complexities of its contemporary religion. Buddhism is based on morality and ethics rather than mere philosophy. It does not seek to solve the mysteries which arise in the human mind, but is merely intended to make man cross the ocean of suffering. Therefore, it had originated in India but very soon reached Korea by passing through Tibet, Nepal, Bhutan and China. These countries not only embraced Buddhism but also iconographic details of Indian Buddhist art. Therefore, Buddhist paintings in the reserve collection of the National Museum (India), collected from Tibet and Nepal, reveal similarities in many ways with the Buddhist paintings in the collection of National Museum, Korea. In this article it would be an attempt to present comparative analysis of Buddhist Scroll Paintings in the reserve collection of National Museum of India and National Museum of Korea.

Buddhism and Buddhist Paintings in India

The Buddhism conceived by Buddha or Sakyamuni means 'the Sage of the Sakyas'. Siddhartha better known as Gautama, the Buddha or Sakyasimha, the Lion of the Sakyas' was born in the Kshatriya clan of the Sakyas in Kapilavastu (variously identified with Piprawah, District Basti and Talaaurakot, District Taulihawa, Nepalese Terai). There is no agreement about the date of his birth, the generally accepted date being 566 and 563 B.C.E.

Earliest Buddhist art may be traced back to the Buddha's lifetime although some art historians believe that it originated some centuries after the Buddha's great *Parinirvana*. Some references to strengthen this fact evidences in the Sutra texts, i.e *Vinaya* and *Tantra*, including *Manjushrimulakalpa* and so on. It appears that Buddha himself considered painting to be an important subject as he mentioned methods of painting in sutras. One of these texts is *Pratimalaksana sutra*. This is apparently a late Buddhist text maybe after 10th century CE. These scriptures explain how to make the image of deities and spiritual figures.¹

1. L. Dargyab, *Tibetan Religious Art*, (Wiesbaden, Germany: 1977), p. 36.

Buddhism expanded in the Indian subcontinent after receiving royal support of the Maurya Empire under Ashoka in the 3rd century BCE. It spread even beyond the Indian subcontinent to Central Asia and China. Usually Buddhist paintings are made on the wall of monasteries, caves, manuscript (palm leaf and paper), fabric etc. On the basis of available archaeological remains it has proved that Buddhist monasteries began to be decorated with mural paintings. This is the first definite co-relation between the Buddhist community and painting. Buddha said that the ultimate goal of life should be enlightenment and everybody has ability to attain it. He directed his disciples do not to worship him as the god. Therefore, in the early Buddhist Paintings the Buddha has been painted by symbols only like an empty throne, the *bodhi* tree, a pair of foot-prints, and a wheel. Mural paintings on the wall of Ajanta caves are one of the best examples of early Buddhist Paintings.

After the death of Buddha a remarkable change in Buddhist theology and doctrine emerged. This was the period when a slow but steady intrusion of the idea of worship (*pūja*) was introduced in Buddhism. This Branch of Buddhism has Mahayana. During medieval period under Pala and Sen Dynasties Buddhist art reached on peak. Mahaparinirvana of Lord Buddha (Fig. 1) A palm leaf painting of Buddhist manuscript *Prajnaparamita*, made in Western Indian Painting School is one of the finest examples of the later Buddhist Paintings.



Fig. 1

Mahaparinirvana of Lord Buddha, Bengal, circa 1025 CE
Palm Leaf, 6 x 52 cm, Acc. No. 60.1653
National Museum, India

The decline of Buddhism in the Indian subcontinent had taken place due to various factors, especially the regionalization and internal decline of Buddhism between 400 and 700 CE (due to introduction of *Tantrikism*, loss of patronage and donations). Buddhism was suffering for its existence in central and eastern parts of India, between the 8th- and the 12th-century, particularly under the Pala kings. Thereafter, the attack by Muslim Turks and Persians ended the various dynasties and destroyed the Buddhist monasteries and its institutional structure.²

2. Peter Harvey, *An Introduction to Buddhism: Teachings, History and Practices* (Cambridge University Press, ISBN 978-0-521-85942-4: 2013), p. 194.

In India Buddhist scrolls are called *thangka*. *thangkas* are the religious scrolls found hung in monasteries and houses of Buddhists. It is a living tradition in Sikkim Arunachal Pradesh and Ladakh in India. These paintings are considered very auspicious and supposed to drive away evil spirits. Traditionally, the *thangkas* are painted by religious artisans (Bhutia/Lepcha) known as Lharips. Because, these paintings are made by referring to religious texts, it is necessary to know the Tibetan language. These are not mere pieces of decoration, but a powerful aid to tantric meditation. Occupying an important place in monasteries or in a home the *thangka* paintings are required during special occasions such as birth, Marriage death etc.³

Apart from making of *thangka* painting at three centers the settlement of Tibetan Buddhist in Himachal Pradesh, India gave a new direction to Buddhist art in India. In 1959, for saving himself from the China Tenzin Gyatso, the 14th Dalai Lama, escaped from Tibet to India along with numerous Tibetan refugees, and set up the government of Tibet in Exile in Dharamshala, India. Most of these exiles live in Upper Dharamshala, or McLeod Ganj, where they established monasteries, temples and schools. The town has become one of the centers of Buddhism in the world.

Extension of Buddhism and Buddhist Art among India, Nepal, Tibet, and China

The first known interaction between these countries was based on exchange of knowledge. Nepal was a great meeting point for Indian and Tibetan Buddhist teachers as it was birthplace of Siddhartha Gautama. It has also traced that Buddhist monks of these countries were continuously travelling among these countries for studying Buddhist doctrine. They translated various texts originally written in *Sanskrit* and in other scripts in India in their regional languages. During research on Buddhist Scroll Paintings it has observed that roots of making Scroll painting can be found in the Buddhist scriptures for instance, *Vinaya* and *Tantra Sutra*, *Pratimalaksana sutra*, *Manjushrimulakalpa* and many more. Therefore, not only doctrines of Buddhism but also characteristics of Buddhist art also had been exchanged among the artists of these countries.

The second known interaction between two countries, Tibet and China came in 640 CE, when the Tibetan King Songtsan Gampo married with Chinese Princess Wencheng, a niece of the Tang Emperor Taizong. He also married a Nepalese princess. Both wives of Tibetan King Songtsan Gampo were Buddhists. The Manikabum mentions that Nepalese artists, commissioned by King Srong btsansgam-po, produced the statue of eleven-faced Avalokiteshvara together with statues of Bhrikuti, Arya Tara, Marici, Sarasvati, Hayagriva and many others in Jokhang Temple of Lhasa. Many skillful artists were called from Nepal to Tibet where they developed unique artistic tradition.⁴ Good political and marital relation including exchange of knowledge played a significant role in origin and development of Buddhist art among all these countries.

3. Anonymous, Handicrafts and Women of Sikkim (Shodhganga, Chapter 4: hodhganga.inflibnet.ac.in) p. 95.

4. L. Dargyab, Tibetan Religious Art, (Wiesbaden, Germany: 1977), pp. 1, 36.

As far as extension of Buddhism in Korea is concerned China played a significant role as the Korean empire adopted art and culture from China. For comparative analysis between Buddhist Scroll Paintings of these countries a brief study about Korean Buddhist theology is presented as below.

Buddhism in Korea : Korea is one of the important countries where Buddhism introduced probably in 4th century during the three Kingdoms period.⁵ Before arrival of Buddhism, the main religious practice in Korea was Shamanism which still holds a significant place in Korean life. The Buddhist concept of karma and cause and effect was not conflicting with the Korea philosophy of the law of cause and effect thus Buddhism easily accepted by the local people of Korea. Towards the end of the seventh century, the three kingdoms were unified under the powerful Shilla rulers. From then onward Buddhism flourished under their royal patronage and exerted great influence on the life of the Korean people such as in India it flourished during Maurya period under king Ashoka. In the tenth century, Shilla rule ended with the founding of the Koryo Dynasty. It also spelled as Koryŏ, was a Korean kingdom established in 918 CE by King Taejo. This kingdom later gave name to the modern "Korea"⁶ Under this new rule, Buddhism and Buddhist art reached its culminating point.

With the downfall of the Koryo Dynasty in 1392 CE, Buddhism slowly declined as the new rulers of the Joseon Dynasty (1392-1910) adopted Neo-Confucianism and Chinese thought, technology, and language. The anti-Buddhist movement that grew in the late Koryo period ripened in the Joseon period. As a result Buddhist not permitted to enter in the capital city and their temples moved to rural areas or mountains. The effect of several centuries of denial of access to the capital city made Buddhism accessible to commoners.⁷ As a result Korean Buddhist paintings originated as a cooperative project between a temple's monks, the staff of the temple and the general public in the region. Therefore, not only influences of Indian, Chinese and Tibetan art but also indigenous art of Korea emerged and played a significant role in shaping of new art form in Korea.

Comparative Analysis of Buddhist Scroll Paintings: Although Buddhism had originated in India but it reached Korea by passing through Tibet and Nepal. The *thangka* painting (Buddhist scroll) made in these countries reflect strong artistic influences of *thangka* paintings made in India. Therefore, instead of selecting scroll paintings made in India (Sikkim, Ladakh and Arunachal Pradesh) for comparative analysis with Korean Buddhist scroll *thangkas* made in Tibet and Nepal in the reserve collection of the National Museum, India has chosen herewith. Iconographic details which are equally painted in Buddhist scroll paintings made in these countries can be discussed under following categories.

5. Broucke PV, The accounts of Milbon, Hyet'ong and Myo ~ngnang in the Samguk Yusa. In: Heirman A, Bumbacher SP (eds) The spread of Buddhism (Brill, Leiden: 2007), pp 277-302.

6. Anonymous, History of Korea (Source: [www. https://en.wikipedia.org](http://www.https://en.wikipedia.org), viewed on 9.04.2018)

7. Phil Lee, Vivid in "Indra and Heavenly Dragon General:" The Korean People's Trust in Buddhist Deities (Source: [www. divinity.uchicago.edu](http://www.divinity.uchicago.edu): September 24, 2015)

1. Religious belief and utility:

- In both countries Buddhist scroll paintings captured the belief of commoners that Buddhist deities would help them achieve their aims. As a result Guardian deities, Buddha and Bodhisattvas (who aspire to become Buddha or to achieve Buddha hood) became a popular theme of altar paintings.
- Buddhist painting has been hung behind the statue of Buddha or a Bodhisattva in a sanctuary and has been used for Buddhist teaching, meditation and religious ceremonies.

2. Technique of making:

- Technique of making scroll paintings among these countries is same. A complete painting was mounted into a scroll, which was then enshrined in a temple with a ritual.
- Buddhist paintings are made on wall of temples and as hanging scrolls.
- These paintings are colored by brush with mineral pigments, ink, and gold. Glue was major material to bind the pigments and to fill the irregularities of the background cloth.
- For scroll painting the artists of these countries preferred some specific colors like red, green, golden, black, blue and vermillion. The two primary colors i.e. red and yellow of these paintings show the difference between the fire and life, between material and immaterial. The orange color symbolizes knowledge of the highest form of spirituality, the blue color suggests depth, purity and infinity, and green represents the vegetable aspects.⁸

3. Iconographic Details and Deity Figures: Tibetan Buddhism combines the essential teachings of *Mahayana* Buddhism with Tantric and Shamanic whereas Buddhism in Nepal includes Theravada, *Mahayana* and Vajrayana tradition. As Buddhism reached Korea via Nepal, Tibet and China consequently along with Buddhist philosophy the iconographic details of deity figures, mentioned in the texts of different branches of Buddhism, for making to the Buddhist Scroll Paintings also embraced by the artists of Korea for instance, iconographic details of Amitabha Bodhisattva, Vajrabhairava, Manjushri and many more deity figures painted in Korea during Joseon dynasty.

Distinctions in Buddhist Scroll Paintings:

1. Buddhist Scroll Paintings made in Korea represent some distinctions from the Tibetan and Nepali *thangka* paintings because they made into different time frames at diverse provinces.
2. Korean Buddhist scrolls were made with influences of indigenous art and these special features can be noticed in composition of figures, color scheme and facial features of deity figures.
3. The temple monks were guiding common people to offer needed materials for making scroll paintings and thereby gain good fortune.⁹ But this tradition never existed in India, Tibet and Nepal.

8. Anonymous, *Handicrafts and Women of Sikkim* (Shodhganga, Chapter 4: hodhganga.inflibnet.ac.in) p. 96.

9. Phil Lee, Vivid in "Indra and Heavenly Dragon General": The Korean People's Trust in Buddhist Deities (Source: www.divinity.uchicago.edu: September 24, 2015)

In these countries making *thangka* painting has been considered a good Karma thus monks never accept offering as contribution for making these religious scrolls.

4. In India, Tibet and Nepal it has not allowed any artist to mention his or her name on the *thangka* painting whereas in Korea name of donor and artist of the painting both are inscribed.
5. In Korea the Buddhist scroll paintings are inscribed on the front whereas in Tibet inscriptions are found on the reverse side of the canvas.
6. In spite of name of donor of the painting and artist the Tibetan *thangka* paintings are inscribed with mantras related with deity figure painted on it.
7. Buddhist Scroll, called *thangka* painting in India, Tibet and Nepal are used to decorate monasteries.

These parallel and divergent characteristics of scroll paintings made among these countries are being discussed herewith through some beautiful and rare examples of paintings in the collection of National Museum, India and Korea.

Bhaisajyaguru Triad (Buddha of Healing the Deceased) (Fig. 2) in the National Museum, Korea and Bhaisajyaguru (Medicine Buddha) (Fig. 3) in the reserve collection National Museum of India are two important examples of Buddhist Scroll Paintings demonstrate utmost similarity in term of iconography and other features. According Tibetan philosophy Bhaisajyaguru is one of a set of eight healing Buddhas, which includes Shakyamuni the historical Buddha head of the group. Bhaisajyaguru is the god of medicine, the physician of human passions, and the unfailing healer of the ills of *samsara*.



Fig. 2

Bhaisajyaguru Triad
(Buddha of Healing the Deceased) Joseon Dynasty
Silk, 54.2x29.7cm
Acc. No. Deoksu-003324-00000
National Museum, Korea



Fig. 3

Bhaisajyaguru – Medicine Buddha
Tibet, Circa 1900 CE
Canvas, 95 x 52 cm
Acc. No.48.5/14
National Museum, India

Usually Bhaiṣajyaguru has been painted Lapis Lazuli blue in color, although sometimes he is depicted as golden-skinned. He is dressed in the robes of a *bhikṣu* (monk). His left hand rests in his lap in the *mudra* of meditation, while in his right hand, held palm upwards at the right knee, he holds a branch of the healing myrobalan plant. In his left hand, which rests in his lap in the *dhyana mudra* (meditation), he holds a bowl of *amrita* - the nectar of immortality.

Bhaiṣajyaguru Triad (Buddha of Healing the Deceased) titled Buddhist Scroll painting was made during mid-Joseon period. In this painting Buddha, golden in color, is seated on high pedestal with half closed eyes, displays the advanced quality of Buddhist paintings. Two semi divine figures are standing with folded hands on both sides. Whereas the painting Bhaiṣajyaguru (Medicine Buddha) made in Tibet, Circa 1900 CE shows central figure of seated Bhaiṣajyaguru Buddha, blue in color, is surrounded by eight medicines Buddha. Five Buddhas seated on lotuses are painted in the foreground whereas three Buddhas are painted on the top.

In both of these scroll paintings Buddha is seated in *padmasana*. From right hand he is holding branch of the healing myrobalan plant and in his left hand, rests in his lap in the *dhyana mudra*, he holds a bowl of *amrita* - the nectar of immortality. Along with a nimbus behind head a circular band resembles behind him created by the rays coming out from the body of deity.

A Korean scroll painting titled Amitabh Buddha is preaching to a Gathering in Paradise (Fig. 4) and Amitabh Buddha in Land of the Great Bliss (Fig. 5) are two important paintings present certain distinctions in the depiction of Amitabh Buddha. Such as in the painting Amitabh Buddha is preaching to a Gathering in Paradise Amitabh Buddha, white in color, is surrounded by six bodhisattvas, including Avalokitesvara Bodhisattva, Mahasthamaprabhata Bodhisattva, Manjusri Bodhisattva, and Samantabhadra Bodhisattva. He has mustaches and beards. His left hand is in his lap in the posture of meditation while right is in *varada mudra*. Whereas in the painting Amitabh Buddha in Land of the Great Bliss as per Tibetan Buddhism, Amitābha is red in color (signify love, compassion, and emotional energy)¹⁰ is surrounded by many deity figures seated on moon disc placed over lotus on a decorated throne. On his left Vajrapani is standing on moon disc placed over lotus considered as power of all Buddhas. He is blue in color; one faced with two arms holds Dorje and bell. On his right, Chenresi, a lord of universe is standing on moon disc and lotus. One faced and four armed god is holding a lotus and rosary in two hands. Other pair of two hands is adjoined together near the chest.

10. B. Hyun Choo and Dabpm. Jay J, Amitabha Buddha Revisited: Into the Twenty-first Century Modern Science (International Journal of Theology, Philosophy and Science Vol. 1 No. 1, Romania: 2017), p. 58.



Fig. 4

Amitabh Buddha is preaching to a Gathering
in Paradise, Joseon Dynasty
Silk, 307.5 x 244.0cm
Acc. No. Deoksu-002680-00000
National Museum, Korea



Fig. 5

Amitabh Buddha in Land of the Great Bliss,
Tibet, Circa 1900 CE
Canvas, 187 x 64 cm
Acc. No. 57.93/10
National Museum, India

Near this throne Wheel of religion (*Dharma Chakra*) is surrounded by two seated deer and a row of eight monks seated with folded hands. In the foreground various scenes of Buddha giving sermon to pupils, music and dance performances, worshipping of other Buddhist deities are depicted beautifully. In the background deity figures seated on lotuses and a group of *Gandharvas* playing musical instruments are illustrated beautifully. At two upper corners of this Buddhist scroll depiction of Sun and Moon is purely Indian influence symbolically represents everlasting glory of the god Amitabh Buddha whereas flying lamas are Chinese influence.

A Korean Buddhist Scroll painting Buddhist Guardian Deities (Fig. 6) is one of the best examples made in Joseon Dynasty, Korea reveals close connections with Indian Buddhist art. Depiction of Indian Buddhist guardian deities for instance Naga, Gandharva, Garuda, Kinnara along with Indra, Brahma, and Skanda in Korean painting express that Buddhism as an all-embraced religion played an important role to expanded popularity of Indian gods in China and Korea. In this painting, Gandharvas are painted by wearing lion crown and Kinnaras with their feather crown. Brahma, Kartikeya and Indra are standing side by side surrounded by Nagas, Kinnaras and Gandharvas.

In Buddhism Indra and Brahma are painted by worshipping Buddha and by descending from the Heaven when he went up from Shravasti to the Tushita Heaven for teaching *Abhidharma* to his mother, Queen Mayadevi, who had died seven days after Buddha's birth and been reborn as a male god in Tushita.¹¹ In one of the Fresco paintings Descending of Thirty-Three Gods from Heaven with Buddha Sakyamuni (Fig. 7) an event of Buddha returning from heaven to Shravasti is painted beautifully where Indra and four faced Brahma are accompanying Buddha down to the staircase.

In Buddhist pantheon it has believed that Naga, Gandharva, Garuda and Kinnara as guardian deities protect the law and answer the prayers are heavenly beings who hold spiritually lesser status than Buddhas and bodhisattvas. The paintings also represent a fact that Indra, Brahma, and Skanda had gained great popularity and were frequently painted and constantly worshiped during Joseon Dynasty. The devotees prayed to guardian deities and dedicated paintings of them in hope for good fortune, longevity and for removal of varying calamities.¹²



Fig. 6

Buddhist Guardian Deities Joseon Dynasty,
Silk, 77.3x68.8cm
Acc. No: Deoksu-002286-00000
National Museum, Korea



Fig. 7

Descending of Thirty-Three Gods from
Heaven with Buddha Sakyamuni, Fresco,
Courtesy: A. Herrmann Pfandt, 2018: 17

11. Jeremy Russell, *The Eight Places of Buddhist Pilgrimage* (Source: www.lamayeshe.com, viewed on 09.04.2018)

12. Phil Lee, *Vivid in "Indra and Heavenly Dragon General": The Korean People's Trust in Buddhist Deities* (Source: www.divinity.uchicago.edu: September 24, 2015)

This painting reveals synthesis combination of characteristics taken from indigenous Korean art, Chinese, Indian and Tibetan Buddhist paintings. For instance, in Indian and Korean paintings iconography of Garuda, Indra and Brahma are very familiar with each other. In India Garuda is contained in the *Vishnu Purana* and *Garuda Purana*. "In later mythology, Krishna, as the eight incarnation of Vishnu, takes Garuda as his mount. His forms assumed that of a bird-man- a creature half eagle and half man combining a human body with a bird's head, talons beak and wings".¹³

In Tibetan Buddhism Garuda is one of the four dignities animals that represent wisdom one of the characteristics of Bodhisattva. In Tibet and Nepal Garuda is depicted as human with wings as in Hindu iconography.¹⁴ Similarly in this scroll painting Garuda is painted with his bird face and feathers. He is painted near Nagas. Here iconography of Nagas (human personification of snake) is highly influenced from the indigenous art. They are shown, by wearing a red crown decorated with two horns, standing with folded hands.

In India God Indra is identified by three iconographic features such as splendid crown, horizontal eyes on the forehead and a Vajra scepter placed on a flower blossom rising next to the left shoulder. He always depicted without mustaches. These special features had followed by the artist of Joseon dynasty to paint god Indra in scroll painting. Here too in Figure 6 Indra is painted without mustaches and beard by wearing splendid crown and holding Vajra scepter in his hand. The depiction of Indra in Korean scroll painting is alike with his representation in one of the mural panels discovered from the Ajanta Cave no. 17 titled "Indra comes down from heaven see the righteous prince Gautam Buddha and observe his generosity" (Fig. 8).

Skanda or Kartikeya is the brave guardian of Buddhist teaching usually described as a young man fully clad in the armor is leaning on a vajra staff. He has come from Hinduism as the son of lord Shiva. He is a war deity Kartikeya bears the title Skanda. In this Korean scroll painting Skanda is standing by holding Vajra scepter with black mustaches and beard next to Brahma.

In Korean scroll painting depiction of deity figures, belongs of Hindu religion, reveals that it was highly influenced from Indian and Tibetan painting as they are painted with similar iconographic details. But in the illustration of few Hindu deity figures, such as Brahma, influences of indigenous art has noticed prominently as usually in Indian and Tibetan paintings Brahma is painted with four faced and four arms as per Mahayan Buddhist text, for instance in Descending of Thirty-Three Gods from Heaven with Buddha Sakyamuni (Fig. 7) but in this Korean scroll (Fig. 6) Brahma is painted with one face.

13. Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs* (Serindia Publication, London: 1999), p.66.

14. Barbara O'Brien, *Garuda: Divine Bird Creatures of Myth* (Source: www.thoughtco.com, July 01, 2017)



Fig. 8

Indra comes down from heaven see the righteous prince
Gautam Buddha and observe his generosity,
Ajanta Cave no. 17, Courtesy:
www.himalayanart.org.

This research work would help in further study on Tibetan and Korean Buddhist painting and highlights significance of Buddhist religious texts in making Scroll Paintings. The iconographic details of these Buddhist paintings, in the collection of National Museum of India collected by Tibet and Nepal, and the National Museum of Korea, are similar in many ways because roots of Buddhist art are found in the Buddhist scriptures and the philosophies of Buddhist scriptures had been exchanged by monks and artists of these countries in past. Even some Buddhist texts like *Pratimalaksana sutra* says that Buddha himself considered painting to be an important subject as he mentioned methods of making painting in these Sutras.

The facts mentioned above reveals that as Buddhism, originated in India, reached Korea by passing through Tibet, Nepal and China as these countries were upholding good political and marital connections with one another.

During Joseon dynasty (1392-1910 CE) Buddhism and Buddhist art reached on culminating point due to cooperative relation between monks of monasteries and general public. During that period artists were free from the restrictions of the royal families consequently not only iconographic details mentioned in Buddhist texts but also influences of indigenous art played an important role to shape Buddhist Painting School in Korea. Synthesis combination of artistic features of Buddhist Scroll Paintings made in neighboring countries and indigenous art as well was another cause of seminaries as well as a few distinctions found in the Buddhist Scroll Paintings made in these countries.

Buddhist scroll paintings reflect deep faith of common people in Buddhism. “Buddhism is not just a religion of the past or a mere faith as many have thought, but it is a time-tested scientific religion and philosophy which, in the context of the present world-situation, is more relevant today than ever before for establishing world peace.”¹⁵ Buddhism and extensive popularity of Buddhist scroll painting signify constant endeavor and deep desire of human being to establish peace on the earth through this art form.

15. Rakesh Saksana, Buddhism and Its Message of Peace (Source: www.ayk.gov.tr viewed on 09.04.2018)

미니애폴리스 미술관 소장 곽분양행락도(郭汾陽行樂圖)

General Guo Ziyi's Banquet
(*Gwakbunyang-hyangnakdo*)
at the Minneapolis Institute of Art



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초록

미니애폴리스 미술관(Minneapolis Institute of Art: MIA)의 아시아 미술 컬렉션은 미국에서 가장 중요하고 광범위한 컬렉션 중 하나로, 17,000여 점의 아시아 미술품으로 이루어져 있다. 대부분은 중국(약 8,000점) 및 일본(약 6,700점) 미술품이며, 한국 미술품은 200여 점에 불과하다. 그 가운데 회화는 24점으로 본고에서는 그 중 하나인 ‘곽분양행락도(郭汾陽行樂圖)’를 중심으로 논하고자 한다.

곽자의(郭子儀, 697년~781년)는 중국 역사 상 가장 위대한 장군 중에 한 명이다. 그는 아주 오랜 동안 무관으로서 많은 공적을 쌓았고 4명의 황제 밑에서 충성을 다하였으며, 이처럼 평생을 왕과 국가를 위해 헌신하였기에 유교 상에서 모범적인 인물로 간주된다. 곽자의는 장수(長壽)와 함께 행복한 삶을 누리면서 자녀 복도 많아 아들과 딸을 각각 8명씩 두었다. 사후에 그는 부와 행복을 상징하는 신으로 추앙되었다. 보수적이라 할 수 있는 조선(1392년~1910년) 왕실이 이러한 유교적 가치를 높이 평가하였기 때문에, 궁궐과 양반 가옥을 장식하던 전문 화공들에게 있어서, 곽자의는 회화의 이상적(理想的)인 주제가 되었다.

미니애폴리스 미술관 소장 병풍화의 주제는 곽자의의 탄생일을 기념하는 연회로, 연로한 장군과 16명에 이르는 그의 자녀와 자녀의 배우자들, 손주들과 증손들이 등장한다. 고른 세선(細線)과 화려한 색채로 표현된 이 작품은 조선 궁중 미술 작품 가운데에서도 매우 정교하고 세련된 예로 평가받고 있다.

General Guo Ziyi's Banquet (*Gwakbunyang-hyangnakdo*) at the Minneapolis Institute of Art

Abstract

The Minneapolis Institute of Art (MIA) has one of the most important and comprehensive collections of Asian Art in the United States, comprising of almost 17,000 objects. The vast majority is from Japan (ca. 8,000) and China (ca. 6,700) and only around 200 works are from Korea. Amongst them are 24 paintings of which one, *General Guo Ziyi's Banquet (Gwakbunyang-hyangnakdo* 郭汾陽行樂圖), is the topic of this paper.

Guo Ziyi (郭子儀: 697–781) is considered one of the greatest generals in Chinese history. Over the course of his long and distinguished military career, Guo served under four emperors and was thus a paragon of Confucian virtue, having devoted his entire life to his lord and country. Living a long and happy life, he had an enormous family of eight sons and eight daughters. After his death he was immortalized as God of Wealth and Happiness. Because the conservative Joseon court (1392–1910) valued Confucian principles highly, Guo became the ideal subject matter for paintings by professional artists that decorated the palaces and homes of high-ranking aristocrats.

The subject of MIA's folding screen is a banquet in honor of Guo's birthday that shows the aged and retired general surrounded by his 16 children, their wives and husbands, and many grandchildren and great-grandchildren. Painted with fine, even lines and brilliant pigment, this large screen is an impressive, extremely refined example of Joseon court painting.

General Guo Ziyi's Banquet (*Gwakbunyang-hyangnakdo*) at the Minneapolis Institute of Art

Essay

The Minneapolis Institute of Art (MIA) has one of the most important and comprehensive collections of Asian Art in the United States comprising of almost 17,000 objects. The vast majority is from Japan (ca. 8,000) and China (ca. 6,700) and only around 200 works are from Korea. Amongst them are 24 paintings of which one, *General Guo Ziyi's Banquet* (*Gwakbunyang-hyangnakdo* 郭汾陽行樂圖), is the topic of this paper (Fig. 1).

Guo Ziyi (郭子儀: 697–781) is considered one of the greatest generals in Chinese history. Over the course of his long and distinguished military career, Guo served under four emperors and was thus a paragon of Confucian virtue, having devoted his entire life to his lord and country. As a result, Emperor Xuanzong (685–762) rewarded him with the title “Prince Zhongwu of Fenyang” (汾陽忠武王). Guo ended the An Lushan (An-Shi) Rebellion and protected the Tang Dynasty against Uyghur and Tibetan threats in the 760s. In the late 11th century, the Chinese painter Li Gonglin (1049–1106) captured him in the handscroll *Guo Ziyi Receives the Homage of the Uyghurs* (*Mian zhou tu* 免胄圖), which shows the Uyghur leader kneeling in front of Guo, and emphasizing the dominance of the Chinese. Living a long and happy life, he had an enormous family of eight sons and eight daughters. After his death he was immortalized as God of Wealth and Happiness.

Loyally serving four emperors, Guo received many honors and therefore personifies the perfect Confucian official. Because the conservative Joseon court (1392–1910) valued Confucian principles highly, Guo became the ideal subject matter for paintings by professional artists that decorated the palaces and homes of high-ranking aristocrats. It would have specifically been used for birthday celebrations at court or as a backdrop of court weddings, for example, in 1802 such a screen was placed in the woman's room at the wedding of King Sunjo (1790–1834).

Bought in October 1997 at Kang Collection, New York, the subject of MIA's folding screen is a banquet in honor of Guo's birthday that shows the aged and retired general surrounded by his 16 children, their wives and husbands, and many grandchildren and great-grandchildren. All enjoy the festivities staged within the palace gardens. The Chinese theme suggests the extreme degree of Korea's admiration for its large and powerful neighbor. Painted with fine, even lines and brilliant pigment, this large screen is an impressive, extremely refined example of Joseon court painting.

The large rock motifs on the left are painted with traditional mineral pigments, specifically azurite and malachite, whereas most of the architectural motifs are painted with Prussian blue and other Western synthetic pigments. The latter were banned at the Joseon court in the early 1860s, which therefore suggests that this work was created in the first half of the 19th century.

Guo, surrounded by a crowd of people, is positioned in a banquet tent under a large, old pine tree in the middle of a garden, at the center of the composition. Guo has a bright and happy smile, wears luxurious cloths and a golden crown. Next to him are two small children who are probably his great-grandchildren. Behind him is a group of ten women of which one holds up his sword, another uses a large fan to provide him with cooling air. On either side he is flanked by his sons and son-in-laws and their children and grandchildren. They are watching a woman dancing, who is accompanied by a large group of female musicians.

On the left is a pond with a pavilion in which men play a board game. In the far distance, a waterfall in the mountains is visible. The right half of the screen shows a large, palace-like compound of stately buildings. Guo's wife is seen on the second floor of the multi-storied building in the foreground, watching the celebrations of her husband's birthday. On the other side of her building are children playing a horse-riding game.

Scattered throughout the screen are many symbols with particular meanings embedded in them. Amongst them are symbols of long life such as clouds, pine tree, deer, or red-crested white crane. There is a pair of ducks that symbolizes lifelong affection and fidelity. Peacocks stand for authority. Immediately right of the tent stands a paulownia tree, the exclusive nesting place of the phoenix, a mythical bird that represents enlightenment and peace.

General Guo Ziyi's Banquet was a popular theme in Korean visual arts in the early nineteenth century and MIA's screen is not the only one in American and European museum collections, however, it was executed in ten panels instead of the more usual eight. These screens follow the same compositional principles; however, some show significant variations.

The screen at the Brooklyn Museum in New York might be the oldest in a Western institutional collection as it was received as a gift in 1984 (Fig. 2). It has only six panels, but otherwise depicts the usual elements. That is also the case with the screen at the Spencer Museum of Art in Kansas, which was recently exhibited in Seoul (Fig. 3).

Two screens are in the collection of the Philadelphia Museum of Art, one was painted by Gim Deuk-sin (1754–1822) and dates to around 1800 (Fig. 4). A second, unsigned folding screen was probably created considerably later (Fig. 5). In this screen, the entire scene is shifted further to the left, thus making room for additional buildings and scenery on the far right.

In European museum collections there is at least one folding screen with General *Guo Ziyi's Banquet* as motif. The screen at the Guimet Museum of Asian Art in Paris, France, was acquired in Seoul in 1947 by a translator of the United Nations Command Military Armistice Commission (UNCMAC). It follows the same general composition as MIA's screen (Fig. 6).

The National Museum of Korea seems to own two such screens. While the composition of the screen that has been longer in the collection is comparable with MIA's as well, its color palette differs, e.g., in the use of purple instead of white for the roofs of some of the buildings (Fig. 7). The second screen that was acquired at the Christie's auction in New York in March 2014, however, is remarkably similar with MIA's (Fig. 8). A comparison of the two screens reveals that not only the overall composition, including key scenes, is alike, but even fine details are very similar. For example, the pair of ducks in the pond on the left are swimming in precisely the same way. The pair of deer positioned above them have the same body posture.



Fig. 1

Mid-19th century. Ten-panel folding screen, ink and color on silk. 197.5 × 335.3 cm. Minneapolis Institute of Art, Gift of funds from Fred and Ellen Wells 97.121.3



Fig. 2

The Pleasant Life of Guo Fenyang. Six-panel folding screen, ink and color on silk. 201.9 × 362 cm. Brooklyn Museum, Gift of John Gruber, 84.251



Fig. 3

Guo Ziyi's Enjoyment-of-Life Banquet Screen. Early 1800s. Eight-panel folding screen, ink and color on silk. 167.6 × 421.6 cm. Spencer Museum of Art, William Bridges Thayer Memorial, 2015.0061



Fig. 4

Gim Deuk-sin (1754–1822). *General Guo Ziyi's Banquet*. Late 18th–early 19th century. Eight-panel folding screen, ink and color on paper. 150.5 × 401.6 cm. Philadelphia Museum of Art, 125th Anniversary Acquisition, Gift of Colonel Stephen McCormick in honor of the Korean Heritage Group, 2000, 2000-80-13



Fig. 5

General Guo Ziyi's Banquet. 19th century. Eight-panel folding screen, ink and color on silk. 201.9 × 337.6 cm. Philadelphia Museum of Art, Gift of Jeanne and Bill Wurster, 2001, 2001-40-1



Fig. 6

End of 18th–early 19th century. Eight-panel folding screen, ink and color on silk. 170 × 440 cm. Guimet Museum of Asian Art, MA 12435



Fig. 7

Painting of Luxurious Life of Guo Ziyi. Eight-panel screen, ink and color on silk. 143.9 × 421.6 cm. National Museum of Korea, Deoksu-003153-00000



Fig. 8

Guo Ziyi's Banquet. Eight-panel screen, ink and color on silk. 165.9 × 388 cm. National Museum of Korea, Gogung 2591 [Purchased at Christie's NY, March 18, 2014, lot 792, \$60,000.]

영(靈)은 존재한다: 한국 무속화- 숭배, 수집과 영속

The Spirit is Present:
The Story of a Korean Shaman Painting -
Worshipped, Collected and Perpetuated



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영(靈)은 존재한다: 한국 무속화-숭배, 수집과 영속

초록

본 연구는 네덜란드 레이던 국립민족학박물관(Museum Volkenkunde) 소장 한 점의 무속화를 중심으로 이루어졌다. 필자의 나라인 에스토니아에서는 아시아 문화재 보존에 대한 방법론적 연구가 진행된 바가 거의 없다. 해당 분야와 관련하여 국외에서 진행된 연구가 있었는데 표면적으로 드러나는 유물의 훼손 정도와 상징성과의 상관 관계에 대한 연구였다.

본고에서는 특정 유물의 종교적인 기능과 감상을 위한 예술품의 양립된 특성이 보존 처리 전문가의 접근법에 미치는 영향을 살펴보고자 한다. 이에 따라 19세기 임경업 장군을 그린 무속화를 중심으로 작품의 재질과 더불어, 그 가치도 함께 고려한 보존처리 기법에 대해 소개하고자 한다.

성분 분석을 기반으로 작품 기원에 대하여 해당 정보를 확인하는 유럽의 과학적 방법론에서 더 나아가, 철학적 탐구 및 사회적 기능까지 고려해 본다면, 역사·문화적 가치가 있는 작품을 보존처리함에 있어서 더욱 명확한 의사 결정이 가능할 것이다. 또한 보존 상태가 양호하지 않은 무속화의 적절한 처리 방법을 모색하기 위하여 새로운 보존처리 이론들을 살펴보았는데, 이 과정에서 종교가 현대인의 사고에 미친 영향도 함께 조망하고자 하였다. 이와 같은 일련의 작업은 아시아 외의 지역과 유럽에서 적용 가능하면서도, 지속적으로 무형 문화유산을 보존할 수 있는 기술 개발에 그 목적을 두고 있다.

The Spirit is Present: The Story of a Korean Shaman Painting - Worshipped, Collected and Perpetuated

Abstract

This study is based on a Korean shaman painting from the collection of Museum Volkenkunde, National Museum of World Cultures in Leiden, the Netherlands. As the author's country of studies has little to no background of Asian-based cultural heritage conservation methodology, a research period was conducted abroad, looking into how the tangible deterioration of the material and what the object represents influence one another. To understand how the tension between religious function and admiration as work of art influence a conservator's approach to preserving an object of such origin, the research is built around a 19th century shaman painting depicting general Im Gyeong-eob, and strives to bring attention to conservation treatment methods not only based on materia, but meaning. Looking further from the European scientific approach of deducing source information from composition studies, a philosophical investigation and social involvement could provide advantageous assistance in making considerate decisions preserving objects of cultural and historical value. In also providing an overview of religious influence on contemporary thought, modern conservation theory is considered in working out suitable treatment methods for preserving the deteriorated state of an old shaman painting. This objective contributes to the developing approach of providing tools for the sustainable preservation of intangible cultural heritage, also applicable outside the Asian and European contexts.

The Spirit is Present: The Story of a Korean Shaman Painting - Worshipped, Collected and Perpetuated



Fig. 1 Verso



Fig. 2 Recto

This painting depicts General Im, with 임장군 written in ink on the recto. This spirit is the deified persona of Im Gyeong-eop (1594-1646) who was a prominent general during the Joseon dynasty and respected for his service and loyalty to the country.

The image is hand painted and most likely traced from a popular predecessor, compiled of four layers of machine-made paper, with additions of synthetic silk ribbons that have been sewn on to allow the painting to be hung up, as it was meant to be. The *recto* has been mended with adhesive tape, which support the brittle material along folded lines. The age of the painting is unclear, but is believed to date from the late 19th or early 20th century. The object was given to Museum Volkenkunde, Museum of World Cultures in Leiden, the Netherlands as a gift from practicing shaman and collector of Korean shaman paraphernalia, Jung Munsan, through prof Dr. Boudewijn Walraven in 2003.

An interest in the challenges conservators face with preserving religious objects offers the basis for this research. The tension between an object having been used as ritual asset and now seen as evidence of historical or cultural value and presented in an ethnological museum as such, provides for a complex investigation into how and why the object is preserved. The case of the Korean shaman painting allows contemplation on the importance of involving intangible values into research process. Meaning in material will be drawn upon to open the background of the painting emphasizing the relevance of a holistic approach in working out practical conservation methodology. The concept of care will be extended to materiality and finally a treatment suggestion will be offered for further consideration.

Meaning in Material

In conservation, respectful treatment of an object means preserving aesthetic, physical, chemical, and conceptual integrity, accrediting each with equal importance. No change within this integrity should be decided upon uninformed, as any action could be of paramount effect on the whole of the object. As such, conservators are in fact preserving the narrative behind works of art, as cultural significance is what carries on tradition. Excluding intangible heritage phenomena, without physical materia it is difficult to explain certain characteristics of a legacy, such as the living tradition of painting Korean shaman deities. A story comes alive with visual incentives, and in the same way is perpetuated in objects representative of the narrative.

In Estonia, acclaimed artist Evald Okas was given the task of painting a 42-meter mural depicting accomplishments of the Soviet people in 1987. As this work of art displays a very controversial subject in the Estonian context, being politically commissioned late in the administration of the Soviet Union, its restoration sparked large scale media coverage and public debate in preserving heritage of an occupied era. This shows how painful past reflecting in strongly ideological scenes carries on controversy in cultural context and is confirmation of the immaterial essence that makes up a work of art. The narrative behind the object is what is to be perpetuated and communicated to an audience through physical form.

The story a Korean shaman painting tells is one of ancient spiritual tradition, divine proximity through material culture, and perseverance.

Korean shamanism (*musok*: sometimes *mugyo* if referred to as religion) is generally defined as a form of folk custom practiced in Northeast Asia including Korea, based on a belief in spirits which can only be influenced by shamans (*manshin*: sometimes *mudang*) who become vessels for the spirits themselves and pass on the will of the gods. These gods, spirits, or deities become visible through their material realization in the corporeal bodies of shamans or through paintings. To communicate with the gods, rituals are held to invoke a spirit, entertain a spirit, and pray to the spirit through the shaman to fulfil a human desire, usually good fortune in personal life and business.

Considered the indigenous religious practice of the Korean peninsula, shamanism is far from being forgotten and is still practiced in contemporary society. Having successfully survived repression from the Confucian elite, heavy syncretism with Korean Buddhism, and means of modernization by converting to Christianity, shaman traditions have sustained their relevance in offering solutions for hardship of the people. If not seen as practical aid, shamans' work is universally agreed upon to help keep folk traditions alive and attest to the uniqueness of Korean culture.

In Korean shaman tradition, paintings (*mushindo*: sometimes *taenghwa* or *minhwa*) are believed to manifest the deities they depict and are regarded highly as objects of reverence amongst shamans and

their clients. The paintings are usually hung up as a backdrop to the *manshin's* altar/shrine but some are dismounted, folded and taken with the shaman to perform rituals called kut away from home, in case they hold a personal significance. The shaman pantheon is polytheistic, as the many spirits invoked accumulate throughout *manshin's* career.

Shamans have a close relationship with their paintings, as each of the deities depicted are thought to represent their presence. The gods choose the shaman, the shaman then commissions a painting to match their vision as closely as possible. As prof Dr. Laurel Kendall has put it:

“Most important is that the image match the manshin’s vision of the god, not just any general but a general bearing an appropriate weapon in an appropriate gesture and riding on a mount of appropriate color and markings.”

This ensures true connection to the divinity. Paintings are, necessarily, material extension of the gods. As opposed to traditional hand-made materials, machine-made paper and even cheap commercial prints have been used over the past decades, but offering a seat to spirits at altars has never ceased. Authenticity within is rather considered as the ability to establish contact between the gods and the shaman, and is seen as evidence of great capacity.



Fig. 3
Shaman performing ritual in front of paintings.



Fig. 4
Painter An Chong-mo completing a commissioned painting, 2009.

Taking Care

By definition, care represents responsibility, regarding something with esteem, extending attention or concern. As heritage professionals, the task of care for phenomena of cultural value entails, in a way, speaking for the unanimated. Assessing condition, establishing storage solutions, and further tendance, all ensure as long term survival as possible. It can even be seen as sense of duty, to take action if one is able and sufficiently skilled. In this way, the presence of an object can be prolonged.

The shamans care for damaged paintings by burying or burning them to respectfully get rid of physical material and commission a new, fresh “seat” for their deities. As the divine is treated with the utmost respect, the medium through which the connection between the shaman and the spirit is made should be one of pristine condition. The painted paper of which this certain shaman painting consists of has been folded together frequently, the creases making up nine panels, as it has probably been carried around. The top corners and top middle section is lost, likely due to mounting technique. The original paper material is darkened with dust on both sides. The top corners of the painting have later additions of synthetic ribbons sewn on and taped over on one side. In lower corners paper has folded over and there is a tear along one side. Despite extensive damage, the painting has been held onto and repaired. It has been taped to prevent further loss and even new ribbons have been added. Perhaps whomever did so wanted still to use the painting for its’ intended purpose - the be hung up during rituals and revered. It was kept safely for a collector to acquire it and find fit to finally give to an ethnographic museum, thus carrying on a narrative.

Traditionally, damaged shaman paintings are deanimated, severing the active tie to the divine and disposed of. Since the late 19th century, Korean shaman paraphernalia and especially paintings have become to be appreciated as evidence of ethnographic value, with shamans themselves respecting deteriorated material due to once being held in high esteem during service and seen as objects of worship. In a way, the deity on the painting is still present, although not intently.

Paintings and objects of Korean shaman tradition have been collected by Western anthropologists and Korean art historians, enriching collections in European museums and establishing them in South Korea (Gahoe Museum in Seoul, National Folk Museum, The Museum of Shamanism). The shift from certain destruction to possible preservation testifies to the change in attitude towards shaman traditions and a growing conscience to care for objects that carry national cultural narrative.

Care does not only entail basic maintenance or a consciousness, but thorough research also extending to material analysis. A series of investigation was undertaken to gather information relevant to the preservation and interpretation of the shaman painting.

The object was approached based on non-object-specific and object-specific aspects crossing with material and non-material aspects. Its surface was inspected under an optical microscope and photographed under UV-light which showed what kind of pigments were used to paint the image. A simple solubility test proves that the red and pink pigments are the most sensitive as they have lost a considerable amount of binder. On the other hand, a certain silver pigment has been painted with quite an amount of binder, which seems as adhesive on closer inspection.

White pigment proves to be unstable as it has reacted with the paper material in such a way that it has created higher and darker surfaces on the recto. Analysing fibres of the paper under a scanning electron microscope (SEM), it becomes clear that the material is heavily damaged by mold and not as stable as thought before. This can cause further problems in treatment planning and calls for more testing. Based on studies of paper material deterioration and information about paper-making technology developments to distinguish hand-made from machine-made, it is possible to roughly date the painting, as wood pulp could not be used in making paper before 1844. The acidity of the paper also derives from this as the lignin in wood splinters compose. As the paper composition of the painting indeed includes wood, it can be deduced that it is no older than late 19th century at the earliest. Still, this confirms the rarity of the painting, as shaman paintings were only collected from the early 20th century. It is remarkable the painting has been preserved and is now in the collection of Museum Volkenkunde, available for research.

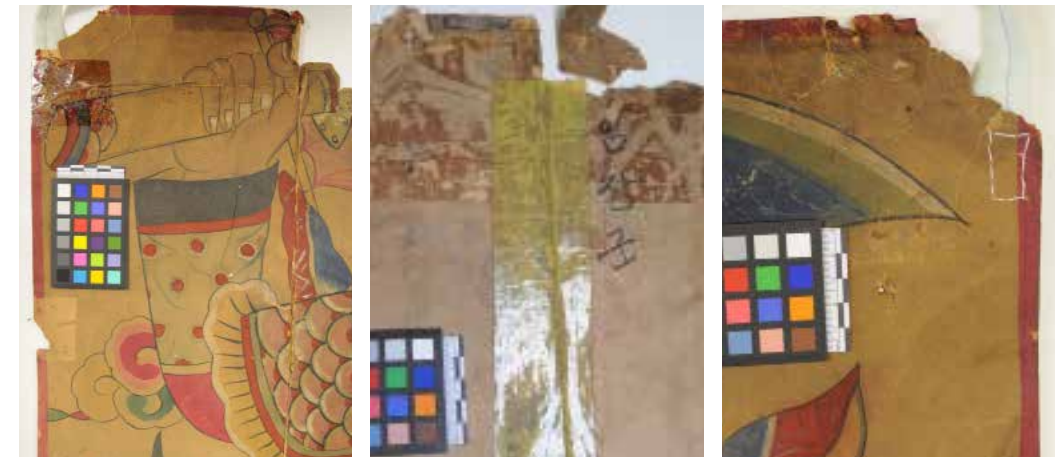


Fig. 5

Evidence of past use: repairs with adhesive tape, identification of deity on *recto*, attached ribbons.

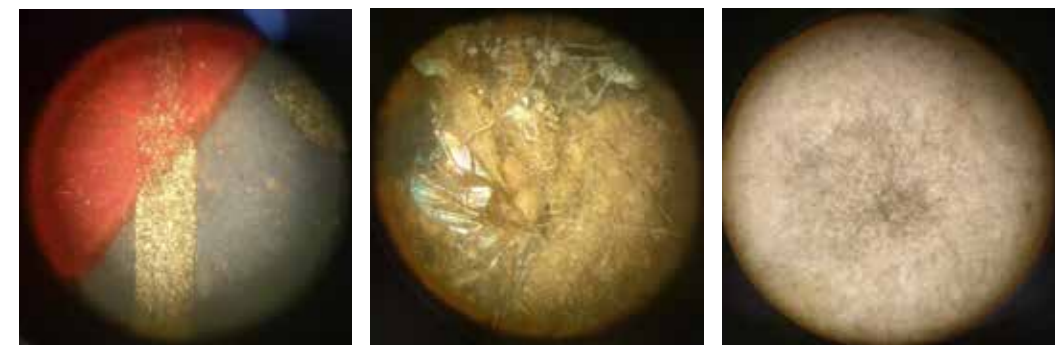


Fig. 6

Deterioration of silver pigment and insect remains on *verso*: stain of ink or mold on *recto*.

Photographed through KAPS SOM® microscope with 20x magnification.

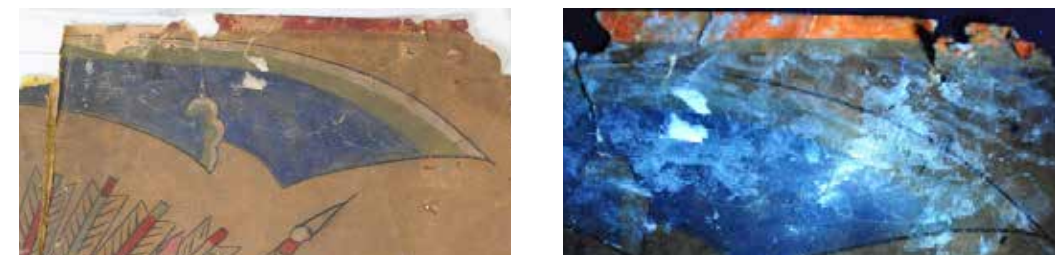


Fig. 7

Detail of painting under visible light and UV-light showing smeared adhesive residue.

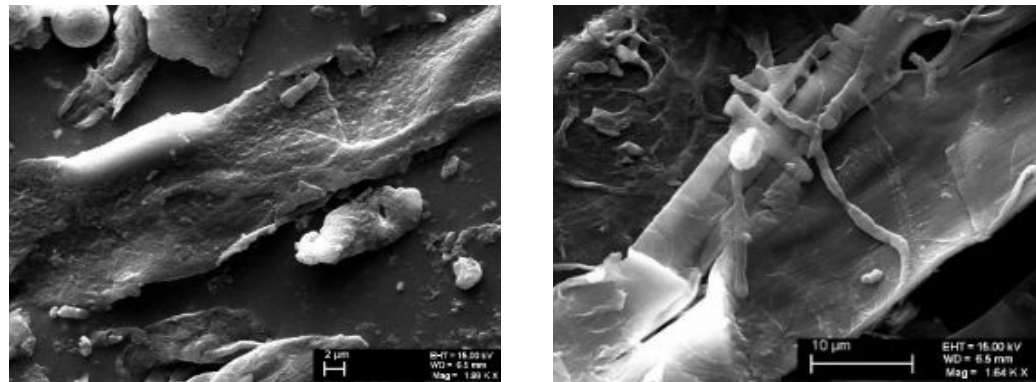


Fig. 8

Fibres from top layer of paper substrate under SEM analysis showing spore of fungi and bacteria on the left, hyphae of fungi on the right.

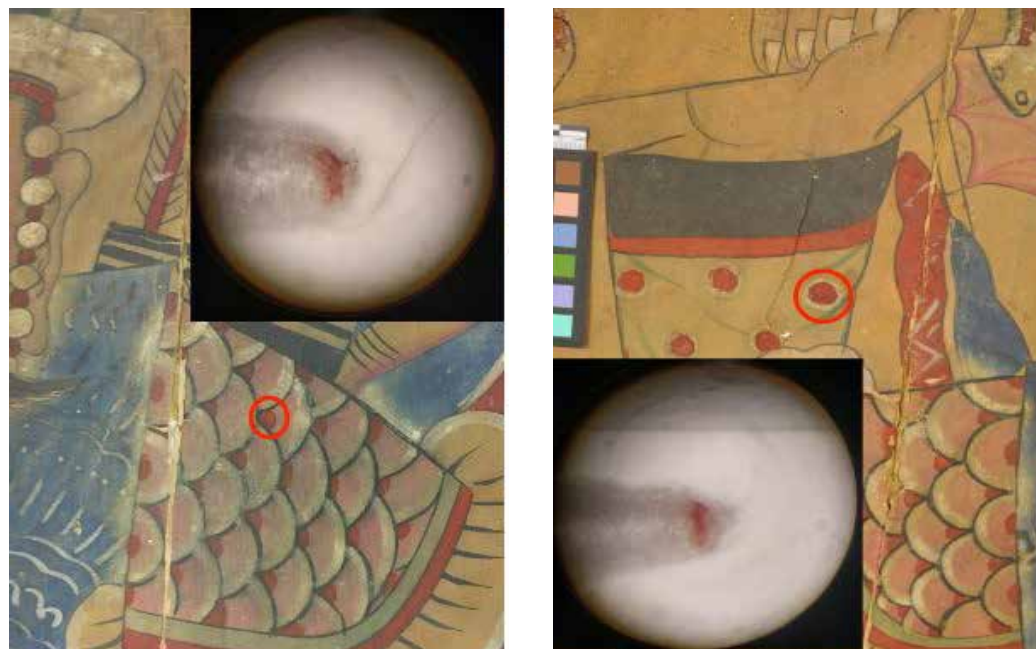


Fig. 9

Location and extent of pigment solubility tests under KAPS SOM® 20x magnification.

Open Case

Consulting experienced paper and mixed-media conservators in Leiden, the Netherlands and Tallinn, Estonia options varied from quite invasive to completely hands-off approaches. For one, removing the adhesive tapes and glue residue completely was advised, as not to risk further decay of the paper material. This would result in the loss of original substance, which defers from the idea of preserving the object as a conceptual whole. The tapes represent evidence of use and past care, and are a part of the object's narrative. As the pigments are partly migrative, washing of the paper was not advised, even if it would neutralize acidity. Dry cleaning the surfaces was suggested, leaving the adhesive tape as it is, but reattaching broken off pieces and loose edges in order to reveal as much of the image as possible. On further thought, even the accumulated dust on the painting might give valuable information in the future as technology and material analysis methods evolve and as such, cleaning the surface would take away from the whole. As the painting will further be stored and not put up on display or otherwise exhibited, it is worth considering leaving the object as it came to the museum in 2003, in the absence of an incentive for immediate action. The object has appeared in sufficiently stable condition, but in light of recent material analysis, it is revealed the damage is more extensive. The object needs further testing in order to determine its true state of decay and plan of action, if need be. For now, it is safe to evaluate reattaching loose edges and broken pieces as doing so would exhibit more of an integral image. It would also be possible to consolidate the paper substance and pigments, but introducing a foreign matter requires evaluation of risk and beneficial outcome. Consolidation, however, would be conceivable with the right materials and worth considering as an option.

Investigation into the material and meaning of an object used in ritual tradition offers explication of intangible values in cultural heritage and stresses the importance of preserving narrative. Through material analysis, composition studies offer factual information regarding deterioration of substance and implication of age. A study of this kind will be the first in the sphere of conservation science based in Estonia conducted on an object of Korean origin, and will hopefully open an exchange of heritage preservation studies between the East Asian and the European scholarship, providing thorough analysis of an object of cultural heritage value in foreign context.

몽골의 수호신, 차간 우브군(Tsagaan Uvgun)

Secrets from the Walking Staffs of the Old White Man



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초록

몽골 국립박물관에는 ‘주르가다이(Zurgaadai)’라고 하는 오래된 지팡이가 여러 점 소장되어 있다. 그러나 이 지팡이의 본래 주인이나 용도, 그 상징성에 대해서는 알려진 바가 거의 없는 실정이다. 여러 연구를 통해 이러한 지팡이가 장수와 행복을 상징하며, 살아있는 모든 생물의 수호신 ‘차간 우브군(Tsagaan Uvgun: Old White Man)’과 연관시킬 수 있음을 알 수 있었다. 이 지팡이들의 머리 부분을 장식하고 있는 동물의 의미를 해석하기 위하여 아시아 다른 지역에서 볼 수 있는 유사한 동물 형상과도 비교 분석하였다. 아울러 고대 인도 문화에 존재하던 ‘마카라(Makara)’ 관련 신화도 살펴보았으며, 마지막으로 아시아 일부 지역과 몽골에서 사용하던 코끼리와 용의 도상(圖像)과도 비교하고자 하였다. 그 결과 ‘주르가다이(Zurgaadai)’ 지팡이에 장식된 신비로운 형상은 인도에서 유래한 것으로 추정되며 연장자와 ‘차간 우브군(Old White Man)’에 대한 존경의 상징이었음을 알 수 있었다.

Secrets from the Walking Staffs of the Old White Man

Abstract

There are several old staffs stored in the collections of the National Museum of Mongolia, called Zurgaadai staff. However, little is known about their original owners, usage and symbols on these objects. Our research connects these objects with the Tsagaan Uvgun (Old White Man) who symbolizes longevity, happiness and is protector of living things. Tsagaan Uvgun holds a staff with a strange animal. In order to understand the animal depicted on the heads of these staffs, we conducted comparative study of similar figures in other Asian countries, and the mythology surrounding Makara, a mythical figure of ancient Indian culture. Finally, we compared symbols of elephant and dragons in Asian some countries and Mongolia. Our results indicate that strange figures on the Zurgaadai staffs likely originated from India, and those became a symbol of great respect and esteem for elders and Tsagaan Uvgun.

Secrets from the Walking Staffs of the Old White Man

Humankind's most desirable wish is long age and happiness. There are many myths, tales and stories about it. Mongolian elders bless and wish their children to "*be well and be happy forever*", and "*to put my age on your age*" and so on. All these wishes are directed towards a long life.

Mongolians also say “*reach 100 years and use zurgaadai staff*”. In Mongolian symbol 100 or number one hundred has many meanings. One of the main meanings of is “*many, more, much, a lot, massive, plenty, great, large number of, etc.*”. For example, Mongolians called a crowded area of trees “a hundred trees”, and families gathered in one place are called “a hundred families”, a river with many tributaries is called “a river with hundreds tributaries”, a tree with many branches is called “a tree with a hundred branches”. So “a hundred years” represents old age. But how is the *Zurgaadai* staff connected with the term of “100 years old”?

First, we should explore etymological roots of the word *Zurgaadai* staff. The word *zurgaadai* derives from *zurgaan*, which means ‘six’. According to “Brief dictionary of Mongolian language”(by Ya.Tsevel), *Zurgaadai* is the name of a kind of tree, used for *Zurgaadai* staff and *Zurgaadai* rosaries. This tree has egg shaped leaves, and the main trunk has six strips, according to the “Great dictionary of Mongolian language”⁷. So, we might suppose that the *Zurgaadai* plant might grow somewhere in Mongolia.

The *Zurgaadai* might be *Clematis glauca* Willd. This plant was discovered by German botanist, pharmacist and plant taxonomist Carl Ludwig Willdenow. He is considered one of the founders of phytogeography, the study of the geographic distribution of plants. In distribution, *Clematis glauca* Willd is spread from South Eastern Siberia to the Altai mountains including the territory of former Soviet Central Asia, Kazakhstan, Mongolia, and China's Gansu, Qinghai, Shaanxi and Xinjiang. Most of the territory is steppe and forest steppe. Its average height is 1-1.5 meter (in some places 2.5-3.5 m)².

1. <http://www.mongoltoli.mn/>

[illegible]

So is that staff really used by Mongolians or did it only occur in mythical or fictional themes?

National Museum of Mongolia is the richest and largest museum of Mongolia. There are several kinds of *Zurgaadai* staff stored in our museum.



Fig. 1

Zurgaadai staff. It has brown color, a little hole on the handle of staff, and around the main body of staff are many grooves. Height – 107 cm, U.69ts-2-107 /A/.

Their detailed descriptions are following:

- A. The lower part of the staff is thin, mid section and head is relatively thick, the main body of the staff is round and brown in color. The lower and mid portion of the staff is ringed with copper plates. The head of staff has a little hole and a khata (khadag-ceremonial scarf of Buddhism is hung from it). The main body of the staff has several vertical directed grooves, in mirrored form. Vertical grooves total 5 or 6 in number, and other grooves around the main body of the staff are 6 in total. I suppose these grooves are the main reason for the name of the staff. Height is 107 cm, diameter of staff is between 1.8-2.9 cm (Fig. 1).
- B. From the lower part to mid part of the staff is long and straight shaped. From the mid part to head of the staff are small undulations. Staff's handle might be produced by wood of knurl. This knurl is shaped like the head of an unknown animal. Museum inventory documents refer to it as a "crocodile head". This staff has 6 layers from bottom to top. Around the staff are 6 grooves. The staff was red in color, but most coloration disappeared long years ago. Now it appears orange. Height is 67 cm, and diameter is 1-1.9 cm. This staff was collected from Eastern Mongolia in the mid 1980s (Fig. 2).



Fig. 2

Zurgaadai staff. A crocodile shaped head, with 6 layers and red color. Height – 67 cm, U.85ts-2-27 /B/.

C. Orange colored wooden staff with many knots. The staff's handle is in the shape of an animal head, like a dragon or crocodile. This shape is not human made, instead it appears to be the natural shape of the wood. In total, the wooden staff has 19 knots separated into layers of three knots. Height – 121 cm, diameter 1.1-2 cm. Length of the head is 18 cm, wide 3.7 cm. The original color was bright yellow, but bright orange pigmentation has been added on surface of staff (Fig. 3).

In terms of understanding who owned these objects, one additional object in the museum collections may be of assistance. This is a wooden carved object referred to as “Tsagaan Uvgun” (Old White Man). The object number is U.96h-2-3 (Fig. 4). In the carving, the man holds a little staff on his left hand. Staff, with a green-colored animal like a dragon as its head. We suppose this little staff may be a *Zurgaadai* staff.

Tsagaan Uvgun is the White Old Man of Mongolian mythology and Tsam dance. In traditional mythology, he is lord of the Earth (Mountain and Water), heaven, and livestock. He is also considered the protector of the herds and giver of harvest. He carries a dragon-shaped pilgrim staff in one hand, and a rosary in the other. On his belt there is often a cutlery set or a big tobacco pouch. During his Tsam dance he often distributes tobacco, or sweets among the children. He is often depicted surrounded by the six traditional symbols of longevity – the divine peach tree, the conch-shaped rock, the crane, the crystal or wooden rosary, the pure stream welling up from a sacred rock, and the deer-which are said to be the only creatures able to locate the plants of immortality. In the tsam he plays the role of a clown like the Chinese monk Hoshang³.

3. <http://www.noblesoulinc.com/noble-soul-blog/2013/10/21/tsagaan-uvgun.html>

Tsagaan Uvgun has various names among Mongolian ethnic groups. In Buryatia Sagaan ubgen, Sahan buural ubgen, in Ordos of Inner Mongolia Myalzan tsagaan ubgun, in Kalmykia Jiliin ezen, Jiliin noyon, Tsagaan uvgun, Tsagaan avga, Gazriin ezen, and Delkhiin ezen⁴.

Where and when did the mythical character of Tsagaan Uvgun first appear? It is really difficult question to answer this question directly. Some scholars suggest it originated in Mongolia⁵. Common ideas attributed to the Tsagaan Uvgun are a role as guardian of life and longevity, symbols of fertility and plenitude. He is often considered patron and protector of all terrestrial lives, and lord of the mountain and water. These ideas are really similar with beliefs and concepts of Shamanism. Therefore, Tsagaan Uvgun might have been present in Mongolian religion before Buddhism spread to Mongolia. After the introduction of Buddhism to Mongolia, he could then have been incorporated into Buddhist beliefs, and over the years turned into one of the respected deities in the Buddhist pantheon. Tsagaan Uvgun has a special role in the Cham (Tsam) dance, which originated from Tibet. In Mongolia, people predicted the coming of winter while they watched the Tsam dance. For example, if Tsagaan Uvgun had a kindly and friendly appearance, the coming winter will be warm and well. If not, the implication was that winter's weather would be hard and cold.



Fig. 3

Zurgaadai staff. This staff has an animal shaped head or handle and orange color. Height – 121 cm, U. 86h-8-10 /C/.

4. <http://asiarussia.ru/articles/11147/>

5. https://en.wikipedia.org/wiki/Sagaan_Ubgen#CITEREFShimamura2004

In Mongolian Buddhism and Buddhist art, Tsagaan Uvgun is depicted as an old bald man with a smooth forehead and long white beard. He carries a dragon or crocodile headed Zurgaadai staff on the left hand and rosary in the right hand. He also wears a white colored deel (deel-traditional Mongolian costume) and has boots of tiger skin. All these items carry symbolic meaning. The rosary symbolizes that people's life will be good and well, the Zurgaadai staff is a symbol of longevity, a white deel is symbol of well-being and wealth, and tigerskin boots represent the lord of the Earth and Water. In other words, Tsagaan Uvgun is not only considered the lord of natural things, but he gives to humans happiness, enjoyment, and old age. Mongolians worship him as protector from harm caused by nagas, various diseases and calamity, and as a promoter of virtuous deeds⁶. He is depicted as protector of all living things in the Tsam dance. Additionally, a deer horn on the head of staff symbolizes power and longevity.

Some Asian countries including China, Tibet, Japan, Korea, Vietnam have their own versions of Tsagaan Uvgun. Mongolia and Tibet have a deep, intertwined history as it pertains to religion and culture. In Tibet, he is named Pehar, Tserendug, and Lkhachintsereng. Tserendug (Tshe ring drug) means "The Six symbols of long life", which are the eternal spring water or waterfall, the eternal mountain or rock, eternal man, eternal pair of antelope or deer, the two eternal birds (crane), and the eternal tree. The Chinese version of Tsagaan Uvgun is named Shou Xing Gong (壽星, 南极老人, 壽星公 "The Old Man of the South Pole"). In Japan, it became Jurojin (寿老人), Fukurokuju (福祿寿). Korea's mountain spirit San-shin (산신; 山神) is notably similar with Tsagaan Uvgun. All these symbolize happiness, longevity, health and wealth, and are usually portrayed with a bald forehead and long white beard. They hold a fan in right hand and staff in other hand. Also they are accompanied by a crane and turtle, which are considered to be symbols of longevity. The deer, symbol of longevity, usually (but not always) accompanies them. From the head of staff is hung a pumpkin that contains the water of life. Sometimes, they hold a peach. Those pumpkin and peach are symbols of longevity staff. According to myths, the staff or staff is also made from a peach tree.

This information suggests that Old White Man's role, figure, depiction and symbol are generally similar in many ways between Mongolia and other Asian countries. Of course, there are many differences, depending on each country's culture, religion and other characteristics.

Since long ago, Mongolians have created many depictions of Tsagaan Uvgun such as carved statues, and paintings on paper and stone. He also plays the main role on the traditional Tsam dance. All these depictions show him holding the Zurgaadai staff or staff, staff a symbol of longevity, demonstrating that the zurgaadai staff was respected in Mongolian Buddhism.

6. Mongolian Buddhist art: Masterpieces from the museums of Mongolia. page 932, Serindia Publications, Inc. Chicago, 2011

Zurgaadai staffs at our museum are really old and worn, indicating that they were used by people for a long time. Those people were might have also been old and respected, as Mongolians have very respectful relations with elders (as do many other Asian peoples).

All kinds of Zurgaadai staffs (on the stone and wooden statues, wooden carvings, paintings and at the Tsam dance) are generally similar to each other and to our museum staffs. So we have to pay attention their figure, view and portrayal.

Since beginning of the Buddhism in Mongolia our artists have depicted the staff similarly. On icons and portraits of Tsagaan uvgun they held a dragon headed staff. Sometimes Mongolians called them "crocodile head." Dragon or crocodile? We try to discover secrets of staff's head.



Fig. 4
Tsagaan Uvgun (Old White Man)

From pictures, it seems like Zurgaadai heads depicted a strange mythical creature with elephant trunk and crocodile or dragon head. Historically, the dragon is popular symbol in both the West and East. Crocodile and elephants do not live in Mongolia, and are less popular across cultures as a symbol when compared with the dragon. So we have to find root of the dragon and elephant on the head of the Zurgaadai staff.

In Mongolian language, crocodile is matar. Some scholars suggest it derived from Hindu word magar. Magar's origin is Makara (Sanskrit: मकर). Makara means "sea dragon", "water monster". Also, Indian the mugger crocodile's name derived from name of Makara. We suppose that makara probably connects to the Mongolian's dragon or crocodile on the handle of staff.

In ancient Hindu myth, makara was a mythical animal with the body of a fish, trunk of an elephant, feet of a lion, eyes of a monkey, ears of a pig, and tail of a peacock. A more succinct explanation is provided: “An ancient mythological symbol, the hybrid creature is formed from a number of animals such that collectively possess the nature of a crocodile. It has the lower jaw of a crocodile, the snout or trunk of an elephant, the tusks and ears of a wild boar, the darting eyes of a monkey, the scales and the flexible body of a fish, and the swirling tailing feathers of a peacock.”.

Makara appears as the vahana (vehicle) of the river goddess Ganga, Narmada and of the sea god Varuna. Makara are considered guardians of gateways and thresholds, protecting throne rooms as well as entryways to temples; it is the most commonly recurring creature in Hindu and Buddhist temple iconography, and also frequently appears as a gargoyle or as a spout attached to natural spring. A row of makara may run along the wall of a Hindu temple, act as the hand rail of a staircase, or form an arch above a doorway. Makaras are usually depicted with another symbolic animal, such as a lion, naga or serpent, emerging from its gaping open mouth. Stone sculptures of the mythological Makara and its ancient place in the iconography of Hinduism and Buddhism are widely spread throughout South Asia and Southeast Asia⁷.

In ancient India they believe that makara live in paradise beneath the rivers, lakes, and seas. They control the sources of rain and are the guardians of life-giving energy in its waters. It is believed that water flows endlessly from the mouth of makara, and this symbolizes the continuous cycle of creation. Thus, the makara is a powerful symbol in a culture based on wet-rice cultivation, and to Buddhists it is more of a symbol of a perennial source of life than a mere decorative piece of art. The makara spread to Tibet via Buddhism, and Tibetan Buddhists developed it into a symbol representing the source of life from which purity and perfection sprang. In Tibetan iconography, it is depicted in the Vajrayana as a weapon of strength and tenacity. The Vajrayana weapons which have makara symbolism are; axe, iron hook, curved knife, vajra, and ritual dragon, in all of which the theme is “emergence of the blade from the open mouth of the makara”.

Makara was adopted by the Mongols, and possibly introduced to China by them. By the time the makara got to China, the direct connection with water, and its association with Buddhist temples, had been considerably weakened. Effigies of makaras are often mounted on balustrades of Hindu and Nepalese temples to represent both the rising of water to the heavens and the down-pouring of rain from the sky. They are also often used as waterspouts for fountains in Nepal⁸. So, makara become a symbol of source of life in oriental countries.

7. [https://en.wikipedia.org/wiki/Makara_\(Hindu_mythology\)](https://en.wikipedia.org/wiki/Makara_(Hindu_mythology))

8. <https://books.google.mn/books?id>

As I said before, Mongolians acquired the idea of makara from Tibet. In Tibetan, it is referred to as Chu-srin, which also denotes a hybrid creature. Tibetans portrayed makara with lions fore paws, a horse's mane, the gills and tendrils of a fish, and horns of a deer or dragon. Actually, these figures and characters are also found on the handle or head of Mongolian Zurgaadai staff. Artists of Tibet and Mongolia depicted this creature on the the handle of teapot and canisters, ritual trumpets, drum sticks, and heads of the staffs. Also makara are depicted on the toe of boots of the Mongolian Khuree Tsam dance. The Tsam dance boots have red bootlegs decorated with bone beads and the toes are in the shape of the head of green matar (makara), with its mouth opened, fangs and teeth bared, with a pointed-up red nose, fierce protruded eyes crafted in raised trafunto applique. A matar is a vicious being that fed on meat of a thousand animals. When presented as an ornament on boots, it symbolized the eradication of evil foes by trampling. The top ranked deities of the Khuree Tsam wear matar boots⁹.

So, what are real symbolic meanings of makara's dragon head and elephant trunk? We should investigate symbolism related to dragons and elephants in Eastern countries in order to find out the secrets of symbol of the Zurgaadai staff. In China, India and Africa, the elephant is a symbol of beauty, power, dignity, intelligence, wisdom and peace. The elephant is generally considered a symbol of good luck and the animal is a symbol of good fortune. Elephants also symbolize strength, good health and longevity. In both Hinduism and Buddhism the elephant is seen as a holy animal, in its likeness is represented in the form of many gods like Ganesha¹⁰.

There are no real elephants in Mongolia (Mammoths were living in area present day Mongolia during the Paleolithic period). But elephant occupies a respectful place in Mongolian culture and religion. In the traditional Mongolian view, elephants represent balance, fulfillment of human life, a symbol of happiness, longevity, peace and security. One of the traditional Mongolian wrestler's titles of rank is elephant. Also elephants were considered one of the Seven symbols of the State during the years of the Bogd Khaanate of Mongolia (1911-1924).

In the Orient, dragons symbolize wisdom, longevity, sexuality, fertility, procreation, and regeneration. They are seen as mythical beings having magical powers, and symbolize water in the Asian cultures. Nagas are dragons of ancient India and according to their myths these creatures were wise and benign guardians of the life-giving properties of water. Japanese dragons are considered to be water deities. These huge, wingless serpentine beasts with clawed feet are related to rain and water bodies. According to Vietnamese mythology too, dragons brings rainfall and are symbolic of life, growth, existence and prosperity. Similarly, in the Korean culture, dragons are regarded as brings of clouds and rain, and are associated with water and agriculture.

9. <https://artsandculture.google.com/asset/the-tsam-dance-boots/CwE-f92yyQkLMw>

10. <https://redrainbuddhastore.com/blogs/news/the-important-and-symbolic-meaning-of-the-elephant>

The ancient Chinese regarded the dragon as the most potent of all symbols of energy and good fortune. They believed it to be the harbinger of incredible luck, prosperity, abundance, consistent success and high achievement. It was said to represent potent propitious powers, especially control over rainfall, floods and hurricanes. The dragon is still a very popular symbol that stands for valiance, heroism, boldness, self-confidence, power, excellence, perseverance, nobility, vitality and happiness. It is also related to the spring season and is representative of auspiciousness and new beginnings¹¹.

The dragon has been a revered figure among the Mongolians since great antiquity. Mongolians called refer to dragons as a mythical sky animal and considered them to be one of the mythical four mighty animals of the universe (dragon, khangarid or garuda, lion and tiger). Many of us think dragons originated from Chinese culture. But recent studies of archaeological and written sources shown that dragons were derived from nomadic people, especially those connected with the Xiongnu state. In other words, dragons might have been introduced to China by the Xiongnu. For example, the Xiongnu capital city was called Luut Hot (City of Dragon or Longchen) and current Eastern or Chinese zodiac's linguistic root belonged to Xiongnu, too. Dragons are among the 12 animals of zodiac. The zodiac symbols related to the dragon were transferred to Mongolians. There are also uncountable myths, and beliefs related to the dragon in Mongolian culture.

In Mongolian myth, dragons had the head of a camel, horns of a deer, neck of a snake, fish scales, ears of a cow, and claws of a tiger. Mongolians also believe dragons live in the sky, ground and water, hibernating inside wells in winter time, where they provide roots and water to the ground. Come summer, dragons fly to the sky to begin rainfall and grow the grass. In Mongolians' traditional view, dragons possesses the wind, rain, rivers and lakes.

I conclude that, this discussion shows us that the strange animal on the handle of Zurgaadai staff is probably ancient the Indian mythical creature makara. Mongolians got this symbol from Tibet during the introduction of Buddhism. Over the years, makara evolved to a dragon version, and dragon figures gradually dominated the head of Zurgaadai staffs. Zurgaadai staffs are a symbol of longevity itself, and makara became a symbol of great respect and esteem. Tsagaan Uvgun is the protector and guardian of all Mongolians, and the traditional owner of the Zurgaadai staff. Tsagaan Uvgun shows a deep reverence for Mongolian elders as is found among other Asian peoples. All these reasons are the cause for depctions of Makara on the head or handle of Zurgaadai staffs.

SECTION I RELIGION AND PRAYER · CERAMICS · MUSEUMS

클리브랜드 미술관 소장 중국 청자와 고려 청자

Chinese and Goryeo Celadons in the Cleveland Museum of Art



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11. <https://www.ancient-symbols.com/dragon-symbolism.html>

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초록

고려청자는 한국 문화의 가장 독보적인 예술적 성과 중에 하나이다. 고려 청자와 중국 청자, 특히 월주요(越州窯)·용천요(龍泉窯) 도자와의 연관성은 이미 여러 연구에서 다루어진 바 있다. 본고에서는 저장성(浙江省) 지역에서 생산된 중국 청자가 고려 청자 생산에 미친 영향을 살펴보고, 중국 내에서 고려 청자가 갖는 의미를 살펴 보고자 한다. 미국 클리브랜드 미술관 (Cleveland Museum of Art) 소장품인 시각적 자료를 통해, 고려 청자와 중국 청자를 논하도록 하겠다.

Chinese and Goryeo Celadons in the Cleveland Museum of Art

Abstract

Goryeo celadons (Cheong-ja) are one of the most distinctive artistic achievements in Korean culture. Their correlation with Chinese greenware, in particular Yue and Longquan ware, is well known. It is the aim of this paper to explore and illustrate the impact of Chinese celadon ware, made in Zhejiang province, on the production of Goryeo celadon and the role of Goryeo celadons in China. In other words the presentation will narrate and visually document the story of Korean and Chinese celadons with examples from museum collections, with a focus on those from the Cleveland Museum of Art (CMA).

Chinese and Goryeo Celadons in the Cleveland Museum of Art

Introduction

Goryeo celadons (*Cheong-ja*) are one of the most distinctive artistic achievements in Korean culture. Their correlation with Chinese greenware, in particular Yue and Longquan ware, is well known. The aim of this paper is to narrate the story of Korean and Chinese celadons with examples from museum collections, in particular with those from the Cleveland Museum of Art (CMA).

In China, the earliest glazes on high-fired stoneware developed naturally due to wood ash falling onto the vessel surface during firing, where it could react with the clay and melt into a glaze. This superb high fired Han dynasty (202 BC – AD 220) jar in the CMA(1954.370) has a robust shape imitating that of a bronze (*hu*). Its shoulder part - incised with birds, lozenge patterns, and what appears to be a star map - is covered with a thin brownish-green glaze which results from wood ash that naturally fell onto the shoulder part during the firing process. This jar is typically associated with wares from Zhejiang province in Southeast China. Although earlier Shang and Zhou dynasty (about 1600-256 BC) ash glazed examples have been found, this jar demonstrates the beginning of high-fired glazing and can be considered a proto-celadon type.

The mid to late Eastern Han dynasty (AD 25-220) is marked by the appearance of the first green [glazed] stoneware (*qingci*) in Asian ceramic history. The place associated with this achievement is said to be a hill in the Lower Yangzi Delta called Xiaoxiantan situated along the Cao'e River in Shangyu, Shaoxing, Zhejiang province. This is also the place where the first so-called Yue kilns were established. This Eastern Han Yue ware jar in the Zhejiang Provincial Museum is completely glazed and anticipates the later celadon wares of the southern Longquan and northern Yaozhou kilns, as well as the famous Goryeo celadons from Ganjin and Buan in today's Jeolla province in Southwest Korea.

The birth of Chinese celadon ware during the Eastern Han dynasty was followed by a prosperous ceramic industry of this ceramic type for centuries, until Jingdezhen in Jiangsu province was established as a center for blue-and-white porcelain production. From the 14th century onwards, blue-and-white porcelain in Jingdezhen began to dominate the domestic and export market and its production gradually eclipsed the activity of most of the celadon producing local kilns in Zhejiang province, but also those all over the country and beyond China. The increase of Blue-and-White porcelain production in China hence may have had an impact on the decline of Goryeo celadons in Korea in the 14th century as well. (CMA Yuan jar 1962.154) to their close geographic and cultural connections, celadon production during the Goryeo dynasty (Koryo,

918 to 1392) from the 10th to the 14th centuries is closely linked to the flourishing and decline of celadon production in China. In addition, trade, migration and diplomatic exchange between both countries brought Chinese ceramics and possibly potters to Korea, while, vice versa, Goryeo celadons were praised and sought after in China.

Yue Ware as a Predecessor to Chinese and Korean Goryeo Celadons

Yuezhou is the historic name of the area around Shaoxing, south of Hangzhou Bay, from where the Yue kilns derive their name. Already by the Han dynasty (206 BCE–220 CE), began Yue wares to display a distinct style and identity. During the Six Dynasties period (220–589) the kilns' production was boosted in quality and quantity when all six southern dynasties subsequently chose nearby Nanjing as their capital and requested their wares. Yue kilns provided ceramics of desirable quality and appeal that stimulated their widespread use and they eventually inspired imitations domestically as well as abroad. Latest during the Tang dynasty, began Yue ware to be traded domestically and to the Middle East (MET bowl). From the 8th to the 11th centuries, it was exported as far as East Asia, South Asia, and East Africa.

The use of Tang dynasty Yue ware in tea practices was popular. Even earlier, greenware seems to have been favored for drinking tea. Here is, according to experts in the Metropolitan Museum of Art, perhaps the earliest extant tea-saucer-set anywhere in the world, and attributed to the Liang or Chen dynasties (502–557-587). The set is on display in the Metropolitan Museum of Art in New York. Whether or not we can attribute this saucer to the Yue kilns is speculative, but it is considered to have been produced in the South and presents the desired green colored glaze. Carved with lotus leaves, the lotus flower is associated with love in early folk songs, or with purity in Buddhism. The tea saucer brings to mind the famous statement by Lu Yu (733-804), author of the Tang dynasty Tea Classic (*chajing*), that Yue ware is 'the best' ware for tea bowls.

During the Tang dynasty, the Yuezhou area became one of the spearheads of China's ceramic industry, and the name Yue emerged as a brand name for fine ceramics. The introduction of advanced dragon kilns fired with wood allowed mass production and controlled firing. Firing in saggers and propping up vessels on spurs was likewise a technique, first employed by Yue and later adopted by Goryeo potters. Sometime before AD 874, the Chinese imperial household selected Yue ware to donate to the Famensi near Xi'an, one of the empire's most important temples, as it held one of the holiest Buddhist relics. This so-called *mise* ("secret color") ware represented a peak in quality of the kilns' production, Here are two examples of the altogether 14 pieces that were sent north to the court in Shaanxi province.

Yue ware kilns flourished and reached a height in productivity during the 10th century. This is the time when Yue is said to have been the official ware of the kings of Wu-Yue (907–978), who ruled the Zhejiang region during the Five Dynasties period (907–60). The Wu Yue kingdom took advantage of its maritime location. It established official diplomatic relations with Japan in 935 and maintained diplomatic contacts with the Korean states of Later Baekje, Goryeo, and Silla. Buddhism and the exchange of local products and scriptures played a large role in the diplomatic relations with Goryeo and Japan. This Covered

Box with Double-Parrot Design, in the CMA (1987.38) is a typical example of Yue ware production at the time. The light-grey body with a translucent pale glaze, the incised decoration - so characteristic of this ware - and elevated foot all indicate the imitation of a silver or gilded metal container.

When the Northern Song dynasty (960–1127) established their rule over China, this southern kingdom sent *mise* ceramics as tribute to the court, hoping to prolong its independence, which indeed it was able to keep until 978. With strong competition from the north, closer to the new seats of power, however, the Yue kilns eventually declined around the eleventh century. In 978 the Northern Song Dynasty took over the area of Zhejiang, originally the Wu Yue kingdom. As a result, the Yue kilns lost their main patrons and production sharply decreased. The ware's decline in quantity and quality gave rise to ceramic kilns in Longquan further south, as well as to imperial *ru* and *ge* ware production in the north. It is likely that under these circumstances, Yue potters migrated south and north or even across the sea to Korea. This tenth century *ru*-ware brushwasher dish in the CMA is in shape, simplicity, glaze color, including its spur marks, very similar to a *mise* dish found among the treasures in the Famen Tempel (1957.40). Similar firing techniques, and comparable shapes and motifs employed in Goryeo kilns suggest the flow of know-how and the migration of craftsmen from the Yue kilns to other celadon producing sites in China and the Gangjin and Buan kilns in SW Korea.

LONGQUAN Ware and Related Ceramics in China

Historically a market town in the Ou River basin in Zhejiang province, Longquan had kilns which were producing Yue-like wares in the 9th and 10th centuries. Here is an early Yue ware dish with a flat rim and a fish motif in its center dated to the Western Jin dynasty (AD 266–316), a type which in shape and decoration must be a distant predecessor of this Longquan dish with two fish in molded relief. (PDF.250 and CMA 1964.164). The population of Zhejiang, a province rich in lakes, waterways and seashores with a rich fishing industry, must have appreciated this motif for its familiarity and its auspicious meaning of affluence and surplus. It is not until the Southern-Song dynasty that the Longquan kilns produced a distinctive ware. Here is a Vase (CMA 7.2018) presenting all the characteristics of Longquan ware: the heavily potted sturdy vase - fit for export - has a round, elegantly shaped body with a wide trumpet mouth rim and is decorated with a carved and a sprig-molded peony scroll under a thick opaque bluish green glaze. To prevent tension and cracks of the vessels thick walls during the firing process, the base consists of a separately inserted dish. Vases of this type and size are known to have been dedicated to temples in China and Japan. The pair of so-called David vases and the celadon vase in the British Museum all have inscription dedicating them to temples. This monumental vase is a masterpiece of Longquan ware and only a few examples have survived. While the one in the MET has a trimmed rim, the one in the British Museum has not the desired jade-like opaque bluish-green colored glaze. The CMA vase is complete and presents the best extant type of its kind.

GORYEO

The Goryeo dynasty (918 -1392) kept diplomatic relations with its neighbours the Song, and the Liao Khitan. In 962 a military alliance was forged between the Song court and the Goryeo court under the King of Gwangjung (r.949-975). The introduction of tea culture in the 10th century brought ceramics among them Yue ware from China to Korea. At the same time, the need for ceramics in temples and at court, for tea and daily life, stimulated the rise of the domestic ceramic production.

Celadon(*cheong-ja*) is the most representative type of ceramics produced during the Goryeo dynasty. Shapes, glazes color, and decoration vary significantly with its period of production. While early examples of Chinese celadon have been excavated all over the peninsula, Goryeo design techniques and shapes are richer and more diversified than its Chinese counterparts. Decorative techniques include incising, carving, inlaying (*sanggam*), and giving vessels the shape of fruits, plants, and animals. (CMA 1928.179, 1944.164) Celadons were also painted with iron oxid, copper oxid, gold, and layers of red ocher or white clay.

The initial production of celadon in Korea is closely related to tea culture in the 10thc. which became widespread among the aristocracy, the Buddhist clergy and royal court. As tea was gradually enjoyed as part of people's lives, the need for tea bowls exceeded Chinese imports, and stimulated the manufacture of white porcelain and celadon. Chinese ceramics had been imported since the 5th and 6th centuries. By the 9th and 10th centuries local kilns were constructed close to the capital where the demand was highest. By the 11th century celadon had become more diversified and developed its own unique characteristics. Ceramics became larger and the *meiping*(kor. *maebyong*) vase was introduced. The vase initially served as a wine container, but its narrow mouth could also hold a single plum branch. (CMA 1957.52 and 1921.645) Other decoration techniques included incising, molding and carving, as well as painting with iron oxide pigment, or applying red ochre or white clay (NMK).

Goryeo celadons reached their golden age in the 12th century during which the Gangjin kilns became their largest and best production site. High quality ware was also produced in the Buan kilns north in today's Jeolla province.

The particular lustre and bluish color of glazes which these kilns achieved surpassed the products of their Chinese counterparts in beauty and quality.

The travelogue of the Chinese scholar-official Xu Jing who visited Goryeo as imperial envoy from the Song court in 1123, records that "Goryeo people call the color of their celadons *bisaek* (jade blue)." and that "recently Goryeo celadons have become more sophisticated and its color has improved," (see Xuanhe fengshi *gaoli tujing* (Illustrated Record of the Chinese Embassy to the Goryeo Court in the Xuanhe era, chapter 32; for this and the following Chinese source material references, see National Museum of Korea, *The Best Under Heaven: The Celadons of the Goryeo Dynasty* (2012), p. 33 ff)

Later, during the Southern Song dynasty a certain Taiping Laoren compiled a list of rare and precious objects of many countries that he considered ‘best under heaven’. The list included Goryeo celadons with their lustrous *bisaek* (jade blue) color. The record can be found in his *Xiuzhongjin* (Brocade in the Sleeve).

In comparison with Chinese celadons or the more opaque ru-ware, the translucent jade blue glaze color *bisaek* is achieved by using a bright clay, and a thicker layer of glaze application. Highly appreciated by the Chinese, the Siming Gazetteer of the Baoping era (*Baoqing siming zhi*) published 1226, records Goryeo ‘blue vessels’ imported from Ningbo.

13th century Goryeo celadon potters excel in a broad range of inlay techniques, (*sanggam*), employed in particular in the kilns of Gangjin and Buan, The Chinese *Gegu yaolun* praises inlaid celadon, saying: “It is said that in Goryeo the addition of white flower design to the highly coveted vessel would make it priceless.” (Ibid, pp. 204) However, by the end of the century designs are densely packed, and often present stamped patterns. The brilliant bluish translucent glaze color *bisaek* got lost and turned into a mostly grayish green shade.

With the Mongol invasion in 1231, the novelty of gold inlaid décor is introduced and produced in particular as gifts to please the Yuan emperors. The *Goryeo and Yuan rulers established a stable relation that lasted one century until 1368. During this time the vessel type of the Mongolian stem cup was introduced to Korea.* The use of gold inlaid décor continues with interruptions into the 14th century. However, the kiln production gradually declines in quality reflecting the social, political and economic instability of the late Goryeo period. The Goryeo celadon’s decline gives in turn rise to a new, much coarser ceramic type, known as Buncheong ware, which continues into the Joseon (1392p-1897).

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Lu Yu (733-804), Tea Classic (*chajing*)



Fig. 1

Covered Box with Double-Parrot Design: Yue Ware, 960-1127.
China, Zhejiang province, Northern Song dynasty (960-1127)
Glazed stoneware with incised decoration; The Cleveland Museum of Art, The Severance and Greta Millikin Purchase Fund 1987.38



Fig. 2

Brush Washer, late 1000s-1127. China, Henan Province, Baofeng, Qingliangsi,
Northern Song dynasty (960-1127). Porcelainous stoneware, Ru ware; diameter:
w. 12.8 cm (5 in.); overall: h. 3.8 cm (1 7/16 in.).
The Cleveland Museum of Art, John L. Severance Fund 1957.40

**Fig. 3**

Vase in the Form of a Melon, 1100s.
Korea, Goryeo period (936-1392)
Celadon; overall: h. 25.4 cm (10 in.)
The Cleveland Museum of Art, The Elisabeth
Severance Prentiss Collection 1944.164

**Fig. 4**

Vase, 1100s. Korea, Goryeo period (936-1392).
Celadon with inlaid design; overall: h. 29.9 cm (11 3/4
in.). The Cleveland Museum of Art, Gift of John L.
Severance 1918.471

SECTION I
RELIGION AND PRAYER · CERAMICS · MUSEUMS

침몰한 보물들 - 해저선과 해상 실크로드

Sunken Treasures: Shipwrecks and the Maritime Silk Road



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침몰한 보물들: 해저선과 해상 실크로드

초록

네덜란드 프린세스호프 국립도자박물관(Prinsehoe National Museum of Ceramics)은 2019년에 ‘침몰한 보물선(Sunken Treasures)’(가제)이라는 전시 개최를 계획하고 있다. 이 전시는 해저선에서 발견된 도자 자료를 통해 해상 실크로드의 역사를 살펴보고자 한다. 1980년대 이래로 아시아 지역에서 발굴된 다수의 해저선들은 수 백 년 동안 존재하던 복합적인 교역망을 이해하는 데 크게 이바지하고 있다. 바다에 침몰된 해저선의 자료 대부분은 시간이 경과하면서 소멸되었지만, 토기는 눈에 띄게 잘 보존되어 있었다. 이는 해저선의 자료들이 그 역사를 우리에게 알려주는데 얼마나 중요한지를 보여준다.

특히 8세기 이후로는 서부 인도양, 동부 인도양, 그리고 중국해 사이에 교역이 활발히 이루어졌다. 중국 도자는 동남아시아와 서아시아의상 유적 발굴을 통해서도 확인할 수 있듯이 당대 주요 수출품 중 하나였으나, 이러한 유물들은 교역량의 규모에 대하여 명확한 근거가 될 수 없었다. 벨리퉁(Belitung) 섬 인근의 인도네시아 해역에서는, 6만 점 이상의 도자를 실은 9세기 해저선이 발견되었는데, 이는 다량의 도자들이 얼마나 다양한 시장을 겨냥해서 공급되었는지를 보여주는 최초의 주요 증거라고 할 수 있겠다. 본고에서 다루는 다른 해저선은 수 세기 동안의 교역 전개와 시장에서의 다양한 교역 대상을 보여주고 있다.

한편, 해저선 자료에서 알 수 있는 해상 실크로드의 역사적 관점과 더불어, 프린세스호프 국립도자박물관은 해저선 발굴에 관한 다양한 주제들도 함께 다루고자 한다. 수 년 간에 걸쳐 수중 고고학은 점차 전문화되면서 한층 더 세심하고 상세한 내용의 발굴 결과를 가져왔다. 하지만 법과 규정이 시행되고 있음에도 불구하고, 해저선의 유적과 유물들은 여전히 도굴과 훼손에 노출되어 있는 실정이다.

프린세스호프 국립도자박물관은 이러한 문제들을 강조함으로써, 관람객들이 과거를 보다 정확하고 완벽하게 이해할 수 있도록 이 유물들을 제대로 발굴하고 보존할 필요가 있음을 상기시키고자 한다.

Sunken Treasures: Shipwrecks and the Maritime Silk Road

Abstract

In 2019 the Prinsehoe National Museum of Ceramics will organize the exhibition ‘Sunken Treasures’ (preliminary title). From the perspective of the ceramic cargo from shipwrecks the history of the Maritime Silk Road will be shown. Since the 1980’s many shipwreck in Asia have been salvaged that have helped to create a better understanding of the complex trade networks that have existed for centuries in this region. While most of the cargo disintegrates with time and water, ceramics often survive remarkably well. This highlights the importance of this shipwreck material to inform us about history. Especially from the 8th century onwards, trade between the western Indian Ocean, eastern Indian Ocean and the China Sea intensifies. Chinese ceramics are one of those products which become a popular export product, which is shown by terrestrial site excavation in Southeast and West Asia. They do not however give a clear indication of the volume of this trade. A 9th century shipwreck found in Indonesian waters close to the island Belitung containing over 60.000 ceramics has provided the first major evidence that large numbers were exported catered to a diverse market. Other shipwreck discussed in this paper show the development of this trade over the centuries and the different players on the market. Next to the historical perspective of the Maritime Silk Road as seen from shipwreck material, the Prinsehoe Museum will also include issues regarding the salvation of shipwrecks. Over the years underwater archaeology has become much more professionalised, which has resulted in careful and well-recorded excavations. However, even though laws and regulations have been put in place, these shipwreck sites and their cargoes still remain vulnerable to looting and destruction. By highlighting these issues the museum hopes to create a better understanding amongst visitors that there is a strong need to properly excavate and preserve this material, which will enable us to create a more accurate and complete understanding of the past.

Sunken Treasures: Shipwrecks and the Maritime Silk Road

Sunken Treasures: Shipwrecks and the Maritime Silk Road

In September 2019 the exhibition ‘Sunken Treasures’ (preliminary title) will open at the Princessehof National Museum of Ceramics. Ceramics salvaged from shipwrecks will show the history of the Maritime Silk Road in a broad sense; on display will be pieces from an early 9th century shipwreck all the way to early 19th century cargo. Shipwrecks are mysterious; they show us a glimpse of the past. When a ship sinks to the bottom of the ocean it is locked up in time. Since the 1980’s many shipwrecks in Asia have been uncovered. They have provided us with an incredible amount of new information on how trade was conducted in different periods in history along the Maritime Silk Road. In many instances the majority of the cargo found on those shipwrecks consisted of ceramics. While most of the cargo disintegrates with time and water, ceramics often survive remarkably well. This highlights the importance of this shipwreck material to inform us about history. As the National Museum of Ceramics this gives us the opportunity to show these pieces and make visitors aware that a seemingly modest bowl can give a whole new perspective on written history. The discovery of a shipwreck generally attracts major attention, which can form a danger to the cargo and the site itself. Looters are always on the watch hoping to get their hands on the valuables hidden deep down on the seabed. In this article I will discuss some important shipwreck discoveries in Asia which have increased our knowledge on maritime trade in this region and in particular the spread of Chinese ceramics; some have set an example for future generations, while others are more controversial¹.

Development Maritime Silk Road

Trade in Asia between the different regions and beyond has been going on for centuries. The most famous route of all is referred to as the ‘Silk Road’, a term introduced by the German explorer Ferdinand von

1. It is not the scope of this article to give a complete overview of shipwrecks founds in Asia. Since the 1980’s many sites have been discovered, each one making our understanding of maritime trade more comprehensive. In our exhibition only a few of these shipwrecks will be shown giving the visitor a general overview and introduction of the intensity of this trade for so many centuries. All have in common that the ceramics finds were crucial in providing more information about a certain period.

Richthofen (1833-1905) in the late 19th century. It is during this period that these long forgotten trade routes become of major interest to explorers and researchers. In general the period from the 2nd century BC to the 8th-9th century AD can be seen as the climax period of the overland Silk Road. It is a period of flourishing exchange in which an overland network of roads connected empires from East to West and made its riches available to one another. This thriving trade diminished in the 8th century partly due to the instability of empires on both ends of these routes. Also other factors, such as climate change, led to alternative routes being developed or used more intensively. Transport by sea had already taken place in earlier times, however more regional. These ships were presumably staying closer to the coast line, sailing from port to port. In the 7-8th century some technological achievements led to more stable ships that were able to navigate the open seas.²

The regions around the South China Sea and South Asia had already established a maritime network long before our common era. The spread of ceremonial Dong Son bronze drums in different areas throughout this region, as shown by archaeological excavations, testifies to this exchange network around two millennia ago. This was a consequence of the spread of Austronesian-speaking people from southern China. These people soon came into contact with cultures from the Indian subcontinent. Besides the exchange of products it is likely to assume ideas and norms on how to conduct trade, but also on other levels of their culture, would mix and mingle during these exchanges.³ From the first century AD Buddhism starts to spread to Southeast Asia, China and surrounding regions along the already existing trade routes. This religion gains a major popularity and creates an intra-Asian connectivity. Buddhism introduced new rituals, traditions and a need for its associated religious items. Buddhist monks in search of the original scriptures start to travel along these existing networks, famous examples being the Chinese Fa Xian (ca. 337-ca. 422) and Yijing (635-713 AD). The connection to West Asia is maintained by the Sassanid Empire (224-651 CE), whose merchants are actively involved in trade, both overland and by sea. West Asia is famous for its aromatics and medicinal spices. These Persian traders set up trading networks to India, Southeast Asia and China. Many of them also settle in those regions, for example in the main Chinese trading port Guangzhou where they are known as *bosi*.⁴ In the 8th century the Arabs, who establish the Abbasid dynasty, become the dominant trading force in West Asia. They rely heavily on the networks already established by the Persian. The Arabs are believers of the Islam, a by then fairly new religion established in the early 7th century, which soon spreads all over Asia where it gains major popularity. Trade between the western Indian Ocean, eastern Indian Ocean and the China Sea intensifies during this period, although the seasons of departure and arrival always largely depends on the monsoon winds.

2. Alan Chong and Stephen A. Murphy 2017: The Tang Shipwreck, Art and Exchange in the 9th Century, Asian Civilisations Museum, p. 13.

3. Kwa Chong Guan, 2016: The Maritime Silk Road: A History of An Idea, Nalanda-Sriwijaya Centre Working Paper No 23 (Oct), p. 11.

4. Guan 2016: p. 13

Textual records and archaeological sites in Southeast Asia and West Asia show signs of increased trade during this period. Also Chinese ceramic shards excavated on terrestrial sites give testimony to the export of this material in other regions outside China, however it does not give a clear indication of the volume of the trade. A 9th century shipwreck found in Indonesian waters close to the island Belitung provided the first major evidence of the complex maritime trade network between East and West. Over 60.000 pieces of Chinese ceramics were found during the salvation, many of them largely intact. The discovery of the Belitung is therefore of major importance; it confirms that these ceramics were traded to Southeast and West Asia and moreover in large numbers and catered to a diverse market. Especially the enormous amount of Changsha's bowls show a wide variety of decorations related to Buddhist, Islamic and Chinese iconography (Fig. 1). Based on coins and a bowl with a cyclical inscription⁵ the ship has been dated to circa 826-830 AD. Some remains of the wooden hull have been examined and shown that the wood came from Africa and India. In combination with the sewn-plank technique that was used on the planks⁶, this has led scholars to conclude that it was a likely an Arab ship, known as a dhow. A similar Arab shipwreck more recently discovered in Thailand dating to the 8th or 9th century further confirms the intensive trade that must have been going on during this period.⁷ Important to note is that so far all of the shipwrecks found in ocean waters from or before this period are not of Chinese origin. The earliest shipwrecks of Chinese construction known to be used for international trade dates to the 12-13th century.⁸ It seems that up to this period Chinese products were not so much exported far overseas by Chinese, but rather by Arab and Southeast Asian ships. This is also in line with textual records, making this assumption more credible.⁹ This does not imply China did not transport actively by ships in this period, however this transport was probably more restricted to rivers and coastal networks. Earlier Chinese ships that have been found are located on terrestrial sites and also show a flat bottom less suited for longer oceangoing travels. Chinese merchants did however join foreign ships to conduct their trade.¹⁰

This situation changes during the Song dynasty (960-1279). The century old overland routes have by then become less accessible and especially when the seat of the emperor is moved south to the city of

5. Inscription: 16th day of the 7th month of the 2nd year of the Baoli era (equivalent to 826). Alan Chong and Stephen A. Murphy 2017: *The Tang Shipwreck, Art and Exchange in the 9th Century*, Asian Civilisations Museum, p. 33.

6. A unique feature for ships from West Asia. Chong and Murphy 2017: p. 40.

7. Phanom Surin Shipwreck, Michael Flecker 2015: *Early Voyaging in the South China Sea: Implications on Territorial Claims*, Nalanda-Sriwijaya Centre, Working Paper No 19 (Aug): p. 35.

8. The Tanjung Simpang Menayau shipwreck, Michael Flecker 2015: p. 32.

9. Flecker 2015: p. 24.

10. Flecker 2015: p. 32.

Hangzhou, due to threats from nomadic tribes north, trade by sea becomes a major focus of the empire. In the 11th century the compass is introduced on Chinese ships and the junks used also become larger in size.¹¹

Guangzhou, already in the Tang a major trading port, flourishes during this period and ships are being built to explore the South China Sea. Quanzhou is another port developing, which eventually even takes over the dominant position as major trade port from Guangzhou. The change of power in China from north to south not only has an effect on the maritime policy, it also greatly stimulates production of industries in this region. As shown by the massive amount of Changsha bowls found on the Belitung, stoneware was already produced in large quantities for export. Porcelain from northern kilns was exported to a lesser extent as exclusive products. During the Song porcelain from the southern regions becomes a major export item. This is also evident from shipwrecks found dating to this period, for example the Nanhai No. 1. Material from this shipwreck was accidentally found in 1987 during a search for the Dutch East India Company vessel Rimburs. In 2001 the actual location of the shipwreck along the eastern coast of Yangjiang city was discovered. It took until 2007 before the actual excavation took off by lifting the entire wreck from the seabed. The Guangdong Maritime Silk Road Museum was especially built to house the entire hull in a water basin. Over 100.000 pieces of Chinese ceramics were found on this shipwreck, the majority being porcelain from various kilns in Fujian, Jiangxi and Zhejiang province.¹² This excavation was the first underwater project conducted by China and it served as an example for future excavations.

Next to porcelain, Chinese stoneware remained in great demand. This was not only being shipped West, but also East to Japan. A famous wreck carrying a cargo of over 20.000 pieces of ceramics intended for the Japanese market is the Sinan. In 1975 several Chinese ceramic vessels were found offshore Jeungdo Island dating to the 14th century. This find eventually led to the discovery of the Sinan shipwreck during excavations taking place between 1976-1984 led by the Bureau of Cultural Heritage.¹³ It shed light on the maritime trade and cultural exchange in East Asia during the 14th century and created the start of underwater archaeology in Korea. It also provided a great example for surrounding regions on how to conduct such a major project in a professional manner. The majority of the ceramics found consisted of celadon from the Longquan kilns. In addition also Qingbai, Jizhou white porcelain with iron-brown underglaze, Jian black ware and seven

11. Philippe Beaujard and S. Fee 2005: *The Indian Ocean and African World-Systems before the Sixteenth Century*, *Journal of World History* (vol. 16, no. 4, December), pp. 411-465.

12. Xu Yongjie, 2011: *The Test Excavation of the Nanhai No. 1 Shipwreck in 2011: a Detail Leading to the Whole*, Guangdong Provincial Institute of Cultural Relics and Archaeology, eds. 广东省文物考古研究所编著, 2011nian Nanhai 1hao de kaogu shi-jue 2011年“南海1号”的考古试掘, Science Press 科学出版社, 2011, pp. 85-86,

13. Now the Cultural Heritage Administration of Korea.

Korean Goryeo vessels were found. Among the other materials found were bronze weights, medicinal herbs, woodwork, silver ingots and spices. Based on similarities in shape and structure of Chinese ships from Fujian it is believed that the vessel was likely built in Quanzhou. It departed from Ningbo and on its way to Japan it probably encountered a storm, which caused its sinking in 1323. Of major importance were the wooden tags found on the Sinan. The tags have provided precise information on dates, names, the type of orders and their intended destinations in Japan.¹⁴

Arrival of European Ships

The sixteenth century has generally been regarded in literature as a breaking point in the Asian maritime trade relations. In this period the Portuguese appear on the market and later also the Dutch and British enter the stage. New insights from archaeological excavations and the reinterpretation of the existing literature has however slightly altered this view in recent publications. The centuries old maritime network that existed in Asia was not abruptly changed with these newcomers on the market. The Western powers actually relied very heavily on those old networks to set up their business in this region. As noted by Kwa Chong Guan, before their arrival the Asian waters functioned as a 'free zone' that was being used by the different players on the market. However as their presence became more dominant, the Portuguese and others Western powers started building ports for safeguarding the trading routes, ultimately leading to taking control of the sea and these new territories, resulting in overseas colonies.¹⁵ For the West trade in Asia had a major impact on their society. Access to this new market brought in all kinds of exotic products and moreover in large numbers. Where before some of those products like pepper, silk and porcelain may have stippled down from the Middle East through the Mediterranean, now suddenly vast amounts became available. While at first the Portuguese (from 1580 under Spanish rule) and Spanish were sole operators in Asia, soon other Westerners followed their tracks. That this did not go without competition is shown by various shipwrecks. An example is the San Diego which sank in 1600. The vessel was converted by the Spanish in Cebu into a warship as a measure against the Dutch who wanted to take over the Philippine waters. To no avail however, for after a fight with the Dutch ship Mauritius it sank close to Fortune Island (Nasugbu, Philippines). During its salvation in 1992, next to Asian, Spanish and Mexican ceramics many other finds, such as cannonballs, weapons, navigational instruments and animal bones were found (Fig. 2). Another interesting example is the Dutch ship Witte Leeuw. While on its way home in 1613 and fully loaded with cargo, the ship encountered several Portuguese ships and got into a fight. Unfortunately one of the cannons exploded resulting in the loss of the entire ship,

14. 2016: Special Exhibition for the 40th anniversary, Discoveries from the Sinan Shipwreck, National Museum of Korea, pp. 8-9, 11, 114, 303-302.

15. Guan 2016:p. 15.

which sank at the bay of St. Helena. The shipwreck was discovered in 1976 by Robert Sténuit. It was the first Dutch East India VOC ship bound home to be excavated. The cargo consisted mainly of kraak porcelain (Fig. 3), interestingly however nothing of this was mentioned in the inventory of the ship in the VOC records. The porcelain was possibly transferred in Bantam from another VOC ship part of the same fleet.¹⁶ Much of the porcelain recovered was broken, but this did not make the material useless. The contrary, it provided great study material to set up a typology, which has been an important source for the study of ceramics from this period, especially concerning kraak ware.¹⁷

Shipwreck Sites

Since the 1970's underwater archaeology has seen a major development with increasing professionalism. Countries are more aware of the need to protect their cultural heritage underwater. Laws have been implemented to safeguard these sites and UNESCO regulations have been developed to create a world-wide set of rules and guidelines to protect shipwrecks and their cargoes. The excavation of a shipwreck faces many challenges, especially since many of the sites are difficult to reach. To record the location of the wreck and all the different materials found is of major importance to provide new information on the maritime trade and cultural exchange on the Maritime Silk Road. Some shipwreck cargoes salvaged over the years have been sold at auction houses, the Hatcher cargoes being the most well-known examples.¹⁸ Unfortunately salvation has not always been conducted in the most thorough manner, leading to the loss of important in-situ information. These sales have caused major attention from the public, which did not necessarily have a positive effect on protecting sites that are still underwater. Looters are well aware of the monetary value of these shipwreck cargoes, which had led to many sites being distributed and the valuable pieces being removed. Next to the historical perspective of the Maritime Silk Road as seen from shipwreck material, the Princessehof Museum will also include this aspect in its exhibition. By doing so, we hope to create an understanding amongst visitors that the material they are looking is not always without controversy. Even though all the pieces shown already provide invaluable information on maritime history, by making sure these sites are properly excavated and preserved, it will enable us to create a more accurate and complete understanding of the past.

16. Christine Ketel 2011: Identification of export porcelains from early 17th Century VOC shipwrecks and the linkage to their cultural identification , p. 3, The MUA Collection, , <http://www.themua.org/collections/items/show/1253>, accessed 01-05-2018.

17. Pijl-Ketel 2011: p. 12. Research did however show that some pieces of later periods had mixed with the shipwreck material. This is a more common problem with shipwrecks found in harbor or river context.

18. Hatcher junk (1643-1646), Geldermalsen (1752) during the 1980's at Christie's, Amsterdam, and Tek Sing (1822) in 2000 at Nagel Auctions, Stuttgart.

Figures

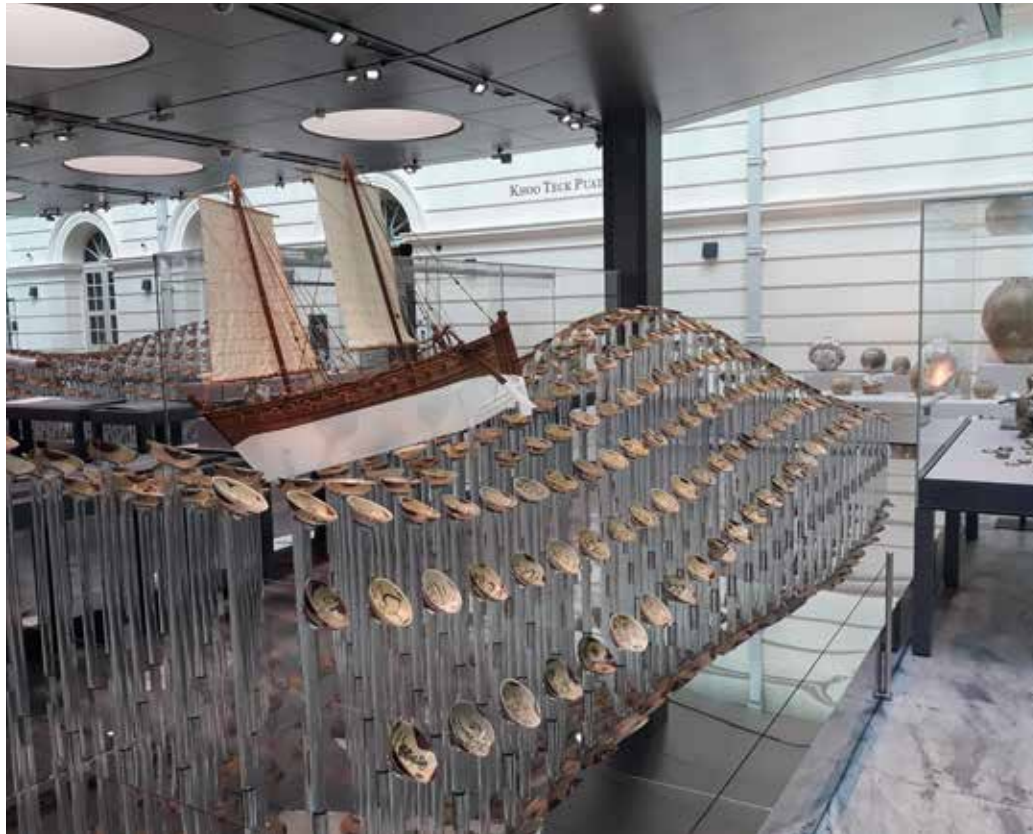


Fig. 1

Display of Changsha bowls at the gallery of the Belitung shipwreck, Asian Civilisations Museum (Singapore) shipwreck. Photo: author



Fig. 2

Diver at work during salvation of the San Diego Shipwreck, Photo: Fredrick Osada & Gilbert Fournier (Die Schätze der Sain Diego, Desroches et. al, 1996)



Fig. 3

Kraak bowl from the Witte Leeuw (1613), porcelain, d. 21,4 cm, China, c. 1640, Rijksmuseum Amsterdam, inv. nr. NG-1978-127-6446-W, Photo: Rijksmuseum, Amsterdam

존 앤 메이블 링글링 미술관 소장 신라시대 항아리

A Silla Stoneware Jar at the John & Mable Ringling Museum of Art



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초록

플로리다주 사라소타에 소재한 존 앤 메이블 링글링 미술관(John & Mable Ringling Museum of Art)은 근래 들어 아시아 미술에 주목하기 시작하였다. 1927년에 건립된 이 주립 미술관은 역사적 가치가 높은 건축물과 유럽 회화 및 조각, 키프로스 섬의 미술, 그리고 서커스의 역사와 관련된 컬렉션으로 유명하다. 2016년에는 박물관에 25,000㎡ 규모의 아시아 미술 센터를 새로이 개관하였으며, 이로써 링글링 미술관은 플로리다 주에서 아시아 미술 전용의 최대(最大) 규모를 자랑하는 전시실을 갖추게 되었다.

소장품 가운데 한국 미술품은 주로 토기로, 전체 아시아 컬렉션의 1% 정도를 차지한다. 규모는 작지만 최근 급격하게 늘고 있는 한국 미술품 컬렉션의 대표 작품은 오늘날 경주에 해당되는 서라벌에서 5세기경에 제작되었던 도질(陶質)의 긴 목 항아리(長頸壺)이다. 경주는 신라의 수도이자 신라시대(기원전 57년~935년) 토기 생산의 중심지였다. 신라의 긴 목 항아리는 등요(登窯)에서 소성(燒成)되었는데, 등요에서 토기를 제작하는 방식은 아마도 중국으로부터 유입된 최신 기술인 것으로 짐작된다. 긴 목 항아리는 신라 지배층의 분묘에 부장되었던 것으로 추정되는데, 이러한 관습은 신라에서 불교가 527~528년에 국교로 공인되기 이전까지 널리 유행하였다. 이 토기들은 매장 의례와 더불어 사후 묘주(墓主)를 위한 부장품으로 사용되었을 것이다.

A Silla Stoneware Jar at the John & Mable Ringling Museum of Art

Abstract

Asian art is a relatively new area of focus for the John & Mable Ringling Museum of Art, in Sarasota, Florida, a public museum established in 1927 known for its historic buildings and rich holdings of European paintings and sculptures, Cypriot art, and all things related to circus history. A new 25,000-square-foot centre for Asian Art opened in 2016, giving the Ringling the largest gallery space devoted to Asian art in the state of Florida.

Korean objects, principally ceramics, account for approximately 1% of the Asian collection. A highlight of this small but rapidly growing collection is a stoneware long-necked jar made in the fifth century, in or around Seorabeol, present-day Gyeongju, the ancient capital and centre for ceramics manufacturing during the Silla dynasty (57BCE–935CE). The jar was fired in a climbing kiln, a new technology recently adopted, probably from China. It was probably placed in the tomb of a member of the ruling elite, as was customary before Buddhism became the state religion in around 527–528. Such jars were used for rituals surrounding burial and as resources for the deceased individual in the afterlife.

A Silla Stoneware Jar at the John & Mable Ringling Museum of Art

Korean Art at the Center for Asian Art, John & Mable Ringling Museum of Art

The John & Mable Ringling Museum of Art, located in Sarasota, Florida, was established in 1927 to share the private collection of Mable and John Ringling with the people of Florida. John was an entrepreneur best known as one of the founding members of the Ringling Brothers Circus. The museum is idyllically situated on a sixty-six-acre waterfront estate, which also includes the Venetian gothic style Cà d'Zan mansion, the winter home of John and Mable. In 2000, Florida State University assumed governance of the Museum, and the museum is now the official state art museum of Florida.

During their lifetimes, the Ringlings amassed rich collections of European paintings and sculpture, and Cypriot art. During the late 1920s, they began acquiring South and Central Asian sculpture, but the death of Mable in 1931 and the Great Depression unfortunately curtailed the growth of their collection in this direction. By the time of John's death, the museum was in arrears.

Following the Second World War, Florida state assumed control of the museum. While finances perennially threatened the Ringling's survival, major improvements, such as the establishment of a circus museum and the acquisition and reconstruction of an historic theatre from Asolo, near Venice, Italy, raised the profile of the museum.

Gradually, Asian art reasserted its presence. In the 1960 and 70s, some 80 Japanese prints were donated by Karl Bickel, thus launching the Ringling's Japanese print collection, which has since grown to 750 objects, primarily through gifts from local collectors Charles and Robyn Citrin in the past three years. In 2001, the first instalment of a collection of 400 Chinese ceramics, spanning the Han to Qing dynasties, was donated to the museum by Nancy and Ira Koger. Our galleries currently represent, some more comprehensively than others, the arts of cultures and regions corresponding to present-day Afghanistan, China, Iran, Japan, Republic of Korea, Democratic People's Republic of Korea, Myanmar, Taiwan, Thailand, Tibet, Pakistan, Turkey, and Vietnam.

With support from donors, the Ringling began to make plans to build a new wing dedicated to Asian art with the intention of adding Asia to its focal areas of collecting and programming. In 2016, the 25,000-square-foot Center for Asian Art (CFAA), comprising galleries for permanent and rotating displays, a lecture hall, a study room, and storage space, was opened. Designed by Boston firm Machado Silvetti, this landmark building is covered with over 3000 vivid green terracotta tiles. This striking façade is reminiscent

of the ceramic detailing of the Cà d'Zan, the lush greenery of the Ringling campus, objects in our collection made from jade, or glazed in celadon or sancai glaze, and even the shimmering scales of a dragon. The CFAA also has a tea house designed by Sarasota architect Glenn Darling. The CFAA is the largest public exhibition space dedicated to Asian art in the state of Florida.

In anticipation of the opening of the CFAA, a number private collectors began donating works of Korean art, principally ceramics, in order to better represent the art and culture of East Asia to the community in Sarasota. The Korean collection is still relatively small, comprising only approximately 1% of the museum's Asian holdings; we currently supplement our display of Korean art with loans from private and other institutional collections.

Today I will introduce a jar from the Silla dynasty (Old Silla, 57 BCE–676 CE; Unified Silla, 676–935CE), which was probably excavated from one of the many tumuli, or burial mounds, that dotted the landscape around the ancient capital of Gyeongju. The object came to the Ringling in 2011, a gift of Dr. Donald Brown, a U.S. military dentist and oral surgeon stationed in Daegu during the Korean War. Dr. Brown was also a Christian missionary and taught at a local bible college on his free evenings. The jar was a gift from the college director, whose family had a pottery business and had owned the jar for many years.

Silla Tombs

Silla, together with Goguryeo and Baekje, comprised the Three Kingdoms of the Korean peninsula and Manchuria between 57 BCE to 668 CE. In 562, Silla annexed the confederacy of Gaya to its east. In 660 it conquered Baekje, and in 668 Goguryeo to create a unified kingdom.

In around 528, Silla was the last of the Three Kingdoms to officially adopt Buddhism. Until then, the Silla court followed shamanistic beliefs and practices, which included animism, geomancy, belief in an afterlife, and that spirits could influence the earthly realm. Shamans acted as mediums between the phenomenal and spiritual worlds.

Shamanism co-existed with burial customs adopted from China's Tang dynasty (618–907), whereby ruling elites, including kings, queens, princes, and their relatives were buried in tombs constructed around the ancient capital of Seorabeol, present-day Gyeongju. During the first few centuries of Old Silla, bodies were placed inside wooden coffins which were interred in wooden chamber tombs. Perhaps reflecting the consolidation of power from the time of the seventeenth Silla king, Naemul (died 402), more elaborate tombs began to be constructed. The wooden chamber tombs of these later structures were sealed with clay and covered with mounds of earth and stone, making them relatively secure.

Interred with the dead were ceramic and metal vessels, needle boxes, decorative knives and swords, jewellery made from gold, glass, and precious stones, and crowns, presumably intended as symbols of status and authority and to handsomely equip the deceased with resources in the afterlife. Archaeologists have found the remains of fish, bones, and shell in some vessels, suggesting they were also used to make ceremonial offerings of food to the deceased, possibly performed by shaman. There is some suggestion that mortuary vessels were different to those made for daily domestic use; however, I have not yet been able to verify this.

Objects of foreign origin such as articles of Roman glass testify to the wide circulation of consumer and luxury goods along the various trade routes between the eastern and western hemispheres. The quality and quantity of tomb goods served as markers of social status for Silla's elites.

The largest and best known of the Silla tombs is the Great Tomb of Hwangnam (Hwangnam Daechong), believed to be the resting place of a king and queen, which was excavated between 1973 and 1975. The tomb is gourd-shaped, comprising two mounds, the northern mound containing the body of a man, and the other containing that of a woman. Possible candidates for the male are Naemul maripgan (r. 356–402), Silseong maripgan (r. 402–417), and Nulji maripgan (r. 417–458). The tomb is monumental in size, measuring 80 metres along its east-west axis, 120 metres north to south, and 23 metres in height. The presence of what appears to be the body of a sacrificed slave indicates that the tomb was likely to have been constructed prior to the reign of King Jijeung (500–514), who outlawed human sacrifice. Some of the most important Silla objects have been discovered in the Great Tomb, including three elaborately worked gold crowns, and 3000 ceramic objects.

With the official adoption of Buddhism in the early sixth century, the bodies of elites were cremated instead of buried. Ceramics production reflected shifts in custom. From this period, we see a proliferation of lidded urns for relics, such as the Covered urn with geometric decoration at the Metropolitan Museum of Art (1997.34.16a, b). While range of objects associated with funerary rituals and interment of the body narrowed, the archaeological record suggests a diversification of objects for daily, secular use.

Silla Ceramics Production

The Ringling jar, typical of ceramics excavate from Silla tombs, is a high-fired, vitreous blue-grey stoneware that was formed using a wheel, and beaten with a paddle. High-fired vitreous stoneware was produced in south eastern Korea from 200CE, making stoneware of this region the second oldest known after China. Stoneware became widespread in the Silla kingdom and Gaya federation (CE 42–532, later annexed by Silla) by the late 4th or early 5th century. Firing was done in a climbing kiln - a closed, wood-fired, tunnel-shaped kiln built into the slope of hillsides. Up to 5 metres wide and 20 metres long, these kilns offered greater control of the amount of oxygen entering the kiln and therefore more consistent temperatures of over 1000 degrees Celsius (required for the vitrification of the clay) than sunken kilns used in the past.

The adoption of climbing kilns was a major technological advancement that facilitated the transition from the low-fired, reddish/yellowish earthenware objects that had hitherto prevailed to stoneware. Stoneware is semi-vitrified, meaning that the particles in the clay partially melt and fuse in the kiln. Consequently, stoneware is harder, denser, stronger, and less porous than earthenware, thus offering new possibilities in form and function. Furthermore, large numbers of objects could be fired at the same time, thus facilitating industrial-scale production. Between the fifth and sixth centuries, Silla's blue-grey stoneware developed into an industry in Gyeongju, the capital of the kingdom.

Although the development of stoneware was a major technological advancement, East Asian sources and English texts adapted from these often fail to distinguish between earthenware, stoneware and porcelain, or uses these terms interchangeably, so it can be difficult to determine precisely what kind of ceramics are under discussion.

Typical Forms

Silla stonewares were made in a range of more or less standardized forms, which are well-represented in museums outside Korea.

- Long-necked jars (changgyong ho), including the Ringling's jar

Like the Ringling jar, these usually have a funnel-shaped neck atop an ovoid body with a rounded base. The most common form has a flared, pedestal with a pattern of alternating perforations, such as the Jar with a Long Neck at the Asian Art Museum of San Francisco (1990.28), which the Ringling's example lacks. The Ringling jar may have originally been used with a stand, such as jars in the collections of the Metropolitan Museum of Art, New York (1997.34.24a, b) and the Museum of Fine Arts, Boston (92.2959a-b). The height of these stands (for example, another from the Met collection is 64.8cm tall (L.2016.43.5a, b)) perhaps lent dignity to rites surrounding the funeral ceremony. Similar forms made in metal also exist.

- Pedestal cups, e.g. Asian Art Museum of San Francisco, 1994.138
- Bell cups, wherein the pedestal of the cup is formed as a hollow basket containing pieces of ceramic that rattle when the cup is in motion, e.g. Asian Art Museum of San Francisco, B63P18+
- Lidded bowls/cups with perforated pedestals, e.g. MFA Boston, 1994.273a-b
- Short-necked jars, e.g. Metropolitan Museum of Art, 92.2958

The objects were often decorated. The Ringling jar has three bands on the neck (one double band and one single) interspersed with two rows of wavy, combed decoration. A third band of combed decoration is drawn on the shoulders. The wavy pattern, created by raking a comb over the surface of the clay before it hardened, is typical of Silla funerary ceramics. A fourth band, less pronounced than the three on the neck,

marks where the neck meets the body of the jar. The body of the jar is striated with progressively subtle grooves and bands. The similarity of this design scheme to many other Silla jars points to the efficiency with which these items were produced.

Silla ceramics initially only had some incidental ash glazing, where wood ash circulating in the kiln settles on the surface of the object, where it reacts with minerals in the clay to form a natural glaze. Later, ash was intentionally added for decorative effects.

Diffusion and Circulation

Over time, kiln sites outside of Gyeongju were established. These initially created similar kinds of objects to those produced in Gyeongju, but gradually regional styles emerged. Although they were initially produced only for local use, increasing demand from further afield led to Silla's stonewares being exported throughout the region. Examples have even been excavated in Japan, where they are thought to be the precursor of Sue ware, a type of ceramic fired at high temperatures in sloping kilns (anagama) during the Kofun (250–538), Nara (710–794), and Heian (794–1185) periods. Transmission probably occurred through trade, especially via Gaya, which maintained close relations with Japan, and the migration of Silla potters to Japan.

Conclusion

Silla's stonewares may not be as visually dazzling as the finely crafted articles of gold excavated from the Gyeongju's royal tombs, or possess the serenely elegance or tactile charm of the celadons of the Goryeo dynasty (918–1392), or Joseon baekja or buncheong wares, and they certainly don't achieve the astronomical prices recently attained by such objects on the market. They are, nonetheless, handsomely made artefacts that provide a window into the culture, society and technology of Korea's ancient peoples. Given their assumed role in the development of ceramics in not only the Korean peninsula but also the broader region, they can be a significant component of a narrative gallery display. We can hope that rather than attempting to take them with them into the afterlife, local collectors will follow the example of Mr. Brown and seek lasting and publically accessible homes for their treasures.



Fig.

Long-necked jar, 5th century
 Three Kingdoms period, Silla Kingdom (57 B.C.–A.D. 676)
 Stoneware with incised decoration
 10 × 9 × 8 11/16 in. (25.4 × 22.9 × 22 cm)
 John & Mable Ringling Museum of Art
 Gift of Dr. Donald Brown, 2011 SN11271

콜롬비아 황금박물관의 교육 프로그램: 체험과 학습

Education in the Museo Del Oro: Experience and Learning



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콜롬비아 황금박물관의 교육 프로그램: 체험과 학습

초록

콜롬비아 국립대학교의 인류학 전공자로서 필자와 동료들은 종종 다음과 같은 불편한 질문에 직면하곤 한다. 바로 우리가 함께 하는 이들에게 모든 지식, 개념, 이론 등의 사용도와 중요성은 과연 무엇인가? 라는 질문이다. 황금박물관에서 진행하는 교육 프로그램들은 이에 대한 다양한 답변들을 제시하고 있다. 콜롬비아 중앙은행 산하의 '황금박물관(Museo del Oro)'은 콜롬비아 소재의 여러 사회 집단에서 제작되었던 54,000여 점의 금제, 동제, 은제, 토제, 석제, 목제 유물 및 직물을 보존, 조사, 기록, 소개하는 박물관이다.

콜롬비아에서 가장 많은 관람객이 찾는 박물관으로서, 관람객 수가 많은 만큼 박물관이 이들을 위해 제 기능을 하려면 다음과 같은 질문들에 대해 지속적으로 고민해야 할 필요가 있다. 관람객은 어떠한 사람들인가? 관람객의 관심사는 무엇인가? 관람객은 황금박물관을 어떻게 바라보고, 듣고, 생각하는가? 관람객과 무엇을 어떻게 소통해야 하는가? 황금박물관의 교육 프로그램은 관람객이 보다 의미 있고 감각적으로 체험할 수 있도록, 고고·인류학적 개념을 전달하기 위해 교육학에서의 '구성주의'를 반영하고 있다. 그 결과, 이론과 개념만으로는 콜롬비아의 지역민, 외국인, 대학생 및 초·중·고등학생들의 욕구를 다양하게 충족시킬 수 없음을 알 수 있었다. 박물관의 컬렉션을 어떻게 전시할 것인가에 대한 끊임없는 열정과 고민은 관람객들의 성공적이고 유익한 경험을 보장할 뿐만 아니라, 박물관과 박물관 직원의 존재 의미를 발견하고 발전시키는 데 있어서도 매우 중요하다.

Education in the Museo Del Oro: Experience and Learning

Abstract

As an anthropology student in the National University of Colombia, there was a frequent and awkward question around my partners and me: What is the use and significance of all this knowledge, concepts, and theories for the people we work with? Education programs in the Museo del Oro have shown several answers to these questions. The Museo del Oro of the Banco de la República (Colombia's Central Bank) is an institution that preserves, investigates, catalogues and divulges a collection of more than 54,000 gold, copper, silver, ceramic, stone, wood and textile objects made by societies who lived in nowadays land of Colombia. This is the most visited museum in the country and this massive attendance comes with several questions we need to think about if we are going to properly serve our publics: Who are they? Which are their interests? How they see, hear, and think about the Museo del Oro? How do they understand the ideas we want to communicate? How and what to communicate? Education programs in the Museo del Oro have looked to constructivism ideas in education for communicating archaeological and anthropological concepts while creating meaningful and multisensory experiences for the enjoyment of our visitors. This has shown that theories and concepts are not enough for properly serving Colombians, foreigners, university and school students. Being passionate about the collections and how to present them is necessary not just for the success of Museo del Oro experiences, but also for finding and building the meaning of what museums and their workers do.

Education in the Museo Del Oro

Experience and Learning

Santiago Balcero¹

As an anthropology student at the National University of Colombia, there was a frequent and awkward question around my partners and me: What is the use and significance of all this knowledge, concepts, and theories for the people we work with? Working at Museo del Oro has helped me to answer it.

The Museo del Oro of the Banco de la República (Colombia's Central Bank) is an institution that preserves, investigates, catalogues and divulges a collection of more than 54.000 gold, copper, silver, ceramic, stone, wood and textile objects made by societies who lived in nowadays land of Colombia. The collection began in 1939 when Banco de la República bought the *Poporo Quimbaya* from a private collection as a strategy to preserve it. Today, the collection is seen by Colombians as part of their cultural identity, heritage and bridge to the life and cosmologies of those societies who we also descend from². The collection is not only shown in the main museum branch in Bogotá, but also in smaller, but not less important, regional museums in the cities of Santa Marta, Cartagena, Armenia, Cali, Pasto, Leticia and in temporary exhibitions in Colombia and worldwide.

According to the Museum's statistics³, in 2017 we had more than 600.000 visitors in Bogotá including foreigners and Colombians, universities and school groups. A number that makes the Museum the most visited one in the country. This massive attendance comes with several questions we need to think about if we are going to properly serve our publics: Who are they? Which are their interests? How they see, hear, and think about the Museo del Oro? How do they understand the ideas we want to communicate? How and what to communicate?

1. Anthropologist, percussionist and educator in the Museo del Oro from Colombia's Banco de la República since October 2012.

2. Colombia's history and cultural identity is a mixture between Indigenous, African and European elements.

3. Shared in the annual meeting of the Museum's teamwork.

In the definition of a museum, the International Council of Museums (ICOM) gives them their highlighted purposes, “*education, study and enjoyment*” (ICOM, 2007). The Museo del Oro defines its education programs based on enjoyment, learning, and inspiration (Banco de la República, 2018). Museums need to be places where different publics may enjoy and have fun. If not, why to go there instead of going to cinema, music shows or sport spectacles?

Then, museums must connect learning, scientific ideas, meaningful experiences and enjoyment; for doing it they have looked to the education constructivism theories. As a response to behaviorism, since the middle of the 20th Century different disciplines –mostly psychology- have introduced into education the general idea that knowledge is not something with an independent existence people can obtain as passive receptors, but something people build on their own terms and minds as a result of the relations between their life backgrounds and the inner dispositions and representations they have previously built (Carretero, 2009; Castro, 2003; Hein, 1991; Silverman, 1995). In other terms, people learn new things based on things they already know and new learnings change the previously known things. Also, if people are not passive containers to fill up with knowledge, they have an active role on learning processes. We also need to look to their interests and their affective dimension, which are also based on previously made representations and life experiences. Their interests and affective dimension open new windows to understanding and learning (Castro, 2003; Hein, 1991; Londoño, 2004).

For learning new concepts, people need meaningful activities that combine sensory experience, doing things, thinking, dialoguing and discussing (Hein, 1991). Learning is to understand, and learning is to build meaning (Carretero, 2009; Hein, 1999), your own subjective meaning that can be shared or not.

Learning is a social activity too. Several authors have shown these results when they've used recognizable social relations –between families, friends, or just strangers- in museums' education programs (Castro, 2003; Hein, 1991).

In 2017, I was at a Science Fair working with the Museum in a workshop about pre-Hispanic technology; our visitors had to figure out how to use some bow drills and then make an experiment with them. A couple of school students worked and learned how to use them by drilling a stone with lot of curiosity and making jokes. After they left, one came back with a girl I didn't see before, now flirting with her in a more serious mood, showing her how expert he was with the drills. Two very different experiences in the same activity with the same person. The importance of social relations in learning experiences was proved.

For Museo del Oro education programs, constructivist statements mean that each activity we do needs to be related with the life experience and needs of our different visitors. They need to be multisensory activities that join doing things and thinking about them, they must promote discussions and social interaction (Hein, 1991). This requirement implies knowing as much as we can about the main interests and concerns they have when visiting the collection, what they search and they expect from the Museum. For doing that we

just need to work with them every day, each activity we do is an opportunity to get a better understanding of our visitors (Castro, 2003; Londoño, 2011).⁴

Constructivism theories look very nice but working in the Museo del Oro is not so easy, there are always several tensions in our job. For example, the one “between faith that our learners will indeed construct meaning which we will find acceptable (whatever we mean by that) and our need to construct meaning for them [...] It is this tension between our desire as teachers to teach the truth, to present the world “as it really is”, and our desire to let learners construct their own world which requires us to think seriously about epistemology and pedagogy” (Hein, 1991). This reflects also a tension between specialized scientific knowledge and non-specialist one.

Another tension is the way of being of our visitors. They are “*consciously positivists (they don’t dare to look the Museum without a guide⁵, they believe that doing homework is to copy texts because they have the truth, etc) but, without being aware, they act as constructivists (they avoid seeing what they are not interested in, they relate everything with their own personal life, they make jokes that propose different hypothesis about the pre-Hispanic use of the objects)⁶*” (Londoño, 2004). Even when we give them different options to explore the Museum, they like to follow arrows and they ask us how much time they will spend on doing the tour.

Another tension comes from expectations Colombians usually have about museums. They expect to find lots of security, workers in elegant suits, a silent building or a place where you must not touch things⁷ for avoiding alarm activation. But, when they arrive to the Museo del Oro they find personnel with tattoos, piercings and different styles to offer a very kind service. They find us playing *quenas*⁸, drums and the possibility to touch, smell, hear and feel the collection through other multisensory ways. Happily, this kind of surprises make them to see Museo del Oro as a place full of life and enjoyment and as a place that one can visit several times, always finding something different.

How to enjoy Museo del Oro overcoming all those tensions and trying to apply constructivism? In the following lines I will describe some of the activities we do in the Museum. Those activities are used within a wide range of different publics and contexts, not just in the Museum inside, but also in public parks, shopping malls and other places.

4. In the Museo del Oro, applying these ideas required several progressive changes in the education programs it offered to different publics. Those changes and reflections were mainly made by working with school groups (Londoño, 2011).

5. This refers to maps or brochures and also to persons who guide them through the collections.

6. Author’s translation.

7. In Colombia there is a common saying, translated into English it would be: to see and not to touch is called respect.

8. Traditional Andean flutes with a pre-Hispanic origin

To prepare, carry out, and feedback all those activities Museo del Oro in Bogota has a staff of 14 museum mediators known in the Museum as Animadores Pedagógicos. Professional anthropologists, historians, artists and experts in Colombian Sign Language, with their own interests and complementary activities related with research, visual arts, theatre and music.

The Animadores Pedagógicos concept has been created by the Museo del Oro as a way to call the people who do Animaciones Pedagógicas: thematic, ludic and interactive tours where different publics get involved with the exhibitions, motivated and guided by the Animador that helps and encourages to discover (Londoño, 2011).

When looking to other museums worldwide, there are words as “mediators”, “docents” or “interpreters” used to name the personnel that performs the guided visits. A person that mediates between museum’s exhibitions and the visitors, someone who works as a bridge between people and concepts that museums talk about through the collections. In addition, the term *Animador Pedagógico* also refers to someone who animates and gives life to the exhibitions. The stories from the past hidden in the pre-Hispanic objects come to life through words, sounds, movements, textures and even smells. By playing with different resources we approach to the human side of the production and use of gold, ceramic and stone objects. The *Animador Pedagógico* is also a host that invites to visit and to discover the Museum as if inviting someone to his or her own house. A person that improvises with creativity by understanding and relating archaeological and anthropological concepts with the visitor’s ideas and interests. Under those circumstances, the *Animador* never has a script and asks lots of questions to the publics to stimulate hypothesis creation and imaginative answers so they may build different perspectives about singular concepts or objects.

One of the main aids that Animadores have are *Mochilas*, traditional woven wool bags with some replicas, archaeological sherds and all sort of objects that help to renew the attention and interest and to change the rhythm during the tour. For instance, I might use, depending on the public, an original stone axe, a quena flute, a small cane tube, a dried gourd, some coca leaves, drumsticks, a golden disc, a rattle, small ceramic pieces, a piece of beeswax and a piece of traditional amazon textile, among others. This has shown excellent results when making bridges between different ideas, between pre-Hispanic societies and our contemporary life and for introducing games into this tours, breaking with the idea that the Museum is a dull place.



Fig.1

Animación Pedagógica in the Museo del Oro in Bogotá. June, 2016.

Workshops are another way we have to meet the needs of our publics. In traditional workshops, with previous registration, we deal with different topics related with Museum's collections through different activities –for example, creating masks, doing yoga or body percussion-. We have also developed “open workshops”, these ones are conceived to be experiences where people can get involved as much as they want during the time they prefer, always relating with others. In 2017, we had one consisting on drawing big designs on the floor on which all participants helped to place big dominoes of different colors over the lines. At the end someone pushed one of the dominoes so they all fell with a colorful and fun choreography while people cheered. We also made giant rotating discs inspired in some gold ones from the collection. They were made of cardboard for the structure, and small plastic balls as the rotation axis; the discs were decorated with colors people also prepared using clay. Finally, we put all the giant discs to spin with the help of participants while we used music to present the hypothesis we have for the use of the pre-Hispanic discs in ritual contexts. Usually, in the “open workshop” the final product is a sum of the work of several people, each person collaborates just a little bit for a while, or in the entire process if they want. Sometimes those collective results were exposed in the Museum while others were only kept as photo or video register, as dominoes effect case.



Fig. 2

Workshop in the Museo del Oro Calima, Cali. September 2016.

Education experiences in the Museo del Oro have shown that theories and concepts are not enough. We need, as we are, to be passionate about these topics. As some visitors have expressed us, success in Museum's experiences is due not just to the beautiful objects we have and their display, but also to the degree of passionate work we put on them. Building personal relations with visitors, lasting a couple of minutes or even for a lifetime, brings meaning to what we do and to the existence of this institution. Then it seems that the publics are not the only ones who build meaning, museums and people that work on them must find the personal or collective meanings of what they do.

Working with our different publics has also proved that they are not always searching to learn new things. Museums have a potential to answer to all kind of needs including, for instance, spiritual, leisure, social or even therapeutic ones (Silverman, 1995). In this aspect it will be interesting to look the relations that can be established between the collections of the Museo del Oro and re-etnization processes followed by different groups in Colombia or the objects' spiritual value for living indigenous groups that recognize them as living entities part of their cultures

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SECTION I

RELIGION AND PRAYER · CERAMICS · MUSEUMS

성공적인 국제 교류를 위한 전략

International Cooperation: On the Way to Worldwide Success



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성공적인 국제 교류를 위한 전략

초록

본 연구는 카자흐스탄 국립박물관과 전 세계 다른 박물관과의 국제 협력에 대한 결과라 할 수 있으며, 각 프로젝트가 성공할 수 있었던 지침을 제시하고자 한다.

먼저 국제적인 프로젝트를 실현하기 위하여 박물관이 어떠한 첫 단계를 밟았는지를 다루고, 특히 국제적인 프로젝트의 파트너가 된 국가들에 대하여 언급하도록 하겠다. 또한 국제 교류를 통한 전시를 성공적으로 개최하기 위하여 고려해야 하는 주된 원칙들, 예를 들어 일정 관리, 책임 소지, 구체적인 사항의 정확성, 협력 사업의 지속적인 발전 계획 등에 대한 정보를 제공하고 있으며, 카자흐스탄 국립박물관의 컬렉션을 외국에서 전시한 최초의 사례를 전시 사진 등을 통해 소개하고자 한다.

International Cooperation: On the Way to Worldwide Success

Abstract

The research paper represents the international cooperation of the National museum of the Republic of Kazakhstan with other museums of the world and reflects the main guidelines for successful realization of each project.

It is aimed to demonstrate the first steps of the Museum towards the international projects realization, the first countries where the international projects were carried out. Also, the research paper includes the information on how smoothly can be arranged the process of the international exhibition realization, the main principles that should be mainly considered, including time management, responsibility, accuracy in detail and further development of the collaboration are outlined there. The first countries where exhibition from the collection of the National Museum of Kazakhstan started their way are shown by photos of the exhibition itself.

International Cooperation: On the Way to Worldwide Success



The National Museum of the Republic of Kazakhstan

The National Museum of the Republic of Kazakhstan was opened on July 2 in 2014 by the President of the Republic of Kazakhstan Nursultan Nazarbayev. At the opening, the President expressed hope that the National Museum will become a scientific and spiritual center, will reflect all the progressive achievements of our Kazakhstani path. On an architectural scale, the Museum building is a top ten largest expositions of the world, along with the Russian Hermitage, the French Louvre and the American Metropolitan Museum. The total area of the Museum is 74,000 square meters and includes 11 exhibition halls.

The international cooperation of the Museum continues from the day of its opening, and up to date the Museum works very closely and cooperates with the Embassies of many countries, namely: Germany, Korea, Azerbaijan, Belarus, Hungary, Vietnam, Egypt, India, Israel, Iran, Spain, China and many others. The Museum annually organizes foreign exhibitions brought from all over the world, holds musical evenings where visitors have the opportunity to get acquainted with the culture of a particular people.

International Exhibitions

Along with the holding of international events within the walls of the National Museum of the Republic of Kazakhstan, our Museum opened the horizons for cooperation in the field of exhibition exchange. The most important exhibits of interest to the foreign public are the Golden Man and the objects found with him. The Golden Man is a Saka warrior, found in the territory of Southern Kazakhstan, near the city of Almaty in 1969. Today it is a symbol of the Republic of Kazakhstan.

First of all, before we start to work on organizing and holding the exhibition abroad, we conducted some research that reveals the main principles of the successful organization of the exhibition.

Each country has its own ways and rules for the organization of exhibitions, so we are observing and following them, we take something new, go through the great experience and apply them in subsequent projects.

The main principles upon realization of an international project:

- State of being organized – coordinated work, negotiations from beginning till the end, taking into account all points
- Deadline keeping – each step towards the exhibition realization should be done prior to any date
- Responsibility –undoubtedly, an international project requires more attention, clarity and responsibility.
- Accuracy in detail – the slightest mistake or inattention can lead to significant consequences.
- Development of further cooperation – every successful exhibition should promote further cooperation in the field of culture and museum affairs.

As it is known, any international project is planned for several years ahead, and therefore it is important to consider the preparation process in advance and take into account the principles of working on it.

The Last Steps. Opening of the Exhibition

An important part in the implementation of the project is the development of the design of the exhibition, the production of showcases, banners and catalogues, for which the curator of the exhibition is responsible.

Installation and dismantling of the exhibition - these processes are the most significant. The installation of any exhibition starts a month or a couple of weeks before the opening. On behalf of our Museum, specialists of fund departments, fund keepers, exhibition department specialists, conservators and designers take part during the installation and dismantling. The staff of our Museum together with the staff

of the museum where the exhibition is held, uniting together, conduct an inspection of each exhibit after transportation, record and fill in the documents and build an exposition.

Information about each exhibition is compulsorily covered in the media, on the website of Museums, magazines, newspapers, etc.

Exhibitions Organized with the Participation of the National Museum of the Republic of Kazakhstan in Foreign Countries

To hold an exhibition for the first time in a new country is always exciting and unpredictable. Seeing off the cultural values of the country in a good way, we always begin to think about what interest and knowledge they will bring to an unfamiliar audience, because our exhibits are our history, the spirit of the people, they reflect our culture, values and aspirations of our ancestors to a brighter future.

One of the first and bright international projects is an exhibition held in the British Museum in 2017. The process of preparation and opening of the exhibition began in the first decade of August, when exhibits from the collections of the National Museum of the Republic of Kazakhstan arrived in London. Then followed the process of unpacking, checking the safety and installation of objects. This exhibition, where the archaeological objects of the Scythian-Saka culture were presented, became the first travelling exhibition from the funds of the National Museum of the Republic of Kazakhstan.



In addition, in November 2017, the exhibition «Miles upon Miles – World Heritage along the Silk Road» was opened in the Hong Kong Museum of history in the framework of the project «Serial transnational nomination «The Great Silk Road», at which the Golden Man was presented.

This exhibition was organized with the participation of the museums of China, Kazakhstan and Kyrgyzstan and was dedicated to the 20th anniversary of the creation of the cultural center of the Hong Kong Special Administrative Region of the People's Republic of China. The exhibits tell the story of the existence of the connection between the early nomads and Central China along the Silk Road in the period from the 2nd century BC - 16th century AD.



On the Way to World Success.

The Project «The Parade of the Golden Man Through the Museums of the World» - Exhibition «The Heritage of the Great Steppe – Masterpieces of Jewelry Art».

Since 2017, the National museum started a large-scale international project which is planning to be realized in the leading museums of the world.

The nomination «Altyn Adam» – «The Golden Man» in Soviet historical science appeared due to the outstanding scientist-archaeologist Kemal Akishevich Akishev. He was the person who studied, famous all over the world today, Issyk mound, in which the first «Golden Man» was discovered - a Saka warrior in full vestment made of gold.

The purpose of the international exhibition project «The Parade of the Golden Man through the museums of the world»: to introduce the foreign viewer to the cultural heritage of the Great Steppe Belt of Eurasia of the Early Iron Age.

The samples of jewelry art presented at the exhibition are just a small part of gold objects - jewelry, creations of nameless masters of the past, reflecting the originality of the heritage of the steppe culture of Eurasia.

The exhibition route of the project «The Parade of the Golden Man through the museums of the world» includes East Asia (Japan, Korea), Southeast Asia (China), Europe (Austria, France), as well as Russia and the United States of America.

Terms of realization:

In 2018 the exhibition project «The Parade of the Golden Man through the museums of the world» will be presented at the All-Russian Museum (Moscow, Russia), at the National Museum of Azerbaijan (Baku, Azerbaijan), at the Historical Museum of Shaanxi Province (Xi'an, China), the Gdańsk National Museum (Gdansk, Poland) and the National Museum of Korea (Seoul, Korea).

In 2019, the exhibition is planned in museums of Japan, Georgia, United Kingdom, Spain and Turkey.

The realization of the project started in November 2017 and the first country was Belarus (Minsk city). The visitors of the exhibition had a great opportunity to get acquainted with the history, culture and art of the Saka tribe.



In 2018, in April, the Golden Man exhibition was held at the All-Russian Museum in Moscow, Russian Federation.



In May-June the exhibition will be presented in Baku, Azerbaijan. Further the route will follow to China, Poland and will finish its Parade for this year in Korea.

Conclusion

The National Museum of the Republic of Kazakhstan will celebrate 5th anniversary next year, and it can be said with certainty that up to date the Museum has established good relations with many major museums of the world and continues to develop in the right direction. We hope that the project of the Golden Man will provide many possibilities for the Museum to become one of the leading museums of the world as well as for the people around the world to get more knowledge about Kazakh nation, its history, culture and traditions.

SECTION II

Overseas Korean Cultural Heritage · Crafts

독일 관람객을 위한 한국 미술품 전시 기법

How to Present Korean Arts to German Visitors



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독일 관람객을 위한 한국 미술품 전시 기법

초록

라이프치히 소재 그라시 민족학박물관(Grassi Museum of Ethnology)은 방대한 한국 컬렉션을 갖추고 있다. 1888년 이래로 소장품들은 주기적으로 대중들에게 공개되었다. 전시의 성격은 시간이 흐르면서 바뀌게 되는데, 초반에는 동시대의 문화나 삶을 주로 반영하였다면, 일제강점기부터는 점차 한국의 과거를 중심으로 다루게 되었다. 2006년에 한국 미술 갤러리를 재개관하면서, 박물관 소장 한국 컬렉션의 역사 자체도 전시 주제가 되었다.

그러나 한편으로, 이러한 전시 역시 새로워질 필요가 있었다. 세계의 빠른 변화와 더불어 대중매체와 소셜 네트워크의 빠른 발전으로 인하여, 박물관 전시 또한 이 속도에 맞추어 변화해야 한다. 민족학 관련 전시는 특히 세계적인 변화에 맞추어 현재의 질문들에 대한 답변을 제시해야 한다는 어려움에 직면하고 있다. 민속품의 상설전이 존속 가능한 기간은 두드러지게 점차 단축되고 있다.

오늘날에는 전시 기획 과정에서 한국 전문가들은 물론이고 한국 사회를 대표하는 여러 구성원들의 자문을 구하여 함께 협업함으로써, 해당 전시에 독일과 한국의 관점을 모두 반영하려고 노력한다. 한국사 관련 컬렉션은 관람객에게 한반도의 역사를 소개하고, 과거에 뿌리를 둔 문화적 현상을 부각시키는 데 활용되고 있다. 동시에 다른 동아시아 국가의 문화와 비교되는 한국 문화의 독특한 요소들이 강조되고 있다.

특정 문화의 현상이나 역사적 사건에 대한 물질적 증거로서, 유물들은 전시의 핵심을 이루고 있다. 한편으로는, 그러한 유물과 스마트 기기를 활용한 현대 미디어 기술과의 접목도 점점 더 중요해지고 있는 실정이다.

전시와 새로운 디자인과 상호 작용하는 매체의 광범위한 활용은, 관람객의 변화된 관람 습관을 반영한다. 전시와 관련된 지식 전달은 관람객의 역사·문화·사회적 맥락과 더 밀접하게 연관되도록 하고 있다. 이는 관람객에게 감정적으로 강력하게 호소하고, 발견의 즐거움을 극대화시키고자 함이다.

새로운 상설전은 더 이상 기획되고 확정된 개념을 기반으로 하지 않으며, 여기에는 유연함이 존재한다. 동일한 전시라도 서로 다른 관점에서 제시할 수 있고, 서로 다른 이야기를 전달할 수 있다. 그러나 전시 유물들은 보존 등의 이유로 주기적으로 교체되고, 그러면서 새로운 시각들이 생겨난다. 아시아 다른 지역의 유물들도 함께 전시함으로써, 더 폭 넓은 지역 사람들 간의 만남과 교류가 더 생생하게 전달될 수 있을 것이다.

How to Present Korean Arts to German Visitors

Abstract

The GRASSI Museum of Ethnography in Leipzig has an extensive Korean collection. It was exhibited to the public time and again from 1888 onwards. The character of these exhibitions has changed over time. While in the early days they widely reflected Korea's contemporary culture and way of life, at the start of the Japanese colonial era they increasingly became exhibitions about Korea's past. With the reinstallation of the Korea Gallery in Leipzig in 2006, the history of the Korean collection itself became the theme.

In the meantime, this exhibition also needs a makeover. With the rapid change of the world and the ever-faster development of mass media and social networks, museum exhibitions must also change ever more rapidly. Ethnological exhibitions are particularly challenged to keep pace with global developments and offer answers to current questions. The timeliness of ethnological exhibitions is becoming noticeably shorter.

Today, in the planning of the exhibition, it is necessary to seek consultation and cooperation with Korean colleagues, as well as with other representatives of Korean society to bring both the Korean and German perspective into play in the exhibition. The historical Korea collections are now being used to bring the history of the peninsula to the attention of visitors and to make cultural phenomena that have their roots in the past apparent. At the same time, they enable the special features of Korean culture to be made visible in comparison to other East Asian cultures.

As a material testimony to specific cultural phenomena or historical events, the objects displayed remain at the heart of the exhibition. However, they are increasingly integrated into a network of modern media that can be accessed online at computer terminals, via handheld devices that can be borrowed, or on a smartphone.

The exhibition's new design and its broader use of interactive media reflect the changed viewing and reception habits of visitors. The transfer of knowledge about the exhibits is more closely linked to their historical, cultural or social contexts. The aim is to stimulate a stronger emotional appeal of the visitor and his enjoyment of discovery.

The new permanent exhibitions are no longer based on a concept that has been developed and finalized. Rather, they are conceived flexibly. The same exhibit can be presented from different curatorial perspectives and tell different stories. On the other hand, exhibition objects are rotated regularly, not least for conservation reasons, and new focal points are set. By including exhibits from other regions of Asia, encounters and exchanges between the peoples of the greater region will be conveyed more vividly.

How to Present Korean Arts to German Visitors

A New Korea Exhibition With Old Objects?

Before I come to the topic of my lecture, which is currently being discussed at the GRASSI Ethnological Museum Leipzig about the conceptual development of a new permanent Korea exhibition, please allow me a few words to introduce the museum where I am working and to briefly outline the history of the Korean exhibitions at our house.

The GRASSI Ethnological Museum Leipzig is one of the oldest ethnological museums in Germany. Founded in 1870, its collections today contain about 200,000 artifacts from all parts of the world.

The Korean collection is comprised of approximately 3,000 artifacts with 2,100 object numbers. Its oldest part dates to a donation from 1883 and 1884, immediately after the Joseon Kingdom opened itself to trade with the West. It originates from Paul Georg v. Möllendorff, then advisor and Deputy Foreign Minister of King Gojong. (Fig. 1)

The museum acquired another large collection in 1902 and in 1958 it received a donation by the Democratic People's Republic of Korea.

As you can see, this is an extensive historical collection with many interesting aspects of recent Korean history.

The very first Korea exhibition of the Leipzig Ethnological Museum was put on display in 1888, featuring objects from the Möllendorff Collection. About ten years later, the first permanent exhibition on Korea was set up in the former building of today's GRASSI Museum. With a few later additions, it lasted for about 30 years. In 1927, after the museum moved to its current location, there was a long break in which the Korean objects were not put on display in the permanent exhibition. This was during the time of the colonial occupation of the Korean Peninsula. It was first in 1957 after the reconstruction of the ruins of the museum destroyed during the war that it was possible to set up a new permanent Korea exhibition. It reflected the culture of the Joseon era as backward and feudal and glorified the achievements of the communist north according to the communist state theory of the GDR period. This exhibition was replaced in 1976 by one that focused exclusively on traditional Korean art in the context of East Asian art and avoided political assessment. However, this exhibition only lasted six years and had to be dismantled following severe damage in the museum. During the following two decades, including after the end of the GDR, no further Korea exhibition

was held in Leipzig. Only after the complete renovation of the museum in 2005 was it possible to set up a new Korea exhibition.

In 2006, the GRASSI Ethnological Museum Leipzig opened the North Asian part of the new permanent exhibition. It included a section about the culture of the Korean peninsula. (Fig. 2) Although most of Leipzig's Korean collections had been in the museum's possession for more than 100 years, the collection had not yet undergone any in-depth scientific research.

The Korean collections were and are overseen by the East Asia curator, who in the past was primarily a sinologist.

In the conception of the exhibition, the former curator focused primarily on the history of the collections and the little information that the documentation of the objects offered.

The situation improved soon after my predecessor left the museum. Between 2011 and 2013 the GRASSI Ethnological Museum Leipzig participated in an exhibition project by the Korea Foundation. The most important Korean art objects from the various museum collections throughout Germany were brought together in a touring exhibition, which was presented in several German cities with great success.

As the position of East Asia curator could not be filled again after he left the museum, the work for this exhibition was transferred to me.

Up until this point, I had only focused on the cultures of Southeast Asia at the museum.

The objects with which our museum participated in the exhibition made the significance of the Leipzig collection known for the first time to a broader circle of Korean specialists from Germany, and the National Research Institute of Cultural Heritage became aware of our museum through the catalog associated with the touring exhibition. This led to cooperation between the two institutions between 2011 and 2013. Within this framework, Korean specialists carried out a scientific study of our entire Korean collection. The resulting catalog now provides a solid basis for the curatorial work. Korean art specialists regularly visit our museum now. As a result, our knowledge of the artifacts in our collection continues to grow.

The Necessity of a New Design for the Permanent Korean Exhibition at the GRASSI Ethnological Museum in Leipzig

Since the reopening of the GRASSI Ethnological Museum Leipzig 13 years ago, extensive discussions and re-evaluations of exhibition contents and mediation concepts have taken place in German museum ethnology.

Interactions between different ethnic groups, the relationship between cultural transfer and individual development as well as the superimposition of cultures came into increased focus. Not least, the role of the colonial conquest of the world and its consequences for the conquered peoples, as well as for the conquerors themselves, came under increased scrutiny.

With the rapid change of the world and the ever-rapid development of mass media and social networks, museum exhibitions must also change at an ever-faster pace. Ethnological exhibitions are particularly challenged to keep pace with global developments and to offer answers to current questions. The timeliness of ethnological exhibitions is becoming noticeably shorter.

In 2015, Nanette Snoep became the new director of the State Ethnographic Collections of Saxony, an association of the three Saxon ethnological museums, including the GRASSI Ethnological Museum Leipzig. Her arrival marked the beginning of the discussion in Leipzig about redesigning the permanent exhibitions under these premises. As part of the step-by-step redesign of the permanent exhibitions, the reconstruction of the East Asia area is also planned for 2020. This exhibition will also be largely based on the historical collection of our museum and will enable only a very small part of the exhibited objects to be newly acquired.

Although the conceptual work is still in its infancy, some basic statements can already be made today about the East Asia section and about the upcoming Korea gallery.

First, however, a few words about the general method that determines the curatorial approach to exhibitions of the State Ethnographic Collections today.

In our opinion, the task of an ethnological museum can no longer be to explain the cultures of the world to visitors from the perspective of their own culture. Instead, it is a matter of adopting the other's point of view and making it an integral part of the exhibition concept.

This requires close cooperation with suitable representatives of the other cultures. These can be scientists as well as artists, religious specialists or social activists.

The presentation of objects in Saxony's State Ethnographic Collections will have a multi-perspective orientation.

The history of encounters and disputes is observed and conveyed from different perspectives. It highlights various worldviews and ties as well as the clash of worldviews and other confrontations.

The object remains the central component of the exhibition. It is the historical witness for a cultural phenomenon, a specific historical situation, a transfer or appropriation, a religious or philosophical concept. (Fig. 3)

At the same time, it tells its biography – of its creation, about its original owner, its acquisition by the collector and finally its way to the museum. Afterward, the biography of the object continued onwards as well. It wandered through various exhibitions, was confronted with historical events and experienced a shift in meaning in how curators and viewers interpreted it.

The new permanent exhibitions are no longer based on a concept that has been developed and finalized. Rather, they are conceived flexibly. The same exhibit can be presented from different curatorial perspectives and tell different stories. On the other hand, exhibition objects are rotated regularly, not least for conservation reasons, and new focal points are set. By including exhibits from other regions of Asia, encounters and exchanges between the peoples of the greater region will be conveyed more vividly.

Integration of the Korea Exhibition in the Greater Region of East Asia

When the current Korea Gallery was conceived, its content was still assigned to the North Asia region.

In the future, this part of the exhibition will be part of the East Asia region. The aim is to portray more clearly the close interweaving of Korean culture with the cultures of China and Japan and its centuries-long function as a bridge between the two cultures.

In our conceptual considerations, we need to assume that the knowledge about the cultures of East Asia is somewhat limited among Germans.

Most Germans only know of cars, smartphones and consumer electronics from Korea. They also know that the peninsula is divided into two different social systems and that there is an autocratic regime with nuclear weapons in the north. In terms of the culture and history of the Korean peninsula, generally what little is known about China is simply transferred to Korea. The future Korea exhibition of the museum will start at this point.

In addition to exhibits that reflect the close ties between the East Asian countries, this exhibition area will also place a strong emphasis on the special features of the cultural development of the three countries.

For Korea, the development of the (Fig. 4) Sanggam technique as a decorative element, the creation of its alphabetic system or the continued existence of shamanism as a popular religion will be discussed here, among other things.

Objects from the different periods of Korea will correspond with objects from China and Japan and thus give an impression of the historical development of the region. For example, the development of Korean porcelain and the emergence of Japanese porcelain will be linked to the Imjin War and its consequences. (Fig. 5)

How Should the Visitor Experience the Exhibition?

Visitors of ethnological exhibitions expect, above all, insights into cultural backgrounds and religious ideas and behaviors of people from other countries with whom one deals professionally or one has learned about in the media.

Other people are interested in informing themselves about countries they want to visit, while others seek to find inspiration and enrichment through intellectual engagement with cultural creations, patterns of behavior, philosophies, and religions of foreign countries. Finally, there is an element of entertainment involved.

Here, the different viewing and reception habits of visitors must be considered, for example through the increased use of interactive exhibition media.

Starting from the various information that an item can contain or symbolize (for example, style, technology, social context, ideological background, historical situation, etc.), the type and scope of the examination of the object in question are chosen individually by the visitor. For this, the visitor uses, unconsciously, different levels of appropriation that change from object to object within the same display case. It is an illusion that each visitor would like to have all the information the museum has to offer or pays the same amount of attention to all the objects.

Let us take the example of a Korean wedding chest from our collection. (Fig. 6)

At the basic level, the viewer is attracted by its aesthetics and its story. It is aesthetically appealing and culturally enriching, and the visitor continues the tour with a sense of respect for the creator of the object.

On the second level, with the help of the accompanying media, the viewer gains an insight into the cultural context of the exhibited object, its function within the traditional wedding ritual, its later function in the family household, the extensive symbolism of the chest's fittings and the origin of the symbols.

On the third level, the visitor is inspired to compare the exhibit and its story with his or her own cultural background, patterns of thought, and behavior.

Based on his or her interests and educational background, the visitor chooses the didactic level of inclination appropriate to him. The object presentation, texts, and accompanying media support the visitor in this.

Choice of Exhibition Objects

Each object offers a variety of cultural aspects under which it can be regarded (economy, technology, exchange relations, social relations or symbolism). At the same time, however, the objects also illustrate the respective historical situation in which they were created.

The motif on a Korean dragon jar from the 18th century reflects not only the mastery of the potter and the painter but also the relationship between the Joseon kingdom and the Chinese Emperor. Another aspect would be the use of blue paint on the vessels. Because it was difficult to obtain, it was reserved exclusively for the court for a long time. (Fig. 7)

The items are selected in such a way that the visitor can access and understand as many of these aspects as possible, depending on his or her interests.

The context of the items enhances the impression conveyed by the cultural phenomena represented, such as the influence of Confucian ethics on the design of Korean objects.

The meaning of an object can today wholly differ from its former meaning in its culture of origin. Many everyday objects of the past seem impractical and antiquated to us now. The main didactic statement that is associated with this in the exhibition has also changed over the course of time. It may even be different from the original intention that the collector once associated with the acquisition of the item.

Another example of this (Fig. 8): At the end of the 19th century, a small package of matches in Korea was intended to make it easier for its owner to light a fire. In the 19th century, matches were still in use in Germany. At one point, the collector P.G. v. Möllendorff bought the matches to demonstrate to the German public that Germans and Koreans lit fires in the same way. In Korea and Germany, matches have long since fallen into oblivion. Perhaps one remembers them from a fairy tale by Hans Christian Andersen. Therefore, the history of these matches has to be different today. It might now tell of the former German advisor to the Korean king, who in 1883 sent objects from everyday Korean life to Germany to show the German population that Korean culture was no worse or more primitive than German culture at that time. In a time of colonial conquests, when the Korean peninsula was caught between the millstones of international politics, he wanted to create among German audiences respect and understanding for a people on the other side of the world.

Symbol and Emotion

Each object is both a symbol for specific characteristics (good, useful, dangerous, etc.) and triggers subliminal feelings when viewed in parallel to the meaning anchored in the culture of the object's origin and the didactic statement intended in its presentation. The sum and interconnectedness of these symbols create a feeling for the culture presented.

The emotional experience is the most important part of the overall impression of a visit to the museum. The attractiveness of the exhibits, in turn, determines whether the visitor perceives the associated information in the first place.

The ethnological curator should never forget that the clear majority of his audience is a lay audience.

His task is to translate the foreign artifacts and cultural techniques, the worldviews, social norms and rituals of their creators into a language that is comprehensible to the exhibition visitor. This language must be determined by the involvement in the cultural history and historical experiences of the cultures and countries being presented. It should also trigger respect and curiosity in the viewer.

Therefore, it is the curators' responsibility to make the encounter with the foreign culture an enriching experience for visitors to the museum, thereby promoting and developing mutual understanding between the cultures.



Fig. 1

Paul Georg v. Moellendorff
in traditional robe of office



Fig. 2

View of the Korean Collection on current exhibition of the GRASSI Museum für Völkerkunde zu Leipzig



Fig. 3

Ritual vessel (kundika), Goryeo Dynasty,
Collection GRASSI Museum für Völkerkunde zu Leipzig



Fig. 4

Celadon Bowl with sanggam inlay,
Goryeo Dynasty (13th/14th century), Collection
GRASSI Museum für Völkerkunde zu Leipzig



Fig. 5

Yellowish white porcelain bowl, Joseon Dynasty
(16th/17th century), used in Japan Collection
GRASSI Museum für Völkerkunde zu Leipzig



Fig. 6

Wedding chest, Joseon Dynasty (19th century),
Collection GRASSI Museum für Völkerkunde zu Leipzig



Fig. 7

Porcelain jar with dragon decoration, Joseon Dynasty (late 18th century),
Collection GRASSI Museum für Völkerkunde zu Leipzig



Fig. 8

Sulphur matches, Joseon Dynastie (late 19th century),
Collection GRASSI Museum für Völkerkunde zu Leipzig

SECTION II OVERSEAS KOREAN CULTURAL HERITAGE · CRAFTS

폴란드 소재 한국 미술품: 배경, 가능성과 도전과제

Korean Art in Poland: Contexts, Possibilities, Challenges



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폴란드 소재 한국 미술품: 배경, 가능성과 도전과제

초록

폴란드에 소재한 한국 미술품은 다른 아시아 지역 미술품에 비해 그 수량이 극히 적다. 여기에는 다양한 요인이 있을 수 있다. 지리적 거리, 수십 년 동안 집중적인 문화 교류가 부재했던 점, 그리고 특히 19세기에 중국이나 일본 미술품의 경우와는 달리, 폴란드 개인 혹은 공식적인 미술 컬렉션에 있어서 한국 미술품을 거의 수집하지 않았던 사실 등이 여기에 기인한다. 이러한 역사의 결과로서, 폴란드 소재 한국 미술품들은 다소 무계획적인 양상을 보이며 여러 박물관에 분산되어 있다. 폴란드에서 한국 미술품이 100점 이상 소장된 박물관은 존재하지 않는다. 또한 인류학적인 가치는 있지만 미술 작품으로서 높이 평가받기 어려운 작품들이 대부분이다. 애석하게도 폴란드의 한국 미술품 컬렉션 중 제대로 연구가 이루어진 사례는 매우 드물다. 폴란드어로 된 한국 미술 관련 출판물의 부재로 미술사 및 동양 문화를 전공하는 폴란드 학자들이 해당 지식, 경험 및 기술을 확보하는 데 어려움을 겪고 있기도 하다.

폴란드에서 한국 미술 전시의 역사는 1957년으로 거슬러 올라간다. 그 해에 조선인민민주주의공화국의 기획으로 한국 현대미술 전시가 처음으로 개최되었다. 당시 공산국가였던 폴란드와 북한 간에는 짧게나마 문화 협력 기간이 존재하였지만, 이후 중부 유럽과 한반도 사이의 거리는 다시 멀어졌다. 문화 교류가 재개된 것은 최근 몇 년 사이의 일로, 근래에 미술 전시관, 바르샤바의 한국 문화 센터, 혹은 그 외 유관 기관에서 한국 현대미술 작가들의 소규모 전시회가 개최된 바 있다. 하지만 한국 미술을 주제로 한 대규모 전시 개최는 전무하다고 볼 수 있다.

따라서 2019년에 바르샤바국립박물관에서 개최되는 한국 미술 전시는 한국 문화재를 폴란드에서 소개하는 첫 전시회가 된다. 본고에서 필자는 한국과 폴란드의 역사 및 미술사에서 보이는 유사성과 차이점에 대해 살펴보고자 하는데, 이는 폴란드에서 한국 미술을 전시하는데 주요 배경이 되기 때문이다. 즉 폴란드 관람객의 관점과 요구 사항에 의거하여 한국 문화재를 분석하고자 하였다. 일례로, 유럽의 다채로운 유화 작품에 익숙한 폴란드 관람객들이 동아시아의 수묵화를 접할 때 겪는 어려움이나, 서예 작품을 감상할 때 장벽이 되는 언어 문제 등을 다루고 있다. 이러한 모든 요소들은 서로 다른 문화적 배경을 지닌 관람객을 위해 전시를 기획하고 추진하는데 중요한 역할을 한다.

Korean Art in Poland: Contexts, Possibilities, Challenges

Abstract

The number of Korean pieces in Poland is significantly smaller than in the case of other Asian art. This situation is to the result of numerous factors, such as geographical distance, lack of intense cultural relations over many decades and the fact that there has not been a special trend for collecting Korean art in the history of Polish private and public collections, as was the case for Chinese and Japanese, especially during the 19th century. Due to certain historic events, Korean objects are spread out rather haphazardly in different museums in Poland. None of the collections count more than 100 objects.

Most of these pieces are of ethnographic value rather than constitute examples of fine arts. Unfortunately, so far, only few of these collections have been thoroughly researched. The author also emphasizes the problem consisting in the lack of publications on Korean art in Polish and its consequences for Polish art historians and orientalists, who encounter obstacles in obtaining skills, experience and knowledge in the field of Korean art. The history of Korean exhibitions in Poland dates back to 1957, when the first display of contemporary art was organized by the Democratic People's Republic of Korea. After the short period of cultural cooperation between North Korea, and Poland, which at that time was a communist country, the distance between Central Europe and Korean Peninsula grew bigger once again. It is only in the last few years that cultural relations have been renewed. In recent years, several small displays of contemporary Korean artists took place in art galleries, the Korean Cultural Centre in Warsaw or other institutions. However, so far there has not been any large display of Korean fine arts. The upcoming exhibition of Korean art in the National Museum in Warsaw in 2019 will be the first presentation of Korean artistic heritage in Poland. In the essay, the author expresses her opinion on differences and similarities between Korean and Polish history and history of art, as they are the key matters in the context of presenting Korean art in Poland. She analyzes Korean artistic heritage in the context of the Polish viewers' needs, paying attention to issues like the difficulties the Polish audience has with interpreting traditional Far Eastern ink painted scrolls when that audience is so accustomed to colorful European oil painting or the language barrier in fully appreciating the art of calligraphy. All these issues play an important role in the creation and shaping of an exhibition for viewers with different a cultural background.

Korean Art in Poland: Contexts, Possibilities, Challenges

The number of Korean pieces in Poland is significantly smaller than in the case of other Asian art. This situation is the result of numerous factors, including the fact that in the history of Polish private and public collections there has not been a special trend for collecting Korean art, as was the case for Chinese and Japanese art - especially during the 19th century. Nevertheless, due to a purely aesthetic approach guiding many amateur collectors of the time and their lack of adequate knowledge on the topic of Oriental crafts, some works of art from the Korean Peninsula found their way into those collections, usually described as being of Chinese origin. Years later, when Poland regained its independence and the institution of public museums was officially established, those private collections began entering museums as donations to the newly restored state. At that time, the prime concern was to collect surviving works of Polish art after the Partitions of Poland and the First World War, therefore, naturally, acquiring Asian art played a marginal role. With the tragic events of the Second World War, when Poland once again disappeared from the map of Europe with its territory was divided between Germany and the Soviet Union, many collections accumulated in Polish institutions, including Oriental art collections, were looted. After the war, the Polish nation once again took on the difficult task of bringing together the scattered works of art. Along with Polish artifacts, an influx of Oriental pieces, mainly of Chinese, Japanese and Islamic origin started at an irregular pace. Korean objects appeared only sporadically. Nowadays, there are two big collections of Oriental art in Poland and they are housed in two of its largest museums – the National Museum in Warsaw and the National Museum in Cracow. Still, many Asian pieces are disseminated rather haphazardly in different museums in Poland. This concerns also works of Korean origin, e.g. the National Museum in Warsaw possesses only a small group of Korean objects comprising of about 24 items, and the origin of some of them is questionable. The National Museum in Cracow stores about 100 pieces and most of them were a gift from the Democratic People's Republic of Korea in the 1950s. At that time, when Poland was a communist country, Poland and North Korea maintained warm political and cultural relations. The first exhibition of Korean art in Poland, which took place in 1957, was one of the manifestations of the friendly atmosphere between the two countries. Other institutions which also house either smaller or bigger Korean collections and are worth mentioning include the National Ethnographic Museum in Warsaw or the Ethnographic Museum in Cracow. To the best of my knowledge, only a really small part of these collections has been thoroughly researched, others are still awaiting in-depth examination. Most of these objects are characterized more by an ethnographic value rather than constitute examples of fine arts. They mainly include late 19th and 20th century pieces such as fans, spoons, boxes inlaid with mother-of-pearl, porcelain vessels etc.

The history of Korean exhibitions in Poland dates back to 1957 when, as was mentioned above, the first display was organized by the Democratic People's Republic of Korea. All the objects presented at the Historical Museum of Warsaw¹ were contemporary. A little brochure presenting the exhibition names the following types of works: copies of wall paintings from ancient tombs, ink paintings, oil paintings, woodcuts, posters, sculptures and applied arts (embroidery, dolls, ceramics etc.). After the short period of more intense relations with North Korea, the distance between Central Europe and the Korean Peninsula grew bigger once again. It is only in the last few years that this cultural exchange was renewed. In recent years, several small displays of contemporary Korean artists took place in art galleries, the Korean Cultural Centre in Warsaw or other institutions. In the beginning of 2018, the National Ethnographic Museum in Warsaw opened the first long-term exhibition in Poland consisting of 60 objects of Korean handicraft. The small display presents a *hanok*, a traditional Korean house. However, so far there has not been any large exhibition of Korean fine arts. An upcoming exhibition of Korean art in the National Museum in Warsaw in 2019 will constitute the first presentation of Korean artistic heritage in Poland.

As a result of the rather modest number of Korean pieces scattered in Polish collections and the lack of interest and promotion of its art over the years, there are no books on the history of Korean fine arts available in Polish, with the exception of one publication². Taking into account the fact that with every passing year, the list of books on Korean literature, traditional theater, politics, social life etc. is growing, this fact is a little surprising.

Given the aforementioned circumstances, it is a real challenge for Polish art historians and orientalists to obtain and develop skills, experience and knowledge in the field of Korean art. And since we can observe a growing interest in South Korea's culture, especially among young people, it is high time necessary actions are undertaken to change this situation. I hope that the forthcoming exhibition in the National Museum in Warsaw will be the first step towards achieving this goal.

Having this in mind, I would like to share, both as a Pole and the curator in the Department of Oriental Art, some of my thoughts on the topic of exhibiting Korean art for the Polish audience. I dare hope that my experience in organizing Far and Near Eastern exhibitions will prove helpful in addressing the issues which could be taken into consideration while planning and preparing a display of Korean art in Poland.

1. 'Historical Museum of Warsaw' is a former name (1948-2014) of the Museum of Warsaw.

2. Yoon Yul Soo, *Tradycyjne malarstwo koreańskie. Symbole i wierzenia*
[Traditional Korean Painting. Symbols and Beliefs], Warsaw 2009.

It is indisputable that Korea's and Poland's cultures originate from different backgrounds with disparate artistic traditions. However, surprisingly, there are some common points in the history of both countries, which shaped the way both nations think of their artistic heritage in a similar manner and created problems with which they continue struggling to this day. Korea, just like Poland, was situated in the immediate vicinity of mighty centers of power whose artistic attainments emanated over the years and strongly influenced local cultures. It was Germany that significantly impacted Poland in its formative stage in the Middle Ages; in the case of Korea, such a role was played by China. Even as in subsequent centuries, Germany's influence was diminishing, (with the exception of a short period between 16th and 17th century), Poland was significantly impacted by the Western culture – over the years, Polish artists followed Western styles and artistic innovations and the Polish aristocracy copied its lifestyle and fashions. That is why some critics regarded Polish art as less inventive and unoriginal. I believe the same problem applied to Korea regarding its connection to Chinese artistic tradition. In international opinion, for many decades Korean art remained in the shadow of its neighbor, but recently, thanks to the efforts of South Korean's government, this biased treatment started to change and gave way to actual appreciation of Korean artistic heritage. This struggle and the desire to show the true nature of distinct national aesthetic to the broad public is well known to the Polish nation.

Despite the geographic distance between the two countries, history treated our national treasures in a similar manner – Korea lost a great part of its national artifacts to invasions in 16th and 17th centuries³ and to Japan occupation in the 20th century⁴, while Poland's masterpieces were looted by the Swedish army in the 17th century and later on, during the periods of Partition and the Second World War. Due to these historical events, both countries have been deprived of many priceless objects, which are simply lost or held in private collections. I believe that if presented accordingly, these facts from Korean and Polish history can build a mutual understanding and create an emotional bond between the two nations based on similar historical and social experience.

I believe that the first grand exhibition of Korean art in Poland should take the form of a display presenting the Korean artistic tradition from the very beginning to contemporary times. Due to different factors mentioned at the beginning of this essay, Korean art is not widely known among Polish audiences. For many Poles, South Korea is first and foremost a technologically advanced country and the center of Far Eastern popular culture. This kind of comprehensive presentation of Korean artistic heritage would create

3. Yi Song-Mi, Kim Won-Yong, Km Young-Na, Korean Art, in *Encyclopaedia Britannica*, online version, <https://www.britannica.com/art/Korean-art> (date of entry: 04.05.2018).

4. *Ibidem*.

an excellent opportunity for the Polish public to become aware of different aspects of this faraway and a little mysterious country. I think it is extremely important to emphasize the role Korean art has played in the history of the Far Eastern culture by presenting objects and texts accompanying the display – Poles do not know Korea's important role in transferring new artistic ideas to Japan⁵, nor that some fields of its art were recognized by the Chinese and Japanese as superior⁶.

In my opinion, special effort should also be made to show Polish viewers how very old Korean culture is. The possibility of admiring ancient artifacts, such as Goguryeo roof-end tiles, Baekje crown ornaments, Gaya wheeled cups, Silla treasures etc. would, without a doubt, leave a lasting impression not only due to their stunning beauty, but also due to the fact that in comparison to Korea, the Polish states history is short - unification of Polish tribes took place as late as in mid-10th century. This late appearance on the pages of history often impacts the way Poland perceives other nations, e.g. Poles consider Japanese civilization to be ancient without realizing that Korean's culture is much older.

If the curators decide that the exhibition design will present the development of Korean art and its particular fields, I think it would be worth to consider displaying objects decorated with the same motifs, such as pomegranate, peony, duck, bat etc., dating back to different periods and made of different materials. As a result, the Polish audience would not only become acquainted with distinct features of Asian art – permanence of typical symbols and their application on a variety of materials and objects (paintings, robes, boxes, ceramics etc.), but would also learn the meaning of some symbols important to Korean culture and deeply rooted in its art. What is more, it would also help avoid the trap of concentrating mainly on the aesthetic aspects of the presented works of art and therefore repeating the mistakes of Orientalism.

I am convinced that Korean Buddhist art should also constitute a significant component of the exhibition. Not only because of the notable role this religion has played in Korean history, but also because of the specific character of its art. Although Buddhism is traditionally foreign to Polish culture, as Poland has always been built around Christian civilization, the highly conventionalized mode of presentation and fixed iconography are something familiar to a society, in which religious art has played a key role over the centuries, as was the case in Catholic Poland. Distinctive symbolism, a pantheon of sacred figures, private and public worship etc. – these ideas are well known to the Polish audience, even on a personal level, however in a different cultural environment and in a different artistic convention. Korean Buddhist works of art carry an

5. Byun Young-Sup, Paintings, in Kim Chŏng-Hŭi, Korea: Buddhist painting: Introduction, Jane Turner (ed.), *The Dictionary of Art*, London, 1996, vol. 18, p. 302.

6. Kim Chŏng-Hŭi, Traditional Themes and Styles, in Kim Chŏng-Hŭi, Korea: Buddhist painting: Introduction, Jane Turner (ed.), *The Dictionary...*, op. cit., p. 303.

atmosphere of magnificence and nobility which, although aesthetically different, bring to mind a richness of European Medieval art with its splendor of gold and polychrome statues and altars. I believe that objects like sarira caskets, frontispiece of Avatamsaka Sutra, paintings and sculptures presenting important figures such as Vairocana or Avalokitesvara would be of a great interest to the Polish audience. Without doubt, colorful *t'aenghwa* would intrigue and be appealing to an European eye accustomed to oil painting and gilt-bronze statues and would make an impression on Polish visitors known for their liking for wealth. Furthermore, Buddhist art is a good example of those features of Korean art which distinguish it from neighboring cultures and which gained recognition both in China and in Japan⁷. It is also worth mentioning that in Polish religious art, sculptures of the so-called pensive Christ were extremely popular. Apart from being placed in churches, they could frequently be spotted in the countryside in open-air shrines. The Pensive Christ is immediately recognizable by his seated posture, with his head supported by his hand. Despite different cultural backgrounds and contexts, the resemblance between Christ and the famous Korean seated figure of Bodhisattva Maitreya is striking. I am deeply convinced that the Polish audience would respond emotionally to the beauty of sculptures of the contemplative Bodhisattva, even on a strictly intuitive level.

Presenting ink paintings is always one of the challenges faced by curators preparing exhibitions of Far Eastern art in a Western world setting. The Polish audience accustomed to a vivid, colorful oil painting and its focus on the representation of the human figure tends to find it difficult to concentrate on e.g. subtle, lightly colored ink painted landscapes or even big, complex compositions with dominant mountains and little pavilions hidden between massive trees and peaks. In my previous experience with Far Eastern exhibitions, galleries filled only with ink paintings, although impressive to the Polish viewer, fail to hold his attention for long. Very often the conservators' requirements concerning acceptable light levels in the exhibition galleries complicate the matter even further. As paintings are usually executed on very delicate materials like paper or silk, the display conditions are strict. In many museums there is not enough light to thoroughly examine and admire these works of art. There is no perfect solution to this problem, but maybe striving to achieve some diversification of genres or alternating ink paintings with different kinds of objects would remedy the situation.

The art of calligraphy presents another challenge. The majority of Polish audience misses out on an important part of the artistic experience of coming into contact with such a work of art due to the language barrier. Viewers cannot appreciate the way the writing style chosen by the author harmonizes with the meaning of the text and how the calligrapher expresses it with brush strokes. That leaves only the aesthetic and historical aspects as main values of the presented piece.

7. Ibidem, p. 303.

In my opinion it would be desirable to crown this kind of comprehensive display of Korean art with works by contemporary Korean artists who use traditional art as a source of inspiration. Despite the fact that modern Korean pieces have already been presented in Polish galleries a few times, so far they have never been combined with old objects. It would make viewers aware that the heritage of previous epochs is still alive.

I believe that Korean art, once presented to the Polish public, will find many eager enthusiasts, as it is only a matter of giving the Polish audience the chance to become captivated by elegance, simplicity and beauty of Korean masterpieces.

데이턴 미술관 소장 한국 미술 컬렉션의 100년사

A Century of Korean Art at The Dayton Art Institute



피터 더블러
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데이턴 미술관 소장 한국 미술 컬렉션의 100년사

초록

2019년은 데이턴 미술관(Dayton Art Institute)이 건립 100주년을 맞이하는 해로, 이곳에는 초창기부터 한국 미술품이 소장되어 있었다. 기록에 따르면 한국 미술품은 1933년에 처음 입수된 것으로 확인된다. 현재 5세기~20세기에 이르는 64건의 작품이 미술관 소장품으로 등록되어 있으며, 이 작품들은 '아시아관'에 마련된 갤러리에 전시되어 있다.

본고에서는 먼저 데이턴 미술관의 한국 미술품 컬렉션이 어떠한 과정을 거쳐 오늘날에 이르게 되었는지 통시적으로 살펴보고자 하며, 특히 버지니아 케터링(Virginia W. Kettering)의 기여도에 초점을 맞추고 있다. 또한 한국 미술 컬렉션을 구성하는 작품들과 관련해서는 연대와 특징을 중심으로 소개하고자 한다. 마지막으로 1941년부터 미술관에 소장되어 있는 병풍화를 살펴보고자 하는데 이 병풍화는 처음에는 일본, 나중에는 중국 작품으로 간주되었으나, 최근 전문가들의 의견에 따르면 한국 작품일 가능성이 높다. 작품의 크기, 재질, 내용 등에 의거하여 19세기 말 또는 20세기 초 왕실 주문 하에 제작되었을 것으로 보인다. 이처럼, 필자는 국외 소재 한국 문화재의 이해에 기여하고자 하며, 나아가 향후 각 작품들의 보존과 공개로 이어지기를 기대하는 바이다.

A Century of Korean Art at The Dayton Art Institute

Abstract

In 2019, The Dayton Art Institute (DAI) will celebrate its 100th anniversary, and from the earliest days Korean art has been a part of the collection. The first recorded artwork entered the collection in 1933, and today there are 64 objects, ranging from the 5th century to the 20th century, and there is a gallery in the Asian wing dedicated to the display of these objects.

In this paper, I briefly outline the development of the collection considering how it grew over time, giving particular attention to the significant contribution of Virginia W. Kettering. Next, I delineate what the collection contains, both in terms of historical periods and types of artwork. Finally, I focus on a set of screen paintings that have been in the collection since 1941, but were first identified as Japanese and then as Chinese. I discuss how recent consultation with scholars suggests that these are Korean screens, and that based on their size, quality, and content, they may be an imperial commission from the late-19th or early-20th century. In these ways, I aim to contribute to our data set of Korean art held in overseas collections, and hopefully lead to its further preservation and presentation.

A Century of Korean Art at The Dayton Art Institute

In 2019, The Dayton Art Institute (DAI) will celebrate its 100th anniversary, and from the earliest days Korean art has been a part of the collection. The museum moved to its present historic building in 1930, and the first recorded Korean artwork is a scroll painting by Kim Hong-do (1745-1806) depicting quail, sparrows, and plum blossoms, acquired in 1933. Strangely, this painting was misidentified as Chinese for decades, until a curator noticed this and corrected the attribution in 1995. Despite being hidden in obscurity for years, today it stands as one of the central works in the museum's modest Korean collection, which numbers 64 objects, ranging from the 5th century to the 20th century. There is a gallery in the Asian wing dedicated to the display of these objects.

My goal here is to briefly outline the development of the collection, how it grew over time, and breaking down what it contains. After this, I will focus on a set of screen paintings that have been in the collection since 1941, but were first identified as Japanese and then as Chinese. However, recent consultation with scholars suggests that these are Korean screens, and may be of interest for several reasons. Overall, then, I will try to contribute to our data set of Korean art held in overseas collections, and hopefully lead to its further preservation and presentation.

While the first Korean artwork entered the museum's collection in 1933, growth was slow, with 2 acquisitions in the 1940s, 1 in the 1950s—a damaged celadon ewer—and a modern print by Dongkuk Ahn (1937–2013) in the 1960s (Ahn attended nearby Miami University in Oxford, Ohio for a time). It was from 1969 that the collection significantly developed, with donations from Virginia W. Kettering who, as I will show later, is most responsible for making the Korean collection what it is today. In the 1970s, 31 works were received, almost half of the collection, including representative examples of ceramics from all major periods of Korean history. The 1980s, 1990s, and 2000s saw about 10 objects each. The museum has only purchased 6 works—5 in the 1970s and 1 in 2001; the rest have been gifts. Virginia Kettering was responsible for donating 42 artworks, but she also provided funds for 5 of the museum purchases, which makes her responsible for almost three quarters of the collection, and its growth parallels her life; since her death in 2003 there have been no new acquisitions of Korean art.

Virginia Kettering's close connection with the Korean collection at The DAI merits a few more comments. Married to Eugene Kettering, the couple had strong Dayton roots. Eugene was the son of Charles F. Kettering, a prolific inventor who created the self-starter for automobiles, was head of the General Motors Research Corporation, and co-founded the Memorial Sloan Kettering Cancer Center in New York. Eugene

was also very involved in industrial and medical endeavors, including establishing the Kettering Health Network. Also, the Ketterings were very involved in civic and philanthropic work.

Eugene and Virginia Kettering traveled extensively throughout Asia from 1955–1967, making at least 11 separate trips, and progressively acquired a significant collection of Asian art, especially from Japan, Thailand, China, and Korea. They visited Korea at least three times, once in 1964 and possibly 1962 and 1963, the years preceding the first museum donations from Kettering in 1969. Unfortunately, museum records do not have much info on the provenance of Kettering's Korean art. However, there are at least two clues. First, there were five museum purchases of Silla-period ceramics from 1970–1972 with funds provided by Virginia Kettering, and these were purchased from William Wolff's gallery in New York. However, it is unclear if Kettering patronized Wolff for her private collection. The second clue is that two Korean ceramics—an airy, porcelain brush holder (Fig. 1) and a stout, iron-black glazed bottle—were purchased by Kettering at the Japanese gallery Mayuyama & Co., Ltd. In all the trips to Asia mentioned, Kettering visited Japan, so there is a strong possibility that many Korean artworks were purchased from Japanese galleries. This is a subject that requires further research.

Turning our attention to the scope of The DAI collection, it includes works from many time periods and varied materials, but is weighted towards Goryeo celadon wares. First, in keeping with the museum's goal of being an encyclopedic museum, there are examples from all the major time periods, including 11 from the Silla period, further divided by 7 from the Three Kingdoms period and 4 from the Unified Silla, 22 from the Goryeo period, 23 Joseon, and 8 modern.

Likewise, the kinds of objects vary, including: 40 ceramics, 6 paintings, 5 pieces of furniture (including wood, lacquer, turtle-shell inlay, and ox-horn reverse painting), 5 bronze or silver vessels/utensils, 4 textiles, 2 prints, and one musical instrument and sheet music. Obviously, ceramics form the backbone of the collection, almost two-thirds. Earthenware from the Three Kingdoms and Unified Silla periods includes variously shaped bowls and jars (Fig. 2), and the decorative patterns range from minimal decoration mostly made with striations to later works with intensive stamped patterns (Fig. 3). Jumping to the Joseon period, there are a few examples of porcelain, such as an openwork brush holder with banana-leaf designs (Fig. 1). Other examples include underglaze blue decoration, such as a square wine bottle decorated with plum blossoms, bamboo, chrysanthemums, and banana leaves, and two small plates decorated with the Chinese character for “good fortune” in blue with inscriptions on the bottom that indicate these are among 500 vessels made for the pantry of Sugangjae Hall in 1858.

18 Goryeo celadon vessels make up the bulk of the ceramics collection, 45%, and are even a substantial portion of the entire Korean collection, 28%. These cover a range of celadon hues, from deep olive green to light blue-green. 11 have black and white inlaid decoration, with designs including cranes, fish (Fig. 4), and clouds, along with lotus, litchi, chrysanthemum, and peony flowers. 6 are more restrained, with subtle incised or embossed decoration, usually with a flower motif. The shapes range from larger bowls and

bottles, such as one decorated with a spray of chrysanthemum flowers (Fig. 5), to small vessels, including a water dropper in the shape of a turtle and a personal favorite, a miniscule covered case with chrysanthemum designs. Beyond these, there are a few outlier ceramics, notably two using iron-black glazes, one an austere 13th-century maebyeong (Fig. 6), the other a 15th-century flask-shaped bottle.

There are few Korean paintings at the museum—the Kim Hong-do, a set of 8 screens with peonies by Heo Ryeon (1809–1892), a Buddhist King of Hell, and two bird-and-flower paintings—but recently this changed thanks to a reidentification of a set of screen paintings. In the space remaining, I want to focus on this artwork as it has the potential to be one of the most interesting artworks in the entire Asian collection, if not the museum as a whole (Fig. 7). The painting is made up of 12 screens remounted as 6, and the screens are not hinged, but rather form one flat surface, being joined by dowels that insert into holes. The painted image depicts symbols representing the theme of longevity, including cranes, a peach tree, pine trees, the sun, rocks, bamboo, fungus, and the sea.

The painting came into the collection in 1941, donated by Marvin Breckinridge, the wife of Jefferson Patterson, a United States diplomat with close connections to Dayton. The couple contributed a significant amount of art to the museum, especially from China (Patterson was stationed there in the 1920s), but no other Korean objects are linked to them. Beyond this, we can only trace the provenance to Charles Cross Goodrich, the uncle of Marvin Breckinridge and the son of B. F. Goodrich, the tire-industry scion. Goodrich obtained it sometime in the 1920s, but there is no record of where or from whom, just that it occupied a central place in his estate in Maine.

When the painting came to the museum it was identified as Japanese, but in 1958 it was reattributed as Chinese—on the reverse of one screen is an inscription in Chinese identifying it as such and much earlier than it most likely is. In 2007, Tokyo University photographed all of our Chinese paintings, including this one, and that is how it came to the attention of Dr. Misato Ido, from the Kyoto Institute of Technology. In September 2017, she and Dr. Soojin Kim of Seoul National University visited the museum to examine the painting as part of a broader study of exchange across screen paintings in China, Japan, and Korea. After seeing it, they concluded it is most likely Korean based on a number of factors. These include: the large size, 223.5 x 731.5 cm, larger than typical Japanese or Chinese screen paintings; the 12-screen format; the use of silk rather than paper as a support; the Confucian theme of longevity with the variety of “Ten Longevity Symbols”; and finally, some of the colors and brushwork.

One of the most unusual features—and what made it of interest to Drs. Ido and Kim—is that there are certain Japanese elements, most notably the use of gold leaf, but gold leaf squares smaller than those typically found on Japanese screens. Based on this feature, along with the scale and subject matter, the painting bears closest resemblance to the Cranes and Peaches (해학반도도, Haehakbandodo) at the Honolulu Academy of Arts, which Soojin Kim has argued were made for an imperial commission in 1902. There is more research to be done, but all these factors combine to suggest The DAI painting was most likely an

imperial commission and dates to the late-19th or early-20th century. Unfortunately, unlike the Honolulu painting there is no inscription or it is no longer visible, perhaps covered or trimmed in the remounting.

While these discoveries are promising and intriguing, the challenge is the painting is in extremely fragile condition, severely separating from the wooden mount in several places (Fig. 8), most likely the result of being subjected to varying environmental conditions over the years. Conserving something of this size will be a huge undertaking, but if future research confirms the significance of the painting, it must be accomplished in some way.

Korean art has an important place in The DAI’s collection, and hopefully this will be deepened in the future in several ways. First, secure means to complete needed conservation, especially the screen painting just discussed. Second, update records and make the collection accessible online. Finally, refresh the Korean gallery for the upcoming centennial, especially rewriting and expanding content that will help our audiences engage with these diverse and beautiful works, helping them connect with Korean culture in a more meaningful way.



Fig. 1

Brush Holder, porcelain with bluish-white glaze, Joseon Dynasty, 18th–19th century, H: 13cm. The Dayton Art Institute, Gift of Mrs. Virginia W. Kettering, 1976.193.



Fig. 2

Lidded Jar with Five Lugs, earthenware, Three Kingdoms Period, 5th–6th century, H: 31.1cm.
The Dayton Art Institute, Gift of Mr. Harold W. Shaw, 1984.93.



Fig. 3

Lidded Jar, earthenware with stamped pattern, Unified Silla Period, 8th century, H 15.2cm.
The Dayton Art Institute, Gift of Mrs. Virginia W. Kettering, 1969.55.



Fig. 4

Bowl, celadon with inlaid peony, willow, foliage, fish, and waterfowl design,
Goryeo Dynasty, 12th–13th century, H: 7cm, D: 20cm. The Dayton Art Institute,
Gift of Mrs. Virginia W. Kettering, 1976.161.



Fig. 5

Bottle, celadon with inlaid chrysanthemum design,
Goryeo Dynasty, 12th century, H: 38.7cm.
The Dayton Art Institute,
Gift of Mrs. Virginia W. Kettering, 1976.172.



Fig. 6

Maebyeong, celadon with iron-brown underglaze,
Goryeo Dynasty, 13th century, H: 27.9cm.
The Dayton Art Institute,
Gift of Mrs. Virginia W. Kettering, 1969.101.



Fig. 7

Sea, Cranes, and Peaches, ink, colors and gold on silk, Joseon Dynasty, late-19th or early-20th century, 223.5 x 731.5 cm.
The Dayton Art Institute, Gift of Mrs. Jefferson Patterson, 1941.22.



Fig. 8

Detail, Sea, Cranes, and Peaches, ink, colors and gold on silk, Joseon Dynasty, late-19th or early-20th century,
223.5 x 731.5 cm. The Dayton Art Institute, Gift of Mrs. Jefferson Patterson, 1941.22.

SECTION II OVERSEAS KOREAN CULTURAL HERITAGE · CRAFTS

오uckland 박물관의 피터 룰(Peter Rule) 컬렉션:
뉴질랜드 공방 도자와 한국 도자의 상관 관계

The Rule Collection at Auckland Museum:
Shaping the Engagement of
New Zealand Studio Potters with Korean Ceramics



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오클랜드 박물관의 피터 룰(Peter Rule) 컬렉션: 뉴질랜드 공방 도자와 한국 도자의 상관 관계

초록

뉴질랜드의 공방 도자(Studio Pottery)는 1950년대 정점에 도달한 이후, 대중적이며 학술적으로 많은 관심의 대상이 되어 왔다. 그러나 폭넓은 활동을 하고 있는 전문가와 학술적인 연구가 지속적으로 진행되었음에도 불구하고, 뉴질랜드의 공방 도자사(陶磁史)에서 간과된 것이 있다면 바로 한국 도자의 영향이라고 할 수 있다. 뉴질랜드 도자사를 개괄하고자 할 때, 뉴질랜드 공방 도자에 대한 한국 도자의 영향을 증명하기에는 어려움이 있다.

뉴질랜드 공방 도자의 활동은 한 권의 책으로 정리할 수 있다. 영국 공방 도예의 아버지 버나드 리치(Bernard Leach)가 저술한 『A Potter's Book』은, 1940년대에 출간된 이후로 도공이 되고자 하는 이들에게 성서(聖書)와 같은 존재가 되었다. 비록 리치는 현대 도자의 지침으로서 아시아 도자의 전통을 높이 평가하였지만, 궁극적으로는 일본 도자를 이상적인 표본으로 삼았다. 그로 인해 중국 당·송대 도자나 고려 청자는 언급만 될 뿐, 심층적인 분석 대상에서 제외되었다. 중국과 한국은 마치 연극의 '단역'처럼 간략히 그리고 통합적으로 거론되었고, 이러한 정보의 불균형은 공방 도자에 관한 현대의 출판물에 이르기까지 잔존하고 있다.

본고에서는 오클랜드 박물관(Auckland War Memorial Museum) 소장의 한국 유물과 해당 전시 내용을 살펴봄으로서, 뉴질랜드에 미친 한국 도자의 영향을 파악하고자 한다. 주요 연구 대상은 피터 룰 컬렉션(Peter Rule Collection)이며, 신라시대와 고려시대의 도자, 청동기, 가구 등으로 구성되어 있다. 1960년대에 한국 파견 당시 뉴질랜드 공군 사령관이던 피터 룰이 수집하였고, 한국의 국립중앙박물관에서 1995년에 구입한 이래로 그 일부를 오클랜드 박물관에 장기 대여 중에 있다.

The Rule Collection at Auckland Museum: Shaping the Engagement of New Zealand Studio Potters with Korean Ceramics

Abstract

New Zealand studio pottery has gathered much public and scholarly interest since reaching its zenith in the 1950s. Yet despite its prevalent presence with a community of practitioners that is still widely active and an every growing scholarly discourse, one overlooked facet in the history of New Zealand studio pottery has been the impact of Korean ceramics. The influence of Korean ceramics on New Zealand studio pottery is difficult to prove when sampling New Zealand potters as a whole. For New Zealand studio pottery movement is dominated by a single book. Titled A Potter's Book and written by Bernard Leach, the father of British studio pottery, its publication in the 1940s became the bible for almost all the fledging potters of the time. Although Leach praised a range of ceramic traditions in Asia to be the guide for modern ceramics, he ultimately promotes Japanese pottery to have achieved his ideal standards of pottery. As such, references to the porcelain of the 'Sung and T'ang' Dynasty and celadon of the Georyo period remain as such, references that do not benefit from further analysis. This inequality in knowledge is extended to contemporary publications on the subject, whereby China and Korea appear briefly and collectively, as extras in a play. This paper attempts to account for the impact of Korean ceramics in New Zealand by tracing the development of Korean material culture in the care of Auckland War Memorial Museum and their subsequent exhibitions. Serving as the main case study will be Peter Rule Collection; a selection of ceramics, bronzes and furniture that date from Silla to Goryeo collected by the New Zealand Squadron Leader of the Air Force during his station in Korea in the 1960s, which would later be purchased by the National Museum of Korea in 1995, who would place a part of the collection on long-term loan at Auckland Museum.

The Rule Collection at Auckland Museum: Shaping the Engagement of New Zealand Studio Potters with Korean Ceramics

Introduction

‘Colonial cringe’ was the general attitude directed towards New Zealand made pottery prior to the 1930s. As such, only ceramic ware imported from Europe were considered to be refined enough to bring ‘elegance to the home’. However, the end of the Second World War brought about social and theoretical shifts that reset the course of New Zealand pottery. Domestically, the implementation of restrictive tariffs on imported ware encouraged local ceramic production by creating a receptive market. As soon as a kiln opened, the community swarmed in and made their purchase. This was further encouraged by the wider shift occurring in England, which New Zealand potters could not escape since its historical ties to the Motherland were still firmly in place. The resistance against industrial processes and the celebration of handmade bore a new craftsman, the studio potter, working between the boundaries of industry and art. The studio potter championed the imperfect, reconfiguring it to be a sign of ‘good taste’. Together, these conditions paved the way for the high profile that New Zealand studio pottery would gain in the second half of the 20th century.

While pottery continued to gain popularity across the country, the contextualization of NZ studio pottery within a broader history remained absent. English potter, Edmund de Waal recognised this oversight in the discourse of British pottery, and led a critical assessment by reevaluating the works of Bernard Leach, the father of British studio pottery. By placing Leach’s practice and writing within the post-colonial framework of Orientalism, de Waal posits that the craftsman can become an ethnographer. Leach’s promotion of Japanese art and culture, despite his manifesto of synthesising the East with the West, has contributed to the homogenisation of Asia. This paper will first consider the impact of Leach and his seminal publication *A Potter’s Book* on New Zealand studio potters. This situates New Zealand studio pottery within the wider lineage and highlights both the blindspots of the traditions it inherits, in which Leach’s interchangeable use of Asia with Japan essentially glosses over the important role that Korea played in the cultural exchange between its nearest neighbours. This contextualization preempts the extension of the discourse through the dissection of New Zealand’s engagement with material objects from Asia, primarily focused on the Rule’s collection of Korean ceramics. Unpacking the engagement New Zealand studio potters had with Korean ceramics through the Rule collection of Korean cultural material champions narratives that extend beyond biography or chronology.

New Zealand Studio Pottery

“In whatever way New Zealand pottery may develop in the future, and develop it must in its own way if it is to have any character at all, Bernard Leach’s philosophy will have its place as probably the strongest foundation stone of all.”

- Helen Mason, 1962

The recognition of studio pottery in New Zealand was raised through the writings of Leach during the 1940s. His publication of *A Potter’s Book* not only provided New Zealand potters with the understanding of pottery techniques, it introduced Leach’s advocacy of simple and utilitarian forms as opposed to art pots which promoted aesthetics over function. Leach’s craft philosophy was formulated through the synthesis of Western and Eastern arts. Later critics, like de Waal, would question Leach’s knowledge of East Asian culture and craft, as Leach’s engagement with Asia was mainly with Japan and limited to individuals who were Western educated or had no contact with peasant craftsmen. As such, Leach’s heavy promotion and appreciation of Japanese ceramics, and homogenised representation of Asian cultures, led to a narrow view of a region that contains a third of the population and embodies multiple distinct cultures. Therefore, the development of New Zealand studio pottery continued to singularly reference Japan as the source of inspiration for local potters. Occasionally, ceramic traditions from the Tang and Song Dynasty in China along with the celadons produced in the Goryeo Dynasty in Korea were mentioned in passing. However, the lack of in-depth description of process or form suggests that ceramic traditions outside of Japan while worthy of admiration and collection, were perhaps not worthy of emulation.



Fig. 1

Kizaemon Tea Bowl, 16th century. Korea.

Image: Soetsu Yanagi, *The Unknown Craftsman*, Plate 1.

In order to reveal the impact of Korean ceramics, it needs to be situated within a wider discourse. During the Song Dynasty, Korea served as an intermediary in transferring the knowledge of porcelain production to Japan from China. It was also a period that saw Korea reach its zenith in its porcelain production, known as Goryeo Celadon, named after the Dynasty. These vessels were highly admired and collected in Japan. This ‘colonisation’ of Korean objects paralleled the socio-historical events that led to Korea becoming a Japanese colony in 1910. During this time, Korean art and crafts were both adopted by Japan and disseminated to the rest of the world through Japan. This altered the way Korean material culture was viewed and evaluated. The most striking example is when Japanese tea masters transformed a simple Korean rice bowl through their aesthetic judgements into a revered and valuable treasure. The unassuming bowl, cracked in firing and soiled in use, became accepted in Japan as a masterpiece within *chanoyu* (tea ceremony) ceramics. In 1950, this was officially acknowledged when the first Korean rice bowl used as a *kizaemon* (tea bowl) (Fig. 1) in the performance of a tea ceremony in Japan during the 17th century, was designated to be a Japanese National Treasure. However, through Japanese veneration, the original value of the Korean rice bowl, which lay in its simplicity and the anonymity of the maker, was altered and appropriated. This short summary paints the way in which Korea culture and arts often get subsumed into the history of Japan, and without critical assessment its original context becomes lost to the uninformed.



Fig. 2

Len Castle, Stoneware Dish, 20th century. Auckland, New Zealand.
Image: Art + Object.

Written records of appreciation or acknowledgement of Korean ceramics by studio potters in New Zealand are far and few between, however they are evident through a critical analysis of material culture. Len Castle, a pioneer of the emerging New Zealand pottery movement of the 1950s, visited Korea to study pottery in 1966. We can trace elements of Korean ceramic traditions in his works, notably his use of grey-green glaze and whimsical paintings (Fig. 2). Helen Mason, an influential figure in New Zealand craft and ceramics,

collected Korean celadon ware, one of which she loaned to Auckland Museum in 1967. In fact, the holding of Korean material culture at Auckland Museum characterises the value of these materials as perceived by both Curators and studio potters on the developing craft.

“Oriental Collections” at the Auckland War Memorial Museum

New Zealand’s oldest museum, *Auckland War Memorial Museum*, can be traced back to modest beginnings in an old wooden shed in 1852 where it displayed specimens of wool received through donations. Later incorporated into *The Auckland Institute*, it was reopened in 1867 by the Governor of New Zealand, Marquis of Normanby, on Princes Street with galleries that permitted several exhibits. However, it was the appointment of Thomas Cheeseman as the Curator in 1874 that truly saw the collection flourish. Under his direction, the Museum collections separated into anthropology, natural history and classical sculptures. It is in this tradition that New Zealand’s earliest collection of material culture from Asia was grouped under “Oriental Collections.” Germinating from significant donations by private donors during the 20th century, they reflected growing awareness and appetite for ‘Oriental’ aesthetics. Most notable were the collections presented by Aucklanders Harry S. Dadley and Captain George Humphreys-Davies. Unlike many of their contemporaries, both collectors travelled extensively throughout the region, reflecting both a desire to acquire and learn about the cultures they visited. In 1911, Dadley deposited an extensive range of Japanese ceramics, coloured-prints, *tsubu* and *netseke*, along with some Chinese material. This collection expanded in 1936 and 1944 with the addition of the Humphrey-Davies collection of predominately Chinese export ware. Subsequently, their collection fueled four large-scale exhibitions of Chinese Art at the Museum between 1932 and 1937.

The 1930s also witnessed the first entry of Korean material culture into the Museum, three decades after Dadley’s donation by Surgeon-Commander Roger Buddle. Having served in the Royal Navy during World War I, Buddle was not recorded to have ever visited Korea. However, his obituary posted on the 26 January 1940 in *The New Zealand Herald* listed his patrol of the Yangtze River in China and his second-command of the Naval Base in Singapore during the 1920s. Both stations were key entrepôts where he could have encountered goods being traded across the Maritime Silk Route; in fact, Auckland Museum has a copy of a Chinese Junk he sketched during his post in Singapore. Of the materials he donated, only one was sorted into the ‘Oriental Collections’. A *gat* (hat) possibly used in *geommu* (sword dance) performances, from the late Jeoson period. While this *gat* would mark the start of a Korean collection, its singularity did not provide enough material to build up a display at the time. This changed in 1971 when Trevor J. Bayliss, Curator of War Relics and European Applied Arts, noted in the Auckland Museum’s Annual Report, the welcomed addition of Korean bronzes, ceramics and furniture deposited by Squadron-Leader Peter Rule.



Fig. 3

Goryeo Celadon Ware. Korea. National Museum of Korea Loan.
Image: Auckland War Memorial Museum.

The Rule Collection

Rule's entry into the Royal New Zealand Air Force as a student pilot in 1954 would later see him stationed in Korea twice. In January 1966, Rule was sent to Panmunjom, Korea, as part of the United Nations Military Armistice Commission. After 11 months, he returned to New Zealand before shortly returning to Korea as New Zealand military liaison officer in October 1968. This time he stayed on for two and a half years. During these years, Rule became known as a diplomatic representative, engaging in activities that would later be assumed by the New Zealand Embassy in Korea. His status afforded him greater opportunities to encounter precious objects and he amassed a collection of more than 200 pieces of Korean ceramics, antiques and rare bronzes, spanning the period of Silla through to the Yi Dynasty. The bulk of this collection would later be deposited at Auckland Museum. In his own words, Rule described his collection as;

“a modest collection of Korean ceramics, chest and other articles of cultural interest. Dating from about the 5th century [and] represented by some Silla pots through to the Koryo dynasty with examples of the best and worst of that period, through to the early and late Yi period with their blue and white wares. In addition there are some bronze items of the Koryo period and various chest and writing tables of the 18th century and later. Some incidental items like wood printing blocks, copper kettles and pictures complete the collection if I can all it such.”



Fig. 4

Maebyong Vase, Yi Dynasty. Korea. National Museum of Korea Loan.
Image: Auckland War Memorial Museum

Despite Rule's humble description, his collection was considered as one of the largest collections of Korean material in the Southern Hemisphere and one of the most important collections ever bought into New Zealand. His collection included fine examples of Goryeo celadon (Fig. 3). A *maebyong* (plum vase) (Fig. 4) from Rule's collection came from kilns in north-west of Seoul and follows an exaggerated S-curve that was favoured by the court. The inlaid willow and lotus pattern is developed from an earlier Goryeo celadon inlay technique *sangga*, with the pale blue-grey glaze a delightful example of the period. It also includes a late example of Bucheong ware, striking in its bold and earthy form. Produced in the first two hundred years of the Joseon period, it has largely disappeared from Korea, only to be later adopted by Japanese tea masters and come to influence a new local style that would become known as Mishima Pottery. However, perhaps more important was the timely deposit of Rule's collection, arriving at a crucial time in the development of the studio pottery movement in New Zealand.

Interactions with Korean Ceramics



Fig. 5

Ninth New Zealand Studio Potter's Exhibition, 1966. Auckland War Memorial Museum, New Zealand.
Image: *The New Zealand Potter* (Feb 1966)

Although the impact of Korean ceramics is not widely discussed in depth within the literature of New Zealand studio pottery, the Rule collection at the Museum tells a different story. The 1970s saw the Museum becoming an essential player in the development of the fledging national craft. The Museum hosted pottery classes and exhibitions, including the Ninth New Zealand Potter's Exhibition (Fig. 5) that was held in 1966. Contemporary New Zealand studio pottery was also reflected through the Museum's collection through active acquisitions, as well as the deposit of notable national and international studio pottery from the collection of Auckland Studio Potters. This alongside the newly opened Hall of Asian Arts in 1969, which saw the display of Chinese and Japanese ceramics, attracted many studio potters to use the Museum as a resource for their practice and a source of inspiration. After the deposit of his collection, Rule worked closely with Bayliss to see almost half of his collection put on display in the Hall of Asian Art (Fig. 6). Rule's collection took up four central cases, complete with information he helped write, spreading the knowledge of Korean ceramics. Thus, it was natural for studio potters to have been familiar with Korean ceramics, through Rule's advocacy and display of his collection at the Museum.

The value of Korean ceramics held by studio potters is attested by the curatorial decisions related to the Rule collection. Following Rule's death in 1987, his collection was left to his Trust. In 1994 they decided to sell the collection to the Auckland Museum; however, the lack of funds to acquire such a valuable collection prevented a purchase. Nevertheless, the Museum fought to keep the collection in the country due to its importance. Through the efforts of Rodney Wilson, the then Director, and the Korean Embassy, contact was made with the National Museum of Korea, who was prepared to purchase the entire collection. A long-term renewable loan agreement permitted Rule's collection to remain in the care of Auckland Museum. The loan not only establishes a relationship between institutions in Korea and New Zealand, it also retains an important resource for studio potters within New Zealand. With the increase of the Korean population in

New Zealand, the collection also serves to address new audiences. These factors were kept in mind when the Rule Collection, now known as the National Museum of Korea (NMK) Loan Collection, was considered for future exhibitions. The *Arts of Korea* exhibition which opened in 2003 saw the NMK loan collection form the nucleus of the display that showcased the ceramic history of Korea. Currently, the NMK is on display in the permanent gallery *Arts of Asia*.



Fig. 6

Hall of Asian Arts, Auckland War Memorial Museum.
Image: Auckland War Memorial Museum

Conclusion

The transformation of New Zealand ceramics post-war testify to a period of significant growth. Studio Pottery became widely practiced, attracting both public and academic interest. As more pots were made, more pots were purchased, which saw more pots getting exhibited and more written about pots. However, what was written at the time suggested a craft that was indebted to one man, and one heritage. Leach and Japanese potters certainly had a major role to play on fledging New Zealand studio potters; however, contemporaneous interactions with other traditions were also in play. Despite trade barriers and conflicts during the early 20th century, Korea ceramics came into New Zealand by way of military servicemen and diplomats. The presentation of these private collections to public institutions like Auckland Museum widened the ceramic traditions to which studio potters had access to. Tracing the display of the Rule Collection posits Korean ceramics as a learning resource for studio potters, who frequented Auckland Museum during the early 20th century. The investigation of the engagement of New Zealand studio potters with Korean material culture, through the Rule Collection is intended to promote research of the complex webs of interactions and prevent the over simplification of history at a time when more remains to be said.

칸터 아트센터의 물질 문화 전시에서 한국 미술을 만나다

Encountering Korean Art
through Material Culture Installations
in the Cantor Arts Center, Stanford University



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초록

1893년에 제인 스탠퍼드(Jane Stanford, 1828년~1905년)는 새로 창립된 스탠퍼드대학교(1885년 창립)와 부속 박물관에서 연구, 전시, 및 교육 목적으로 활용될 한국 미술품 200점을 소장하게 되었다. 이 미술품들은 스탠퍼드 가족이 1870년대 여행에서 수집한 것으로, 이미 대학에 기증했던 아시아 미술품과 더불어 스탠퍼드 미술관(칸터 아트센터의 전신) 컬렉션의 기초가 되었다.

스탠퍼드에게 한국 미술품을 증정한 인물은 티머시 홉킨스(Timothy Hopkins)로, 그는 19세기 말에 활동하던 기업가이자 중부 퍼시픽 철도(Central Pacific Railroad)의 공동 소유주 중 하나인 마크 홉킨스(Mark Hopkins)에게 입양된 고아였다. 1893년 릴랜드 스탠퍼드(Leland Stanford Sr.)와 사별한 제인 스탠퍼드의 측근이 된 홉킨스는, 이후 스탠퍼드 대학교의 신탁 관리자 일원이 되어 팰로앨토(Palo Alto)의 설립자가 되었다. 한국 미술 수집의 의도나 계획과는 별개로, 칸터 아트센터의 한국 미술 및 문화에 대한 관심은 매우 오래되었으며, 초기부터 한국 미술의 수집과 컬렉션을 발전시킨 결과, 지향하는 바에서 중요한 부분을 차지하게 되었다.

칸터 아트센터 초기의 아시아 미술 기증품 중에는 조선 관료 복장을 한 미국 선교사의 사진이 있다. 사진 속에서 이 선교사는 조선시대 양반 복장을 하고 조선시대 양반 문화를 상징하는 일련의 물건들로 연출된 특정 공간에서 자세를 취하고 있다. 조선시대 양반은 문관 혹은 무관으로 나라의 관료직을 맡았던 세습 계층으로서 중인, 평민, 천민과 명확히 구분되었다. 조선시대 양반은 왕실에 의해 수용된 유교 경전을 공부하면서 교리를 숭상하였다. 이 무리의 사진 가운데에 있는 서양인은 미국 감리교 선교사 헨리 아펜젤러(Henry Gerhard Appenzeller)로, 그는 조선 최초의 서양식 학교를 건립하였고, 티머시 홉킨스가 스탠퍼드 미술관에 기증한 한국 미술품의 본 소장자이기도 하다.

본고에서는 먼저 권력의 지정학적 관계와 이분법적인 차이의 틀 속에서, 한국인의 정체성을 갖춤으로써 어떠한 형태로 한국의 근대화에 참여하는지 분석하고자 한다. 나아가 이 무리의 사진을 물질 문화의 한 대상으로 보고 특정 사진 상에서 연출된 한국의 양상을 분석하여 그 제작 배경을 고찰하도록 하겠다. 결국 사진의 주요 부분을 차지하는 장식품의 역사를 살펴보면, 사진 속 장식과 인물의 모습이 고착화된 한국 정체성의 본질과는 그 맥락을 달리한다는 것을 알 수 있다.

오히려 이 물질 역사는, 사진 상에서 한국 미술품의 실질적인 배치가 그동안 주목 받지 못했던 연구와 불투명한 역사를 규명하는데 어느 정도 중요한 역할을 하는지 보여준다고 할 수 있으며, 세계 미술사의 장식성에 대한 흐름을 읽을 수 있게 한다.

Encountering Korean Art through Material Culture Installations in the Cantor Arts Center, Stanford University

Abstract

In 1893, a gift of 200 objects of Korean art was given to Jane Stanford for the purpose of research, display, and education at the newly founded Stanford University (est. 1885) and its fledgling museum. The gift of Korean objects, joined with the initial gift to the university of the Stanford family's own collection amassed during their travels in the 1870s, formed the basis of the initiating collection of Asian Art gifted at the Stanford University art museum. The giver of the Asian Art objects was Timothy Hopkins, the orphan who became the adopted son of one of the co-owners of the Central Pacific Railroad, turn-of-the century industrialist Mark Hopkins. Confidante to Jane Stanford, who by 1893 was widowed after the death of Leland Stanford Sr., Hopkins later became one of the university's first trustees and founder of Palo Alto. Given the very early efforts, coincidental or not, to collect and develop Korean Art at Stanford, the Cantor's interest in the arts and culture of Korea is longstanding and seminal part of its institutional aims.

Among this original gift of Asian Art to Stanford was a photograph of an American missionary dressed in Joseon official attire amidst a staged setting of interior furnishings that would have been familiar to or echoing the material life of the elite of the last half a millenium: learned class of the yangban. During the Joseon dynasty, the yangban referred to the hereditary elite who ruled and held civil or military positions in the government, distinct from the burgeoning middle class(*chungin*), the commoner class, and the outcasts. The yangban were trained in the Confucian classics and upheld Neo-Confucian principles, as dictated and formally adopted by the Joseon court. Surrounded by Korean companions, perhaps the mission project's students, dressed also in plain scholar robes and hats historically denoting noble status, the center of the group portrait is the American Methodist missionary, Henry Appenzeller, who established Korea's first Western school and the collector of the Korean objects that ultimately became Timothy Hopkin's gifts of Korean art to the Stanford collection. The paper first analyzes how the portrait, as a staged construct, participated in the experience of Korean modernity by constructing Korean identity within a process of geopolitical relations of power and discursive frameworks of difference. Next, the paper considers the photograph's context of production as an event, that is an enactment in which an analysis of the fantasy staged by the making of the photographic image enables a closer attention to the photograph as a counterpart to material culture. Ultimately, by accounting for the material history of the objects that form an essential part of, or even, enable, the group portrait, the photograph's decorated bodies and ornamental objects resist any essentializing narratives of a fixed Korean identity. Rather, their history demonstrates the importance of how physical installations of Korean artifacts illuminate lost narratives and invisible histories, making legible the full agency of the decorative and ornamental in global art histories.

Encountering Korean Art through Material Culture Installations in the Cantor Arts Center, Stanford University

Introduction: Contemporary Screens and Korean Art in the Cantor

Extending from one end of the room as though from ceiling to the floor in one of the Cantor Arts Center's galleries devoted to Asian arts is a monumental, colorful installation. (Fig. 1) From afar, the structure creates space by dividing the room. The colors, indiscrete, bleed into one another, creating nuance blends and movement across the entirety of the abstract sculptural panel. (Fig. 2) Moving closer, the abstraction of colors individuate into alternating solids and voids, creating an architectural structure that flirts the line between transparency and opacity. Moving to another point in the room, an alternate perspective reveals itself to be a web of linked and repeating units composed of the same figurine. The work thus transforms in space: depending upon the viewer's position in the space in which it is installed, the object is either one large sculptural abstraction of fluidity and colors, or an assemblage of repeating individual figures, each of which playing an important role for the larger collective. (Fig. 3)

This is a work by contemporary artist Do Ho Suh, who was born and raised in Seoul, Korea in 1962. After completing degrees in Asian painting at Seoul National University and fulfilling the mandatory term of service in the military, he left his home to pursue graduate study at the Rhode Island School of Design. By using scale and repetition, the work, entitled *Screen*, questions the nature of an individual's identity in an interconnected society across borders and space. As a functional object that served to divide space within a room, the screen embodies the possibilities of linking distant and disparate spaces. As sculptural project, the screen makes visible the structures through which an individual's experience across borders are realized. Built up from a multitude of individual figures, each miniature figural sculpture relates to another within larger network. The work poses questions about how the part relates to the whole, the anonymity of each piece all the more palpable when viewed at a distance. Installed at the Cantor, Do Ho Suh's work expresses an individual's experience of the impact of international migration and globalization on interior and exterior space.

The Cantor's collection of Korean art originates with another screen installation, one that similarly negotiates space and architectonic features to highlight the construction of identities within an international context. Taken during the last decade of the nineteenth century, a black and white photograph pictorializes how a folding screen enacts a photographic space for a group portrait, set apart from the rest of a building's interior. (Fig. 4) The screen is both a background and a stage furnishing demarcating a space reserved for a photographic portrait. The screen's presence within a larger architectural interior emphasizes the purposeful, theatrical quality of the condition of the portrait's production.

The photograph presents a central person, seated and dressed in a dark-colored robe, whose hair, eyes, facial features clearly distinguish him as someone of non-Korean descent. In his right hand, he holds a folding fan that suggests the warmer temperature of the day on which the photograph was taken. His head is slightly raised towards the right but this central figure eyes meet the camera in regal focus and direct engagement. Three men in light, white color clothing stand beside and slightly behind this central figure, looking directly at the camera. The photograph draws attention to the sitters and the contrived photographic space through the use of interior architecture and design. Patterned textiles adorn a raised platform, bordered by a wooden chest to the right and a folded screen depicting portable objects such as books, vases, and ceramics in no apparent order in the back. Just behind the central designed assemblage of furnishings and people lay a space beyond, from which corners of other furniture and windows peek through. Our eyes may shift to take note the exterior surroundings and physical context of the posed group, but the stagedness of this array consisting of screen, patterned platform, and decorated wooden chest return our attention again to the staged quality of the photograph. At the very center is an arranged space where different individuals perform a certain identity determined by the relationship amongst the individuals, the material environment, and the spatial arrangement of the photographic setting.

The photograph portrays Henry G. Appenzeller, one of the first Methodist missionary educators to set foot in Korea at the height of protestant missionary expansion in Korea in the late-nineteenth century. A native of Pennsylvania born to a family of Swiss German descents, Henry Appenzeller endeavored not only to convert Korea to Methodist church, but was a vociferous supporter of modernizing Korea's school system, medical industry, and Americanstyle government.¹ He arrived in Korea in April 1885, and by 1886, he received imperial recognition by King Kojong (r. 1864-1907) to initiate an accredited school for missionary and modernizing aims. To these ends, Henry Appenzeller established the first Western-style school in Korea known as the Paejae Academy (Paichai Hakdang; Eng: Hall for the Rearing of Useful Men) that still exists today as a university just outside/around Seoul.

The first Korean objects to enter the collection of the Stanford family that became the initiating gift to the museum was thus borne of the broader global processes of Western expansion into Asia that sought to make Asian societies into the likeness of modern, or Western, civilization, while at the same time producing discursively the temporally-backward and abject objects of their efforts.² Much of this expansionist aspiration took place within the larger efforts of Western nation states seeking diplomatic relations that were in fact attempts to establish international economic systems favorable for trade and industrial profit.³ Meanwhile,

1. William Elliot Griffis, *A Modern Pioneer in Korea: The Life Story of Henry G Appenzeller* (New York: 1912).

2. Kwang-rin Lee, "The Rise of Nationalism in Korea," *Korean Studies* 10 (1986): 1-12.

3. Gi-Wook Shin and Michael Robinson, eds. *Colonial Modernity in Korea* (Cambridge, MA: Harvard University Asia Center, 1999).

latenineteenth Joseon Korea faced ever increasing rural unrest, widespread poverty, and ineffectual government as Qing China and Meiji Japanese forces vied for power over the Korean peninsula.⁴ What the efforts of well-meaning American physicians and missionary educators was predicated upon was, however imagined or conceived, was a country of unsaved heathens, a Korean subject waiting for salvation, both spiritual and physical, pliant and salvageable through the assumed benevolence of a superior Western savior. Indeed, one of the Appenzeller's letters reporting to the Methodist church, Appenzeller remarks upon the lack of architectural attractions and the miserable existence of the inhabitants of Seoul.⁵

During his furlough from the missionary project in 1893, Appenzeller passed through San Francisco. During Appenzeller's travels, Timothy Hopkins, the adopted son of railroad magnate Mark Hopkins, purchased over two-hundred Korean objects from the missionary. In the same year, Timothy Hopkins donated these very Korean objects, including the photograph discussed above, to Jane Stanford, who was close friends with Timothy Hopkins such that she had attended Mr. Hopkins wedding in 1882 in New York. As described, Cantor's Asian collection included Chinese and Japanese objects as well as a significant number of Korean artworks as early as the founding of the university museum in the 1890s.⁶

The Photograph

Rank and distinction permeate the posture and composition of the members of this group portraiture. While all bodies are present in the photograph, their positions within the group depend upon their bodies as adorned, decorative objects, and textured surfaces bearing varying levels of pattern (or lack thereof). The seated man, the educator and missionary Henry Appenzeller, is set apart completely by his clothing and sartorial composition.⁷ His clothes cover his entire body except for his face and head with a heavy, luxurious fabric whose sumptuousness is evident by its surface sheen, visible even in the photographic medium. The outfit is topped by a black hat punctuated by two flaps, the shape of which identifies the hat (*samo*) that was typically worn only by officials of rank from the late- fourteenth century through the nineteenth century. The front of the robe shows a further layer of ornament attached to the exterior of the robe consisting of a highly patterned and brightly ornamented square textile on which appears two flying cranes amidst stylized clouds and motifs. Called *hyungbae*, the patterned square was a rank badge reserved for officials of the Joseon

4. Eungi Kim, "Political Insecurity, Social Chaos, Religious Void and the Rise of Protestantism in Late Nineteenth-Century Korea," *Social History*, 26:3 (2001): 267-281.

5. Daniel M. Davies, "Henry G. Appenzeller: Pioneer Missionary and Reformer in Korea," *Methodist History*, 30:4 (July 1992): 195-205.

6. Object Files for JLS.9519

7. Timothy Mitchell, "Orientalism and the Exhibitionary Order," *Colonialism and Culture* ed. Nicholas B. Dirks (Ann Arbor: University of Michigan Press, 1995), 289-317.

dynasty of a particular rank and are distinct from the textile insignia worn by the king and crown princes by shape, placement, and quantity of the patterned badge in relation to the bodily robe over which it affixed. By the nineteenth century, officials of all nine ranks of the Joseon government wore the *hyungbae* that announced the wearer as a person of elevated rank and an ordered society.⁸

The three standing men provide a contrast, wearing light colored robes characteristic of a scholar belonging to the hereditary elite of the Joseon dynasty. During the Joseon period, a class of men, referred to as *yangban*, held positions in civilian or military bureaucracy. Their elite status as the governing class depended upon their training in Neo-Confucian texts and doctrine, creating a close association between education and cultural literacy with political and social status. In the photograph, they wear top hats called *heukrip* that indicate their status as noble men.

The photograph continues to influence the Paejae school's understanding of its history and identity. (Fig. 5) Displayed in the only standing historical building of the school founded by Appenzeller, the photograph forms a part of the museum commemorating its own origins, entitled "Appenzeller and his staff."⁹ Taken after the American met King Kojong and receipt of official recognition of his modernizing aims in Korea, the photograph carefully presents a narrative of enlightenment through an indirect reference to American missionary presence and impact. To the left of the arrangement of decorative screen, platform, and sitters' staging are rows of classroom tables and chairs. By leaving a portion of the classroom furniture in the photograph, the scene provides visual evidence for the mode by which such refinement and modern nobility is acquired. Study and education in a modern, specifically American Methodist mode, identifies the path by which nobility and distinction are attained.

The Chaekgeori

The gift of Korean objects to the museum at Stanford by Timothy Hopkins encompassed the textiles and accessories that adorn the bodies of the sitters as well as the ten-paneled screen decorated with an array of objects floating on the woven silk fitted into the individual panels.¹⁰ (Fig. 6) Standing at over

8. Eun-soo Choi et al., *Gat: Traditional Headgear in Korea* (Daejeon, Korea: National Research Institute of Cultural Heritage, 2012).

9. http://m.blog.daum.net/_blog/_m/articleView.do?blogid=04Tj4&articleno=15853126. Accessed 6/9/2018. My thanks to Dr. Andrea Kwon for this information and referring me to this website.

10. Among the original Timothy Hopkins gift of Appenzeller purchase were: JLS: 9501; 9552; 9518; 9526; 9547; 9545; 9553; 9541; 9542; 9533.

seven feet in height (85% inches) and spanning over fourteen feet in width, the screen panels all together pictorializes in multiples an imposing and dizzying array of floating, decontextualized objects, including the basic things making up a *yangban*'s scholarly pursuits. Scholars now categorize this type of screen and motif of assemblage as belonging to a genre of paintings popularized at the Joseon court of King Jeongjo (1776-1800), called *Chaekgeori*. In recent years, *Chaekgeori* have become an intense focus of museum exhibitions about Korean and scholarly research, typically situating their history in context of the Joseon court's affinities to court of the Qing dynasty and the changing visual depiction of Neo-Confucian scholarly culture.

Unlike many of the late 18th century *Chaekgeori*, the Cantor's ten-panel screen is not painted but an embroidered screen on silk. (Fig. 7) Cantor's screen is distinct from the dominant form that populates the court during the 18th century, when the Joseon court favored screens that recall the structures of physical shelves called *duobaoge*. Displayed and used at the palace of the Qing court, the cabinet of multiple treasures in the Forbidden City operated as storage units and display shelves. (Fig. 8) The Qing court's physical cabinets embodied an imperial systemization about objects and knowledge. The Qing *duobaoge* contained scholar's tools as well as collectibles, often in miniature form.¹¹ As many scholars have noted, the earliest known *Chaekgeori* paintings were produced as a visual translation of such complex architectural and designed units from the Qing palaces. *Chaekgeori* dating to the period between 1780-1800 understood to be made by court painters and for the Joseon court represent the built structure of the Qing architectural elements by adapting them into two-dimensional pictorial space, in effect both a translation and a transposition of the Qing court's space into Joseon territory. The Joseon court examples dating to this period are thus paintings about space as well as the situated nature of the objects in a portable and moveable format. Examples from the late eighteenth century Joseon court visualize the extension of the Qing palace into the Joseon court as transient, its physical format as a screen reinforcing the flexibility of the scholarly culture at the court.

Preliminary research has revealed three extant embroidered examples of multi-panel screens of objects, including the one held at the Cantor, owned by the first trustee of Stanford University and then donated as part of the founding collection of the university museum before 1893. An eight-panel embroidered screen was recently included in the catalog and in the traveling exhibition *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (2016-2017).¹² (Fig. 9) A quick comparison with the screen from the exhibition on loan - from Korean Folk Village Yongin, according to the catalog tombstone - reveals that

11. For more information about Qing dynasty *duobaoge* at the court, see Ellen Huang, "From the Imperial Court to the International Art Market: Jingdezhen Porcelain Production as Global Visual Culture," *Journal of World History* 23:1 (2012).

12. Byungmo Chung and Sunglim Kim, *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (Seoul, Korea: Dahal Media, Distributed in North America by State University of New York Press, Albany, 2017), Cat. No. 15.

the Cantor screen likely shares the same prototype and common workshop origins with the screen included in the 2017 exhibition. Only two additional panels on the left (and the severely faded colors signaling signs of use and light exposure over the last century) distinguish the Cantor screen from that which was shown at the University of Kansas at Lawrence, Kansas and Cleveland Museum of Art. Another embroidered example of ten panels exists in the collection of the Department of Anthropology, National Museum of Natural History at the Smithsonian Institution (#38,151, no.211.266) and provides a temporal reference for the Cantor embroidered silk screen. Once owned by Admiral Robert Schufeldt, the official who negotiated the 1882 treaty that opened up trade relations between the United States and the Joseon government, the Smithsonian's embroidered screen may have been an imperial gift that marked the event in international diplomacy and relations. Records of another American missionary in the field of medicine Horace Newton Allen, who founded the first Western medical hospital in Korea in 1885, reveal that he received an embroidered screen as a gift from King Kojong upon receiving imperial audience. Taken together, these sources and provenance records relate the Cantor embroidered screen to contexts of international diplomatic and missionary efforts between the United States and Joseon state.

All three screens in the embroidered mode consist of a style that previous scholarship categorized as isolated screens.¹³ The descriptor, "isolated," refers to the arrangement of things and objects such as ceramic and bronze vessels, books, scrolls, brushes, and brush holders – also codified as signifiers called "The Four Treasures of the Scholar" – in somewhat random order. Appearing as though floating, the objects appear free rather than situated in furniture settings or interior shelves that assist in the perception of spatial depth and recession.¹⁴ *Chaekgeori* of the isolated style that are painted show colorful modeling and the use of overlap in arrangement of stacks of books and scholarly implements but without the spatial specificity offered by leopard lined curtains or shelves. A similarly structure-less jumble of objects from the scholar's world similarly forms the central subject of another *Chaekgeori* in the Cantor's collection. The painting, delivered in ink and pigment on paper, stands much smaller at 20 x 35 cm (51 x 35 in) and may at once have formed part of a screen but is currently framed (Museum Purchase Fund 1994.4) Purchased by curator Patrick Maveety in 1994 from a gallery in Hong Kong for the Stanford University Art Museum (not yet named Cantor), it contains crackled pattern ceramics, white vessels, generic stacks of books, opened, unprinted books, table stands, auspicious fruits, brushes, and stationery implements.¹⁵ (Fig. 10) The composition is however noticeably dense, with each different type of implement and object overlapping, stacked, and even nested within another object. Together,

13. Kay Black with Edward W. Wagner, "Court Style Ch'aekgori," in ed. Kumja Paik Kim, *Hopes and Aspirations: Decorative Painting of Korea* (San Francisco: Asian Art Museum San Francisco, 1998).

14. Katherine Anne Paul, " 'Chaekgeori': Power and Pleasure of Possessions of Korean Painted Screens," *Orientations* 48:6 (Nov. 2017), p.85. She divides the genre of *Chaekgeori* into three categories – the *trompe l'oeil*, the table top or window framed composition, and the isolated type.

15. Object files 1994.4

the objects form a single mass evoking a figural, portrait-like entity, whereas the embroidered screens in the Smithsonian, in the traveling exhibition, and the Cantor all seem to highlight the individuality and aura of things in their own right, making the pictorial program a story of objects in multitude rather than part of a coherent (or incoherent) collection. Cantor's screen suggests multiplicity and profusion of objects.

The embroidered medium and dispersed configuration of objects on the embroidered screen suppresses depth and space (either Qing court imperial space or the *yangban*'s idealized scholarly space) in favor of surface effects of brilliance and luminance. By nature of being silk embroidered needlework, the medium's material effects further illuminate surface sheen and iridescence. Surface texture, in this case, relates directly to the screen's textility and material support of interweaving threads of embroidery work. Contrasted with the inky quality of the small portrait-style of accumulated scholar's objects (1994.4) and the courtly *Chaekgeori* that served as visual extensions of the Qing court scholar's environment into the palace interiors of the Joseon court of King Jeongjo (r. 1776-1800), embroidered objects project into space as raised designs, calling attention to surface as its overriding concern.

A closer look at the fishbowl in panel 3 in the Cantor screen and panel 1 in the catalog edited by Chung and Kim illustrates this erasure of depth in favor of surface. (Fig. 11) Here, transparency of a water-filled fish bowl is completely opaque as though solid, denying the visibility of the stack of threadbound books behind it. Rendered opaque, the water and bowl directs viewers' attention back to the needle work of the fish and weave around the fish. Whereas a trompe l'oeil painting might pictorialize the perspective into depth through the recessed space of niches and shelves, the floating fish bowl circles back to its depicted things both as surfaces and also living, moving entities. In this case, animation becomes the central operation of the fish bowl.

Contemplating and further inspection of the Cantor's ten panel screen reinforces the theme of animation. The entire material program of the screen's surface qualities, as embroidered silk, thematizes movement and dynamism. As viewer's bodies shift and move, the reflective surfaces change, flickering in different light angles and body positions. Subjects and objects exist in fluid relation, escaping fixed and static locations. The embroidered screen thus marks the circulation of things and people, activated by its surface.

Concluding Remarks

Returning to the photograph introduced at the beginning of this introduction to Cantor's initiating collections of Korea art, this screen enables the fixing of hierarchical relationships between the American missionary teacher and Joseon students. In the photograph, it delineates a space for an embodied performance of nobility through bodies and their sartorial coverings in which a modern, American Methodist school is the setting. The elusive objects of thread and embroidery offer an alternative narrative - a broader context in which circulation of objects is a major story.¹⁶ Indeed, the occasion of establishing an American missionary school coincided with other momentous events of the late nineteenth century, including the opening and recognition of trade between Joseon state and other with other nations. Looking beyond the photograph's ostensible male participants, the screen's material apparatus advances surface play to promote the idea of identities in process, rather than reified objects. By activating the presence of objects in motion in late nineteenth-century Korea, this screen's alternative narrative offers a fitting site for rethinking and reactivating Stanford University's displays of Korean material culture.

16. Burglind Jungmann, *Pathways to Korean Culture: Paintings of the Joseon Dynasty, 1392-1910* (London: Reaktion Books, 2014), p. 270.



Fig. 1, 2

Installation view of Do Ho Suh's *Screen*, Acrylonitrile Butadiene Styrene plastic. 2018



Fig. 3

Installation detail, Do Ho Suh's *Screen*, Acrylonitrile Butadiene Styrene plastic. 2018 .



Fig. 4

Photograph of Henry Appenzeller and the school staff, Paejae Academy, ca. 1885-1892.



Fig. 5

Detail of photograph reprint of Henry Appenzeller and school staff at Paejae Academy now on view at the Appenzeller Museum.



Fig. 6

Belt sold from Appenzeller to Timothy Hopkins, now a part of the Cantor collection.
Korean belt, ca. 1800s. Acc. no. JLS.9546

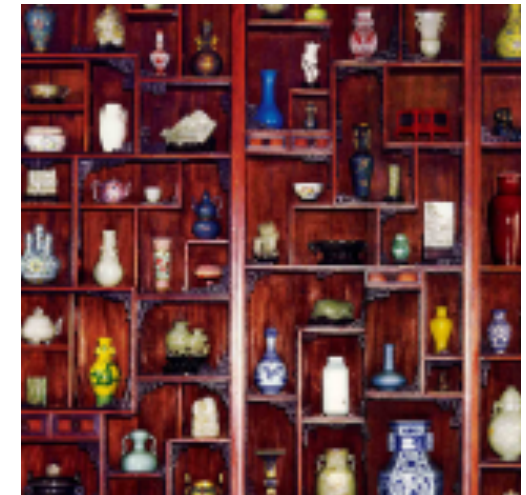


Fig. 8

Examples of duobaoge from collections of National Palace Museum and from Beijing Palace Museum



Fig. 7

Ten panel screen Chaekgeori, silk embroidery on silk, 217.5 x 435 cm, 1880s, Cantor Arts Center, Acc. no. JLS.9685.



Fig. 9

Cat. No. 15 in Byungmo Chung and Sunglim Kim, *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (Seoul, Korea: Dahal Media, Distributed in North America by State University of New York Press, Albany, 2017)



Fig. 10

Small Chaekgeori, ink and color on paper, 1880s, Korea,
Cantor Arts Center 1994.4.



Fig. 11

Fishbowl in the two embroidered screens of books and things:
detail of Cantor screen on right.
Acc. no. JLS.9685

SECTION II
OVERSEAS KOREAN CULTURAL HERITAGE · CRAFTS

한반도 출토 고대 유리공예품으로 본 동서양의 문화 교류
An Overview of Culture Communication
between the East and the West
from Ancient Glassware Unearthed from South Korea



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초록

중세 시대 중국 대륙과 한반도 간에는 문화 교류가 활발히 이루어졌다. 특히 남한 지역에서는 고대 유리기가 20점 이상 출토된 바 있다. 주로 유리잔, 유리접시, 봉황 머리 유리병 등을 들 수 있으며, 왕 또는 최상위 계층의 무덤에서만 출토된 점으로 미루어 보아 귀족 계층 중에서도 극히 일부만이 향유하였음을 알 수 있다.

중국에서 발견된 고대 유리기의 기원은 두 가지로 나누어 볼 수 있다. 하나는 중국에서 생산된 것이고, 다른 하나는 육로 혹은 해로를 통해 상품이나 공물로 수입된 경우이다. 수입 유리기는 고대 로마 유리기, 사산조 페르시아에서 제작된 유리기 등이 있다. 한반도에서 발견된 유리기 중 일부는 형태와 생산 과정으로 생각하건데 중앙아시아에서 유래한 것들이며, 일부는 중국과 일본 박물관에 소장되어 있는 유리기들과 유사하다. 심지어 형태와 연대가 동일한 것도 있다.

본고에서는 최근의 연구 성과를 소개하는 한편, 경주 천마총(天馬塚), 경주 98호 남분(南墳), 중국 허베이 성(河北省)의 북조시대 분묘, 중국 허젠(河間) 그리고 일본 나라(奈良)의 쇼소인(正倉院)에서 출토된 유리기를 살펴보고자 한다. 이 유리기들의 형태, 장식 기법, 화학적 성분 구성 등을 통해 로마와 사산조 페르시아 공방 제작의 서부 지역 소다회를 원료로 한 유리 제품이었음을 확인할 수 있었다. 유리기는 그 일부가 공물로, 다른 일부는 교역품으로 중앙아시아와 유럽을 거쳐 중국으로 전해졌고, 중국을 통해 다시 한반도에 유입되었다. 또한 일부 유리기는 중국에서 생산되었으나 서양 유리기의 요소를 포함하고 있어, 중국 장인들이 유리 제작과 관련하여 서양 유리 기술을 어느 정도 수용했을 가능성이 보여진다. 이는 동양과 서양 사이에 이루어진 문화 교류의 영향이라고 볼 수 있겠다.

이처럼 유리기 연구를 통해 한반도에서 서양 문화가 확산되는 과정을 유추할 수 있다. 유리기는 ‘실크로드’라고 불리는 육로 및 해로를 통해 중국을 거쳐 신라로 유입되었다. 유리기의 한반도 유입 경로는 두 가지로, 첫 번째는 요동반도를 경유하는 육로였고 두 번째는 해로를 들 수 있다. 실크로드는 동서 간 문화 교류의 통로로서, 비단을 비롯한 다양한 문화가 서쪽으로 확산되었을 뿐만 아니라, 서양 문화가 동쪽으로 확산되는 경로이기도 하다. 과거에는 실크로드를 통해 중국 문화가 한반도와 일본으로 전달되었던 것으로 여겨졌으나, 오늘날에는 이 길을 통해 서양의 문화 요소들 역시 중국을 경유하여 확산된 것으로 알려져 있다. 유리기와 같은 유물은 동서 문명이 서로 격리된 채 발전한 것이 아니라 긴밀하게 소통하였으며, 그러한 교류 속에서 인류 문명이 지속적으로 변형하였음을 보여 준다.

An Overview of Culture Communication between the East and the West from Ancient Glassware Unearthed from South Korea

Abstract

During the middle Ages, cultural communication between China and the Korean peninsula was frequent. More than 20 pieces of glasses have been unearthed in the South Korean peninsula area. The main utensils were glass cups, glass bowls and phoenix head-shaped glass bottles, etc. These glassware unearthed in the King's tomb and senior noble tombs which means that the owners of these glasses was were only a certain class of the aristocracy.

There are two main sources of glassware unearthed in China : Chinese produced and imported which were in the form of goods and tributes through land transportation or sea transportation. The imported glasses was the ancient Roman glass vessels, the Persian Sasanian glasses and so on. From the production process and the shape, some of the glassware unearthed on the Korean peninsula was from central Asia. Some of the glassware is similar to ancient glassware collected by Chinese and Japanese museums. Some are even the same, and also the times are similar. This paper summarizes the latest research results, and introduces glassware unearthed from Cheonmachong Tomb in South Korea, from the South Mound of No. 98 Tomb in South Korea, from the tomb of the northern dynasty of Hebei province of China, from Hejia village in China, from the Nara-ken Shosoin in Japan. According to the comparison of the shapes, ornamentation and chemical compositions, there were Roman glasses and Persian Sasanian glasses which belong to the western sodium calcium glass system. Some glassware should be sent to China via tributary, trades from central Asia and Europe, and then through China to the Korean peninsula. Some were made in China but they contained a lot of western elements. It may could be that Chinese craftsmen learned western factors in the process of manufacturing. This reflects the influence of culture communication between the East and the West.

By studying these glassware, we can see the spread of western culture on the Korean peninsula. They arrived in Silla via China through the network of land and sea routes now known as the Silk Road. There were about two incoming routes of these glassware: One was land transportation passing from the Liaodong peninsula of China, and the second was the sea transportation. The Silk Road was the road of cultural exchange between the East and the West. It was not only the path of silk and culture spreading westward, but also the path of western culture spreading eastward. In the past, it was believed that the Silk Road had spread Chinese culture to the Korean peninsula and Japan, but the Silk Road also brought western cultural factors to the Korean peninsula and Japan through China. These materials fully demonstrate the close communication of the East and the West civilizations and the development of the East and the West civilizations has never been isolated, and that the human civilization has been constantly enriched.

An Overview of Culture Communication between the East and the West from Ancient Glassware Unearthed from South Korea

GLASS: Roman Glass: Persian Sasanian Glass: Silk Road

During the Han Dynasties to the Tang Dynasties, the communication between China and the Korean peninsula was extremely active. During this period, China's politics, economy and culture had a profound influence on the Korean peninsula. Glassware was one of the more typical items from China, or from the west end of the silk road to the Korean peninsula.

1. Glassware overview

Glass was called "Liuli" in ancient China. In ancient literature, there were many names such as "Miaolin", "Yaoyu", "Poli" and "Shuiyu". The western glass was produced about 5,000 years ago in Mesopotamia, and China was able to produce glass in the Western Zhou Dynasty about 3,000 years ago. There are two main sources of glassware unearthed in China : Chinese produced and imported which were in the form of goods and tributes through land transportation or sea transportation. The imported glasses was the ancient Roman glass vessels, the Persian Sasanian glass and so on. The west glass belongs to a sodium calcium system which is made from sodium calcium. The glass in ancient China was different from that of western calcium glass, which belongs to the system of lead and barium.

1.1 Ancient Chinese glass

According to the archaeological data at present, the appearance of Chinese glassware is not later than the middle of the Western Han Dynasty, and the appearance of blown glassware is not later than the Northern Wei Dynasty. In ancient China, glass ware was mainly composed of lead glass, glass was produced from the Han Dynasty to the Song Dynasty. Not later than the Sui Dynasty, the high lead glass began to replace the lead barium glass. And the appearance of sodium calcium glassware and iron rod was produced not later than the Sui Dynasty. The introduction of these new technologies and the appearance of sodium calcium glass were related to the frequent communication between the East and the West in the Sui Dynasty and the Tang dynasties. At that time, glass not only as the goods by sea, land input Chinese, more important is Asia glass technology was introduced to China through the Silk Road, and that for China's glass industry has a certain influence.

1.2 Roman glass.

It mainly refers to the glass products of the Roman Empire in the first and fifth centuries BC. After the fall of western Rome and before the Arab spring, the glass product on the Mediterranean coast was also known as Roman glass.

1.3 Sasanian glass.

It refers to the glassware made in the Iranian plateau during the Sasanian Dynasty.



Fig. 1

Glass Bowl from Lixian Tomb, Ningxia, China

In 1983, a glass bowl unearthed in the tomb of the Li Xian couple in Guyuan city, Ningxia autonomous region, China (569 AD). The glass bowl is 8 centimeters high, 9.5 centimeters, and weighs 245.6 grams. The whole device is green and transparent. The outer wall had two circles of raised circular decorative pattern, altogether 14, up and down dislocation arrangement. Through X-ray fluorescence nondestructive testing and identification, the glass bowl was found to contain no lead or barium. The glass bowl is sodium calcium glass, which is consistent with the composition of Persian Sasanian glass, according to the specific gravity and X-ray fluorescence detection results. Li xian, general of the Northern Zhou Dynasty, was the highest military and chief executive in the area of the Silk Road. At that time, the countries in the western region had close contacts with China, and the Silk Road trade and cultural exchanges were further expanded. The bowl is a typical masterpiece of Sasanian glass, which was brought through the Silk Road to China. It was a yardstick for determining the age of the same kind of products, and it was a valuable reference to the East and the West trade of the Silk Road at that time.

2. Glassware unearthed in the Korean peninsula.

During the middle ages, cultural exchanges between China and the Korean peninsula were frequent. More than 20 pieces of glassware unearthed in the south of the peninsula, with glass cups, glass bowls and phoenix head-shaped glass bottles. These glassware unearthed in the King's tomb and senior noble tombs. Some of the glassware was from central Asia, in terms of workmanship and instrumentation. Some of the glassware is similar to ancient glassware collected by Chinese and Japanese museums. Some are even the same, and also the times are similar.

2.1 Roman glass system.

(1) A glass unearthed in the South Mound of No. 98 Tomb, Gyeongju, which is decorated with blue wavy lines made of wavy lines. A green glass with a ripple was also found in the Ruifeng tomb. The glass from Ruifeng tomb and Glass Cup from the Fengshi tomb, Hebei, China are similar in shape and style of the wave pattern. Glass Cup from the Fengshi tomb, Hebei was analyzed by X - fluorescence. It belongs to ordinary sodium calcium glass, which is consistent with the general composition of Roman glass.



Fig. 2

Glass Cup from the South Mound of No. 98 Tomb, Gyeongju



Fig. 3

Glass Cup from the Fengshi tomb, Hebei

(2) A blue Glass Bowl from Reifengchong Tomb, Gyeongju, South Korea. Its shape, color and ornamentation were similar to the Glass Bowl from Datong south suburb substation no. 6 tomb, China. X - Fluorescence qualitative analysis showed that the two components were not only close to each other, but also contained high tin. So some scholars believe that they may belong to the same Roman glass. In 502 year and 508 year, Silla sent messengers to the Northern Wei Dynasty twice, it were the age of the above two glasses were produced. Therefore, we believe that the blue glass bowl unearthed in the tomb may be from The Northern Wei Dynasty.



Fig. 4

Glass Bowl from Reifengchong Tomb, Gyeongju



Fig. 5

Glass Bowl from Datong south suburb substation No. 6 tomb

(3) The pattern on the Glass Cup from Cheonmachong Tomb is the same as the Fragments of ancient Roman glass from the ruins of patnam, India.



Fig. 6

Glass Cup from Cheonmachong Tomb



Fig. 7

Fragments of ancient Roman glass from the ruins of patnam, India.

(4) The pattern on the Glass Cup from Jinling Tomb is the same as the Glass Bowl from no. 126, ancient tombs, nara, Japan. They both have polka dots on their outer walls. Researchers at the Tokyo University of science and technology used X-ray fluorescence for analysis. The Glass Bowl from no. 126, ancient tombs, nara, JapanIt has the same chemical composition as the glassware unearthed in the Sasanian dynasty.



Fig. 8

Glass Bowl from No. 126, ancient tombs, nara, Japan.

2.2 Sasanian glass system

(1) So far, only the Phoenix Head-shaped Glass Bottle unearthed from the South Mound of No. 98 Tomb, Gyeongju. It used to be mistaken for a Roman glass. In recent years, Korean scholars have made chemical composition tests on this glass pot. Its potassium oxide content is 3.9%, the glass of this chemical composition belongs to Susanne glass. There was also a phoenix head-shaped Glass Bottle in the tomb mural of princess of Tang dynasty.



Fig. 9

Phoenix Head-shaped Glass Bottle
from the South Mound of No. 98 Tomb, Gyeongju



Fig. 10

Phoenix Head-shaped Glass Bottle
in the murals of the Tang dynasty

(2) In 1959, during the maintenance of the Songlin temple in Gyeongbuk, South Korea, 1 piece of green glass was found in the base of the temple in about 668 ~ 901. It was placed in a gold copper palace with a height of about 14.2 cm. It was placed in a gold stupa about 14.2 cm high. The glass is 7 cm high, 8.4 cm in diameter, with round lips and the outside is decorated with 12 convex rings. Its wares and decorations were similar to the glass Cup from Shosoin, Nara Japan and the Glass Bowl from the cellar of the Tang Dynasty in Hejia Village, Xian, China, but in a different color. These glassware were brought into the Korean peninsula via China through the network of land and sea routes now known as the Silk Road.



Fig. 11

Glass Cup from Songlin temple, Gyeongbuk, South Korea

Glass Bowl from the cellar of the Tang Dynasty in Hejia Village, Xian, China. Diameter 14.1, height 9.8 cm, light yellow, external wall with convex ring decoration. In 1970, a treasure hoard was found in HeJia village, Xian. A large number of silverware, jade, glass, precious stones were found in two silver canisters and four silver boxes. There was a piece of glass in the tang dynasty treasure, which was found in a silver jar and was very precious. In April 2017, researchers at the Shanxi Museum of History examined its chemical composition, and the test result is that it is Sasanian glass.



Fig. 12

Glass Bowl from a treasure hoard of the Tang Dynasty
in Hejia Village, Xian, China

Glass Cup from Shosoin, Nara Japan. The caliber is 8.6, 11.2 cm high, and weighs 262.5 grams. The cup body is decorated with 21 raised circles. Japanese monk and foreign students returned to Japan via Silla, and spread the culture of the Tang dynasty to the Japanese archipelago in the late 7th century. This Cup was brought to Japan in this historical context.



Fig. 13

Glass Cup from Shosoin, Nara Japan

(4) One piece of glass bowl unearthed in the South Mound of No. 98 Tomb, Gyeongju. Colorless transparent, round bottom, body decorative round tortoise shell. Its shape and ornamentation belong to the Sasanian glass system. Basically the same as a glass Cup from Shosoin ,Nara Japan. The bodhisattva of Dunhuang frescoes, China holds such a bowl. We think it was Sasanian system glass via China.



Fig. 14

Glass bowl in Dunhuang frescoes, China

3. Conclusion

Through the above classification, we can find that these glassware unearthed in the 5th and 6th centuries, and this period was the period of frequent exchanges between the Korean peninsula and China. These glassware unearthed in the King's tomb and senior noble tombs which means that the owner of these glass was only a certain class of the aristocracy. The number of glassware unearthed is small, part of it from the West. According to the comparison of the shape, ornamentation and chemical composition, there were Roman glass and Persian Sasanian glass which belong to the western sodium calcium glass system. Some glassware should be sent to China via tributary, trade from central Asia and Europe, and then through China to the Korean peninsula. Some were made in China but they contained a lot of western elements. It may be that Chinese craftsmen learned western factors in the process of manufacturing. This reflects the influence of culture communication between the East and the West.

Through the excavation of these glassware, we can see that the western culture spread on the Korean peninsula, delineating the route of cultural exchange between the east and the west, and thus proving that the Silk Road has extended eastward to the Korean peninsula. Incoming line of the glass probably has two: one was the land, from the Liaodong peninsula in the past; and more, the second was the sea route, which was introduced through the maritime silk road. The maritime Silk Road also has two routes, one from the Ming state (Ningbo) and one from the Shandong peninsula -- Dalian, Dandong -- the west coast of the Korean peninsula -- Baekje, Silla and so on. In the past, it was believed that the Silk Road had spread Chinese culture to the Korean peninsula and Japan, but now it seems that the Silk Road also brought western cultural factors through China to the Korean peninsula and Japan. The Silk Road was the road of cultural exchange between east and west. It was not only the path of silk and culture spreading westward, but also the path of western culture spreading eastward. In the middle ages, the silk road, as an important channel for contacting the Eurasian continent, not only led to the material exchange between the east and west countries, but also promoted the political, economic and cultural interaction of the countries along the routes, with unparalleled cultural value and practical significance. On a world scale, the end of the Silk Road in the east, it should be through the Chinese and extend to the Korean peninsula, northeast eventually arrived in Japan.

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향로의 다각적 검토:
국립중앙박물관 소장 곽자의(郭子儀) 회화의 두 양상

The Two Versions of the Painting Guo Ziyi
in the National Museum of Korea



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향로의 다각적 검토: 국립중앙박물관 소장 곽자의(郭子儀) 회화의 두 양상

초록

예로부터 향로는 장례나 조상을 모시는 제례에 사용되었으며, 동아시아에서는 불교나 도교 등의 종교 의식에도 활용되었다. 15세기부터 중국 동남부 쑤저우(蘇州)와 그 주변 지역에 새로운 상업 문화가 정착하면서 향로는 점차 세속화되었다. 회화(繪畵) 작품에 등장하는 향로는 고대 유물이나 고대 유물의 양식으로 표현되었다. 회화의 배경 일부로 등장할 경우, 향로는 등장 인물의 사회, 정치적 지위를 나타내기도 하였다. 또한 집안의 장식으로 표현된 회화에서, 향로는 다른 사물과 함께 길조(吉兆)에 대한 소망을 함축하고 있었다. 향로(爐)가 향 재료를 담은 병(瓶)이나 합(盒)으로 표현될 경우, 출세와 부(祿), 평화(平), 그리고 화합(和)에 대한 기원을 담고 있었다.

중국에서는 15세기부터, 한국에서는 이보다 좀 더 늦은 시점부터 향로가 대량 생산되기 시작하였다. 이러한 과정을 거쳐 향로는 대중적인 시각적·물질적 문화의 주류에 통합되었다. 본고에서는 한국 국립중앙박물관 소장 곽분양행락도(郭汾陽行樂圖) 네 점에 등장하는 향로의 공간적·상징적 의미를 소개하고자 한다. 본래의 종교적 기능으로부터 벗어나면서 향로가 사용된 용도와 그 상징적 의미를 규명하고자 한다.

곽자의(郭子儀, 697년~781년)는 중국 당대(唐代)의 명장으로, 4명의 황제에게 헌신하면서 충성심과 유교적 덕목의 상징적인 존재로 평가 받았다. 향로의 양식에 대해서는 많은 연구가 진행되었는데, 본고에서는 향로 연구의 새로운 접근 방법으로서 향로의 공간적·상징적 의미에 주목하고자 한다. 또한 동아시아에서 유교의 확산을 위해, 곽자의와 같은 역사적 인물이 신격화되는 과정에서 그의 실체가 어떻게 재창조되었는지 간단히 살펴보고자 하겠다.

The Two Versions of the Painting Guo Ziyi in the National Museum of Korea

Abstract

In early periods, incense burners were either used in funerals or annual ancestor worship to commemorate the ancestors. In East Asia, they were also used in Buddhist and Daoist rituals. From the 15th century onwards, when a new commercial culture emerged in Suzhou and its surrounding area in South-East China, incense burners became largely secularized. In this new commercial environment, many incense burners were depicted in paintings as antiquities or in the style of antiquities. As part of the setting, they indicated the social, political status of the sitter. In other cases, incense burners used as home decorations became part of a rebus play encapsulating wishes for auspiciousness. When an incense burner (*lu* in Chinese) is depicted together with an incense utensil vase (*ping*) and incense box (*he*) the hidden message is a wish for wealth (*lu*), peace (*ping*) and harmony (*he*). After the 15th century, incense burners in China, and a bit later in Korea, were for the first time largely mass-produced. In this way, they were integrated into the mainstream of popular visual and material culture. In this paper, I am going to introduce four versions of the “Painting of Luxurious Life of Guo Ziyi” or “The Painting of a Pleasant Banquet. By focusing on the spatial and symbolic contexts of the incense burners in these works, I hope to illuminate the kinds of uses and associated meanings that accrued to these objects once they were divorced more or less from their religious connotations.

Guo Ziyi (697-781), a Tang general of high rank, was considered morally exemplary given his loyalty to the four emperors he served in his lifetime. Having devoted his entire life to his lord and country, he is the embodiment of Confucian virtue. Much research has been done on the typology of incense burners. This paper aims to provide an alternative way of studying incense burners by focusing on their spatial and symbolic contexts. Moreover, it shows very briefly how a historical figure such as Guo Ziyi was reinvented or recreated in the process of deification in purpose of propagandizing Confucianism in East Asia.

The Two Versions of the Painting Guo Ziyi in the National Museum of Korea

The hill censer or the so-called *boshanlu* count among the oldest incense burners discovered so far. This Chinese example was found in the tomb of Liu Sheng, King of Zhongshan, buried at Mancheng in Hebei province in 113 BC (PPT). Originating from Western Asia, it was transmitted to the Chinese-speaking lands by way of Siberia or Central Asia during the Western Han period (206 BC-AD 8). The lid of the hill censer resembles mountain peaks that extend upward to form the apex of the cone. The smoke rising from the lid's holes, hidden between the mountain peaks, evokes the *qi*, the vital force of the cosmos. Thus, the hill censer can be understood as a recreation of the cosmic structure emphasizing the vital *qi* link to the heavens.

The tallest known hill censer in East Asia is the famous gilt-bronze incense burner of Baekje (18 B.C.-A.D. 660) (PPT). It has a height of 61.8 cm and was excavated at the location of what was apparently a workshop of a Buddhist temple in Neungsan-ri, Buyeo-gun, Chungcheongnam-do province. It is assumed that it was there for repairs. A stone reliquary dated 567AD was found in this area as well. According to Wu Tung, this hill censer combines Buddhist and Daoist concepts while for Lee Nan-Young, this hill censer has a “strong Daoist element”, but “very few distinctively Buddhist motifs.” The lotus motif and the various tiny imaginary creatures on the incense burner indicate the islands where immortals live and produce herbs that could prevent death. These, I propose, do indeed indicate that this incense burner embodies both Buddhist and Daoist ideas, especially the idea of connecting the world of the living and that of the immortals. Bearing this in mind, the following paper will focus on incense burners from later period with slightly changed meanings and functions.

In early periods, incense burners were either used in funerals or annual ancestor worship to commemorate the ancestors. In East Asia, they were also used in Buddhist and Daoist rituals. From the 15th century onwards, when a new commercial culture emerged in Suzhou and its surrounding area in South-East China, incense burners became largely secularized. In this new commercial environment, many incense burners were depicted in paintings as antiquities or in the style of antiquities. As part of the setting, they indicated the social, political status of the sitter. In other cases, incense burners used as home decorations became part of a rebus play encapsulating wishes for auspiciousness. When an incense burner (*lu* in Chinese) is depicted together with an incense utensil vase (*ping*) and incense box (*he*) the hidden message is a wish for wealth (*lu*), peace (*ping*) and harmony (*he*). After the 15th century, incense burners in China were for the first time largely mass-produced. In this way, they were integrated into the mainstream of popular visual and material culture. In this paper, I am going to introduce four versions of the “Painting of Luxurious Life of Guo Ziyi” or “The Painting of a Pleasant Banquet. By focusing on the spatial context of the incense burners in these works, I hope to illuminate the kinds of uses and associated meanings that accrued to these objects once they were divorced more or less from their religious connotations.

The first painting is entitled “Painting on the Pleasant Banquet” (Joseon Dynasty. Silk. Kim Deuk-sin 金得臣 1754-1822 and others. Image: 144.2 x 124 cm; Folding screen: 151.5 x 66.4 cm. Nr.: Deoksu-001508-00000) made by the court painter Kim Tūk-sin (Kim Deuk-sin), whose father Jin Yinglū was a court painter as well (PPT). An old man wearing an official hat sits on a bench in the middle of the painting. Many official-looking men stand to his left and right sides and some ladies stand behind him. On the right side, beneath the tree, there is a high, red table with vessels on it. One of them is an incense burner (PPT). Two young men are walking towards the old man. The one in a blue robe offers the sitter an official hat put on a plate, and the man in a white robe offers him wine. In the foreground, a lady is dancing, while in the right corner an old lady is watching the dancing scene in the pavilion (PPT). The incense burner on the table in front of the old lady indicates her elevated role in the family. The combination of the incense burner (*lu* in Chinese) with the vase (*ping*) and the incense box (*he*) reveals the rebus play meaning wealth (*lu*), peace (*ping*) and harmony (*he*) as mentioned before, only the vase is not an incense but a flower vase.

The signature is Jingzhai 競齋, the style name of the artist. The two seals are Jingzhai, and Jin yin Dechen 金印得臣, the seal of Jin Dechen (PPT). The painting was used as a part of a screen, which can be observed by the folded line on the painting. This painting by Jin Dechen was possibly produced for commemorating the promotion indicated by the offered official hat, or an auspicious wish painting.

All the incense burners discussed in this paper have a form of *ding*-vessel, a three/four-leg-bronze vessel, produced for the first time around 2000 BCE. But why all of them are *ding*-incense burners? What is the meaning of this *ding*-form? In ancient China, the appearance of a *ding*-vessel means an auspicious omen coming from the heaven for the emperor. From the Han (206 BCE – 220 AD) to the Qing dynasty, auspicious responses (*ruiying*) manifesting Heaven's approval of the reigning emperor were important confirmations of the right to rule for emperors. In his Records of the Grand Historian Sima Qian (ca. 145-86 BC) mentions three islands in the sea - Penglai, Fangzhang, and Yingzhou, where immortals lived and medicine for achieving immortality could be found. These three islands supposedly appeared like clouds at a distance, impossible to reach. During the reign of the Han Wudi (reign 140-87 BC) a special *ding*-vessel was found and transported to the capital Chang'an, and auspicious yellow-white colored clouds appeared along the road near Zhongshan. The *ding*-vessel was originally used in rituals or as cooking vessel, later in the movements of antiquity from the Song (960-1279) to Qing dynasty (1644-1911), namely during the reign of Emperor Huizong (r. 1100-1126) and Emperor Qianlong (r. 1735-1795), this special form was much favored and reproduced in different materials especially in the Ming and Qing dynasties. Given the belief that an incense burner connects the living and the spiritual world, to create an incense burner in the form of a *ding* vessel – itself an omen from heavens – would have been both effective and powerful.

The second painting is “Painting of Luxurious Life of Guo Ziyi (Joseon Dynasty, 1392-1910. Silk. 143.9 x 52.7 cm. Nr.: Deoksu-003153-00000)”, and is a version of the one we just discussed, possibly even a copy (PPT). It is a folding screen of 8 panels. The sitter Guo Ziyi, a military general of high rank in the Tang dynasty is represented sitting on a bench watching musicians and dancers performing. In this version, the old

lady watching the dancing scene on the right corner looks not as important as the earlier one (PPT). The image lacks the incense burner in front of her. As one of the most powerful generals in the Tang dynasty, Guo Ziyi (697-781, *Xin Tang shu*, *liezhuan* 62) was held in high esteem and considered morally exemplary given his loyalty to the four emperors he served in his lifetime. Having devoted his entire life to his lord and country, he is the embodiment of Confucian virtue. He had 8 sons and 7 sons-in-laws according to *Xin Tang shu* (The New History of Tang Dynasty). All of them were high officials as well. Later the legends of Guo Ziyi became a favorite motif in art in China, Korea and Japan.

It is interesting to note here that the hat and wine offering scenes are not as important as in the first version we saw. Instead, it is the incense burner in front of the sitter Guo Ziyi that became relevant. What does it mean to have an incense burner in front of a human figure? The significance of spatial context can be often observed even today when incense burners are put in the entrance areas of palaces, or Buddhist and Daoist temples. This picture is one of the earliest images showing the spatial importance of the incense burners. Placed in front of the entrance area of the palace Ming emperor Wanli (r. 1572-1620) (PPT), it indicates his power and serves to underscore the legitimacy of his rule. Moreover, the power of the emperor is stressed by putting the incense burners in the axis line of the Palace City. In this context, not only the space of incense burner is relevant, but also where the emperor sits, and in which direction he looks. The emperor always had to sit facing south. In this case, the incense burner transformed into a sculpture or we might even say into a monument, thus accruing political meaning, too. Thus, the incense burner placed on an axis with the sitter Guo Ziyi reveals the significant power of the sitter, who became a god for happiness and wealth. The position of the incense burner in this painting indicates the process of deification of the figure Guo Ziyi in a very subtle way.

The third version of the painting is from the Minneapolis Institute of Arts. It is called *General Guo Ziyi's (697-781) Banquet* (Ten-panel folding screen, Unknown Korean, Ink and color on silk, 197.49 x 335.28 x 1.59 cm, Mid 19th century, Minneapolis Institute of Arts) (PPT). It is a folding screen of ten panels. This artwork looks rather like a copy of the *Pleasant Banquet* than the Guo Ziyi painting. The old lady is still there but without any incense burners around. But why is this old lady in all the versions? Who is she?

The painting *Illustration of the Exemplary Conduct of Guo Ziyi* by the Japanese painter 川端玉章 Gyokusho Kawabata, may provide us the clue (Japan. Silk, Saito Zenhachi 齊藤善八, 123.5 x 57.9 cm, Hanging scroll, Geundae-00213-00000, 川端玉章, Gyokusho Kawabata, 1842-1913) (PPT). On this hanging scroll Guo Ziyi is represented in the center with his 8 sons and 7 daughters around him. The old lady sitting next to Guo Ziyi is the second important figure at the red table with Guo Ziyi. The depiction of the white hair and the fine painted robe shows that she must be the mother of the sitter. In *Xin Tang shu*, The New History of the Tang Dynasty, the mother of Guo ziyi is not mentioned. According to Confucianism the filial piety is just as important as somebody's loyalty to the state. Having an old lady sitting next to Guo Ziyi, thus indicating his filial piety towards his ageing mother is an invention created during later periods in China, Japan and Korea. As we know, except the significance of Confucianism in China, Confucianism became known in Japan in the

6th and in Korea in the 3rd century. Later, in the 17th century in Japan and after the 14th century in Korea, the so-called Neo-Confucianism played an important role in both societies.

Next to Guo Ziyi, on the red table, a set of an incense burner, *lu*, an incense vase, ping, and an incense box, *he*, reveals auspicious wishing. Behind this set a vase with coral can be seen. Coral, *shanhu* in Chinese, has the same pronunciation as another word *shanhu*, meaning literally calling out. The depiction of coral, indicating to loudly wish somebody good luck is associated with birthday paining. In this painting the depiction of the fungus *lingzhi* in the hand of the child confirms this assumption. The painter of this painting is Saito Zenhachi 齊藤善八 according to website of the National Museum of Korea. The detail of the artist seal and signature seems to provide that the artist is 川端玉章, Gyokusho Kawabata, 1842-1913. (PPT)

Coda and Conclusion

Incense burners were used in multisensorial and performative worship rituals in many cultures. They connect the world of the living and the world of the dead, or the profane and the sacred world. Later a variety of meanings and functions of incense burners were developed which can be observed in the images I just presented. An incense burner could be used together with incense vase and incense box indicating auspiciousness. In other cases, it can be put next to a human figure or in the entrance area of palace, Buddhist or Daoist temple indicating the social, political, religious connotation or power. It can be an object, it can also be a sculpture or a semi-sculpture, or even a monument in the latter case.

This paper discussed four versions of a painting of or related to Guo Ziyi, a Tang general of high rank, by focusing on the contexts of incense burners, and showed how the meanings and functions of incense burners were appropriated, transformed in different ways due to social, political purposes. Much research has been done on the typology of incense burners. This paper provided an alternative way of studying incense burners by focusing on their spatial and symbolic contexts. Moreover, it showed very briefly how a historical figure such as Guo Ziyi was reinvented or recreated in the process of deification in purpose of propagandizing Confucianism in East Asia.

18-19세기 카자흐스탄 장식 · 응용 미술의 변화

Transformation of Decorative and Applied Arts of Kazakhstan of XVIII-XIX cc.



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18-19세기 카자흐스탄 장식·응용 미술의 변화

초록

장식·응용 미술에 대한 논의는 전통 사회 안에서 그 기능과 연관성이 있다. 이때 전통 사회란 전통의 규제를 받는 사회를 의미한다.

전통 사회의 특징은 무엇인가? 먼저 발전보다는 전통의 유지를 더 중시한다. 또 사회 구성원 사이에는 강력한 위계질서와 안정적인 사회 공동체(특히 동아시아 국가들의 경우)가 존재하며, 공적인 생활은 전통과 관습에 바탕을 둔 특징적인 방식으로 규제를 받는다. 이러한 사회 조직은 사회 문화적 삶의 조건들을 변화시키지 않고 그대로 유지하고자 한다. 대부분의 농경사회에서 이런 전통 사회의 모습이 보여진다. 하지만 종족 집단의 문화는 항상 역사성을 지닌다. 문화의 연속은 가변성을 동반하며 전통 계승 과정에서 새로운 것을 발견하는 것, 즉 창조는 전통으로 다시 귀착되기도 한다. 근대 역사와 관련해서 전통은 주로 역동적이고 자체 발전적인 현상으로 이해할 수 있다. 전통 사회의 급진적이고 되돌릴 수 없는 변화는 18세기 산업혁명으로부터 시작되었다. 산업혁명이 일어나지 않은 나라들은 식민지화와 문화 변동이라는 운명을 맞이하게 되었다. 이러한 변화는 폭력적인 식민지화의 결과이기도 했지만, 교역과 시장 경제의 결과로 자연스럽게 이어지기도 하였다. 이 제반 과정은 거의 전 세계에 걸쳐 일어났다. 전통 사회에 속했던 개인은 이와 같은 급진적인 변화나 전통과의 단절을 삶의 지표와 가치 붕괴, 삶의 의미 상실로 인식하기도 하였다. 하지만 또 다른 개개인들은 이러한 문화 발전을 새로운 사회 계층으로 도약할 수 있는 가능성으로 여겼다.

본 연구에서는 카자흐스탄 장식·응용 미술의 요소와 형성 과정의 특징, 그리고 대중의 가치 체계 및 예술적 창조성과 관련된 역사적 전환을 살펴보고자 한다. 또한 카자흐스탄 장식·응용 미술을 통해 카자흐스탄 사람들의 세계관과 삶에 대한 인식을 이해해 보려고 한다. 근대사의 흐름 속에서 장식·응용 미술이 어떻게 변화하였는지를 살펴보고, 18세기부터 19세기까지 일어났던 변화의 요인들을 포착하고자 한다.

이번 연구는 박물관 전시, 장식 및 시각적 자료, 여행자 기록, 문헌 기록, 그리고 고고학적 연구의 성과물을 대상으로 삼았다. 또한 16세기에서 19세기 전반에 이르는 카자흐스탄 전통 복장 사례들과 관련된 민족지(民族誌) 자료가 추가되어 연구의 성격이 다소 복잡할 수 있겠다. 앞서 제시한 18~19세기 장식·응용 미술 자료들로 전대(前代) 미술과의 비교 분석도 가능하다.

카자흐스탄 전통 복장의 변화와 카자흐스탄에 새로운 장식·응용 미술이 도입된 사례를 통해 알 수 있듯이, 응용 미술의 발전은 위에서 아래로 진행되는 경향이 있다. 즉 상류 계층의 미술에서 생성된 패션과 취향의 변화는 대중에게로 확산되었는데, 이처럼 카자흐스탄의 상류 계층은 대중에게 새로운 취향과 유행을 전달하는 주체라고 볼 수 있다.

일반적으로 장식·응용 미술을 포함한 카자흐스탄의 전통 문화는 근대화 과정의 영향 하에 균일화와 단순화라는 방향으로 진행되었다. 이러한 근대화 과정을 일으킨 주된 동력 중 하나는 경제적인 변화로, 지역 단위의 산업 발달과 시장 경제의 진전은 새로운 경제 체제의 조건들을 형성할 수 있었다.

Transformation of Decorative and Applied Arts of Kazakhstan of XVIII-XIX cc.

Abstract

Decorative and Applied Arts is usually associated with its functioning in a traditional society. In its turn, it is a society that is regulated by tradition.

What is characteristic of a traditional society? It is considered that the tradition preservation in it is more valuable than its development. The public contribution in it, is characterized by a tough estates hierarchy, by the existence of stable social communities (especially in Oriental countries), by a particular way of the public life regulation, based on the traditions, customs. This social organization strives to preserve the sociocultural living principles of the society in an unchanged way. The traditional society usually dominates in the agrarian societies. But the culture of the ethnos is always historic: besides the succession, variability is appropriate to it, besides the adoption of traditions, creation, opening of new, which in its turn, becomes the tradition. For the modern history the tradition is the phenomenon that is principally dynamical and self - developing. In the world of rapid and unconvertible transformation of the traditional society began to take place in the XVIII century in consequence of the industrial revolution. For the countries which are not territories of the industrial revolution, fated to experience colonization and cultural transformation. But the changes can be occurred under the influence of a violent colonization, also due to the natural transformations of trade and markets. At the present time, this process is spread almost in the whole world. The rapid changes and depart from the tradition can be accepted by a traditional human being as a crash of landmarks and values, loss of meaning of life and etc. Others accept the new developments in the culture as new possibilities of getting new social statuses. Ultimately, these processes are functional part of Decorative and Applied Arts form.

The object of research is the features of Decorative and Applied Arts, the nature of its formation, as well as the transformation in the historical process of the system of values and artistic creativity of the people. The subject of the study is the Kazakh Decorative and Applied Arts as a means of materialization of a person's attitude to the world, his role in revealing and realizing the perception of the life of the Kazakh people.

The main purpose of this research is to study the transformation of Decorative and Applied Arts in the historical process of the modern era. As well as, the definition of the sources of their transformation during XVIII - XIX centuries.

The sources of the research are museum exhibits, decorative and illustrative material, travelers' notes, archival materials and archaeological research data. The situation is complicated by a small quantity of illustrative, ethnographic material and samples of the Kazakh national costume of the period of the XVIth - early XIXth centuries. The existing sources made it possible to make comparative analysis of Decorative and Applied Arts objects of the XVIII-XIX centuries with previous periods.

As exemplified by the transformation of a traditional costume of the Kazakhs and the introduction of new forms into Decorative and Applied Arts of Kazakhstan, we see a tendency for the development of applied art from up to down, in other words, gradually, fashion and tastes transformed from elite art to widespread, by copying a basic mass of the population of the Kazakh elite society who were the conductors of new tastes and trends to the masses.

In general, the traditional culture of the Kazakhs, including Decorative and Applied Arts, gradually transform under the influence of modernization processes towards unification and simplification.

One of the main levers that brought the modernization process to the motion was the transformation of the economy on the base of the creation of local industry and the development of market relations, new economic conditions.

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Considering the peculiarities of the Kazakh Decorative and Applied Arts, we try to define the dynamics of the transformation, Decorative and Applied Arts development in the epoch of colonialism, as well as the influence of global and regional changes on politics and markets.

On the basis of a scientific approach to understand the tradition as a changing phenomenon, applied art objects are considered in their historical change. In particular, the activity of caravan trade, fairs, appearance of merchant houses was observed, as well as a large-scale appearance of barter trade in small shops (inside the steppe of the place of trade), that influenced on changes of forms, tastes in clothing and home interiors. The result of this approach was the following conclusions:

- 1). There was a change in the use of fabrics for clothing. The materials of industrial production (calico, coarse calico and other cotton materials) began to be used in large quantities;

2). The appearance at the rich Kazakhs, the mechanical equipment such as a sewing machine, which influenced on the cut and new processing of fabrics. As a consequence of it, the new forms of cut and details of clothing such as flounces, frills were appeared;

3). The conductors of new forms and tastes in the steppe were wealthy people.



Thus, we can tell about the applied art of the Kazakhs, as a means of expression of a person's social status in the society. The use of complex methods of fabrics processing, the use of precious metals in the whole ensemble of the costume, or in the decoration of the yurt, interior demonstrated the stratification of the Kazakh society of the studied epoch.

4). At the same time, we can talk about the functional transformation of clothing in the period under study:

In comparison with the XVI-XVII centuries, the gender differences between women's and men's suits are increasing. The women's costumes became more feminine. The tunic cut changed to more complicated patterns, in particular, the darts and a fitted silhouette appeared. The new details appeared in the processing of women's costume such as kosetek and etc. in the XVIII - XIX centuries

In places of the most active influence of colonization there spread "urban fashion". In the XIX century the women gradually stopped wearing shalbar (trousers) from festive clothing.

The traditional Kazakh ornamentation changes toward less stylized forms, but the meaning of the amulet is preserved.

Thus, we can talk about a fundamental change in the views of Kazakhs on Decorative and Applied Arts.

The object of research is the peculiarities of Decorative and Applied Arts, the nature of its formation, as well as the transformation in the historical process of the system of values and artistic creativity of the people. The subject of the study is Decorative and Applied Arts of the Kazakhs as a means of materialization of a person's attitude to the world, his role in revealing and realizing the perception of the life of the Kazakh people.

The main purpose of this study is to study the transformation of Decorative and Applied Arts in the historical process of the modern epoch. As well as, the definition of the sources of their transformation during the XVIII - XIX centuries.



Thus, the development of culture, in particular, the development of ethnic culture, is expressed in the processes of innovation and their stereotypization. Under the innovation is understood the introduction of new technologies or models of activity, and under the stereotypization is the adoption of these models by a dozens of people within the respective groups.

So, the "traditionality" of the primitive societies has ceased to be regarded as a monolithic, a multiplicity of traditions has been already revealed at the archaic stages of development; between local, national traditions and universal forms of life, many connections have been revealed ... Tradition, it is something that is in constant movement, changes; and the source of this movement in itself: "the dynamics of the cultural tradition is a constant process of overcoming some types of socially organized stereotypes and the formation of new ones.

The phenomenon of "tradition" has developed in Kazakhstani historiography. The most of the works devoted to folk art were considered as traditional and unchanged. In this regard, the most of the works is devoted to the semantics of Decorative and Applied Arts. In the works of Kazakh scientists A. Margulan, U. Janibekov the aspect of clothing was studied in a complex version. Also, the detailed study of the complex of Kazakh national costume was conducted by I.V. Zakharova, R.D. Khojayeveva. The semantics of the Kazakh national costume is considered in the monograph of N.Zh. Shakhanova, the symbolic significance of individual elements of the structure of the Kazakh national costume was also revealed in the work of B.A. Ibrayeveva. The complex of adornments of the Kazakh national costume has been thoroughly studied by Sh.Zh. Tokhtabayeva: the analysis of the artistic structure, technology, symbolism of ornamental and decorative components and materials were revealed. In the other works of this author, the semantic features of the Kazakh national costume were studied, and the sign function of its individual elements is revealed. In the works of K.T. Ibrayeveva, M.Sh. Omirbekova completely studied the ornamentation of the Kazakh Decorative and Applied Arts in general (in particular, costume).

The significant amount of research on the traditional costume of the peoples of Central Asia was conducted using a comparative ethnographic method, according to which the costume is regarded as an important source of studying the problems of ethnogenesis. The prominent among the works on this subject are the works of O.V. Sukhareva, F.M. Parmon. Some theoretical aspects of the problem of the study of the costume of the peoples of Central Asia are considered in the works of G.P. Vasilyeva, E.A. Pisarchik, M.L. Berezhnova and Yu. Smirnov, T.D. Ravdonikas, M.V. Sazonova, Z.A. Shirokovoy. The comparative analysis of the types of cut was carried out by N.P. Lobacheva, who considers the genesis of the forms of shoulder, waistcoat and headdresses as a result of interethnic sociocultural interactions in the Central Asian region.

The traditions in Decorative and Applied Arts are formed in two ways. One goes "from below", when it can be said that the tradition "emerges", "arises". This is a spontaneous process, in which quite large masses of people are involved. It all starts with the fact that someone pays special attention to the certain fragments of the historical heritage. Then interest, respect, addiction, reverence spread in breadth, embracing wider layers of the population, and take the form of rituals, ceremonies, inducing to the search and renewal of old objects, a new interpretation of an old credo. The individual preferences and actions become massive and turn into a truly social fact. Like that the tradition is born. Paradoxically, this process is very identical to the spread of innovations, although in this case it is referred to the discovery what has already existed in the past.

The second "route" of the tradition formation begins "from above", acting through the mechanism of imposing, when the tradition is segregated, selected and even imposed by those who have power or influence. It can be a monarch who introduces to his nationals the traditions of his dynasty; a dictator, who placing emphasis on the past glory of the nation; a commander, reminding the warriors about the great historical battles, or a famous fashion designer who finds inspiration in the past and dictates the style of "retro."

Analyzing the process of borrowings, it should be noted that a certain facet in the perception of "someone else's" existed in the Kazakh Decorative and Applied Arts. So, for example, it was impossible to wear the whole ensemble of foreign jewelry. "Alien" thing could be included in the suit of a traditional set. At the same time, the rich men used import products, mostly the weapons that received as donations. They were the distinction of a high social status. The trade relations, involvement of the designated countries in the Silk Road's activity, as well as the urban effects of the Islamic Caliphate, the Golden Horde, which "synthetic" culture was the result of a harmonious fusion of the creative efforts of the Central Asian, Caucasian, the Volga region, Middle and Middle Eastern peoples, played an important role in the cultural interaction. In this research, one of the important points is the study of the goods of caravan routes, which formed the taste standards of the XVIII-XIX centuries. "

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The last decades of the XIX century were marked by a rapid growth of interest in the history of culture of Kazakhstan and, in particular, arts and crafts.

The Kazakh steppe was the territory where dozens of caravan routes crossed from China to the West, from Russia to the South and East, thus, promoting an active exchange and trade in the steppe. It was the basis for the emergence of new tastes and, as a result, the formation of new cultural forms and transformations in the applied art. Due to the active exchange and trade in the Kazakh steppe, various goods penetrated: paper tissues, various vessels made of copper and bronze, fruits, Bukhara morocco, carpets, weapons (sabers, guns, knives, bows) and leather goods.

The idea that throughout the Kazakh steppe has been a constant transformation in all the spheres of the life of the Kazakh society, including in the arts and crafts, is traced in research. Also, through the example of a folk costume, we can observe the following: firstly, the costume had a social stratification and carried a certain information about its owner, his position in the society, and secondly, due to the mutual influences with other countries, there was a constant transformation, a change of forms in life's activity in the society and, accordingly, the change of plastic forms such as clothing, thirdly, due to the gradual penetration of new goods into the territory of the Kazakh steppe, namely, rare and expensive, which could only buy wealthy people who had an access to the rare products from abroad. People who had rare and expensive products emphasized their social status in the society, trying to emphasize their belonging to a certain "circle" in the given society. In our case, this section confirms P. Bourdieu's theory that every person carries a certain information about himself through various expressive forms, including clothes. Decorative and Applied Arts clearly shows us the transformation of art in time by its individual forms.

Using a scientific approach to the understanding the tradition as a changing phenomenon, allowed us to consider the objects of applied art in their historical change. In particular, the activity of caravan trade, fairs, the appearance of merchant houses were considered, as well as, the large-scale appearance of barter trade in shops (inside the steppe of the place of trade), which influenced on the changes of forms, tastes in clothing and home interiors.

The conductors of new forms and tastes in the steppe were wealthy people. Thus, we can talk about the applied art of the Kazakhs as a means of expressing a person's social status in the society. The use of complex methods of processing fabrics, the use of precious metals in the overall ensemble of the costume, or in the decoration of the yurt, interior, demonstrated the stratification of the Kazakh society of the studied epoch. In this period, the role of the Alypsatars (merchants) increased.

As exemplified by the transformation of a traditional costume of the Kazakhs and the introduction of new forms into Decorative and Applied Arts of Kazakhstan, we see a tendency for the development of applied art from up to down, in other words, gradually, fashion and tastes transformed from elite art to widespread, by copying a basic mass of the population of the Kazakh elite society who were the conductors of new tastes and trends to the masses.

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2018
NATIONAL MUSEUM OF KOREA
MUSEUM NETWORK FELLOWSHIP

COLLOQUIUM
RESEARCH PAPERS

2018년 국립중앙박물관
박물관 네트워크 펠로우십

콜로키움 논문자료집

Publisher	National Museum of Korea 137 Seobinggo-ro, Yongsan-gu, Seoul, Republic of Korea eunjinyagu@korea.kr www.museum.go.kr
Editorial Direction	Cultural Relations and Publicity Division, National Museum of Korea
Editorial Design	HUNTING S&D

The present edition has been published as a result of 2018 Museum Network Fellowship Program,
hosted by the National Museum of Korea.
The romanization and style adopted in this article were revised following the standards
of the National Museum of Korea.

