

<ABSTRACT>

A Research for the Motifs of the Sun and the Moon by the Analysis of the Mural Paintings of the Tombs of Koguryo Kingdom

Jeon, Ho -tae*

The sun and the moon were adopted as motifs in mural paintings from the Chinese Han through to the Chinese T'ang period(漢-唐), which had very close cultural interaction with Koguryo Kingdom.

The motifs of the sun and the moon can be divided into two types categorically, that is, the constellation type(星座形) and the deity type(神格形). The former reflects the Chinese people's scientific and reasonable understanding of the sun and the moon, while the latter does their unreasonable and mythical one. The deity types of the sun and the moon, which was in vogue greatly during Chinese East Han period(東漢), began to be on the ebb just after the Chinese Three Kingdoms period(三國) and the Chinese Wei-Jin period(魏晉)

Eventually its trace can be found as engraved expressions of Fuxi·Nuwa type(伏羲·女 形), one of its sub-types on the cover of stone coffin of only some noble class during the Chinese Southern and Northern Dynastic period(南北朝). In contrast, the pure constellation type(純粹星座形), one of the two constellation sub-types, which had been formed on the bases of exact observation of the universe was discovered at all kinds of tombs widely regardless of time and region. It became a dominantly unique type expressing the sun and the moon gradually as time passed. It means that the understanding of the sun and the moon in China was clarified reasonably and scientifically during the Chinese Wei-Jin-Southern and Northern Dynastic period as a transitional period.

The sun was expressed as a crow and an imaginary fox with nine tails. Only during the Chinese East Han period a crow and an imaginary fox with nine tails were expressed together on the sun. In most cases, the sun was expressed as a circle or a circle containing a crow.

The motifs symbolizing the moon are a toad, a rabbit and a cassia. The way expressing the moon as a circle or a circle with a toad in its inside was used through periods. Co-existence of a rabbit and a cassia in the moon has not been found. From the latter part of the Chinese Southern and Northern Dynastic period, roughly 6th century A. D. a toad, a rabbit and a cassia were depicted together in the moon.

By the way, from the beginning only the pure constellation type of the sun and the moon appeared in the mural paintings of the tombs of Kogury Kingdom. Around 6th century A. D. shortly the pure constellation type and Fuxir-Nuwa type coexisted on only the Ji-an area type(集安系列) mural paintings of the tombs of Kogury Kingdom. A motif symbolizing the sun is a crow, which was expressed as a peacock-headed crow with three legs on the Ji-an area type mural paintings in most cases with only exception.

However on the Pyong-yang area type(平壤系列) mural paintings motifs symbolizing the sun were expressed in various ways such as a pigeon, a mandarin duck, a crane, etc. Sometimes the sun was represented into a circle only on some of the Pyong-yang area type mural paintings of the tombs of the Kogury Kingdom.

There were three kinds of elements symbolizing the moon: that is, a toad, a rabbit and a cassia. They were combined in various ways. The rabbit in the moon of the Ji-an area type mural paintings as a motif, which had appeared in the later part of 5th century A. D., disappeared again in the 6th century A. D.

Until now we don't have any example to have a cassia in the moon on the Ji-an area type mural paintings. A rabbit in the moon appeared from the end of the 5th century A. D. on the Pyong-yang area type mural paintings. Initially it did not accompany a medicine mortar and after the 6th century A. D. it accompanied the medicine mortar being expressed such as a human pounding medicines for immortal life. The cassia appeared from the 6th century A. D. Both the Ji-an area type mural paintings and the Pyong-yang area type ones don't have any example, as a symbolizing motif to have only a rabbit or to have a toad and a cassia together unlike the tombs of the Chinese Han-T'ing period.

As far as the ways of expressing the sun and the moon in the mural paintings were concerned, regardless of the cultural exchanges between Kogury Kingdom and China, the deity type of the motifs of the sun and the moon, having been in vogue greatly during the Chinese Han period, was not likely to be adopted in Kogury Kingdom. This might be because in the 4th century A. D. when the mural paintings began to appear in Kogury Kingdom, Kogury people's understanding of the sun and the moon mainly unmythical and reasonable.

It seems that Chinese Fuxi-Nuwa type beliefs on the sun-god and the moon-god might be entered into Kogury Kingdom from China as a repercussion of the popularity of belief on the sun-god in the 6th century A. D. while attention had been given to the sun-god as a result of Kogury people's been interest in the origin of their founder, Chu-mong(朱蒙) in connection with diffusion of Chu-mong belief. It is thou-

ght the Fuxi - Nuwa type sun -god and mood -god an the Ji-an area type mural paintings dated the 6th century A. D. reflected such trends in religions and beliefs Kogury society at the time experienced. However, the association of the sun -god and the moon-god in the mural paintings of Kogury Kingdom will be able to be clarified further in the future by way of more systematic and careful research on them.

* Jeon, Ho-tae is an assistant to the curator, Dept. of Fine Arts, National Museum of Korea.

A New Interpretation on the Figure Sculptures of the Eighth Century Silla Royal Tomb "Koerung" in Kyngju : The "Munin-sok" Scholars as Uighuran

Kwon, young-pel*

Korean royal tombs after the 8th century are different from those of the 5th and 6th centuries. The former ones have stone sculptures of lions and human figures such as scholars, "munin-sok"(文人石), and warriors, "muin-sok"(武人石), as can be seen in the "Koerung" tomb complex which is surmised as being King Wonsong's. (ill.1) The origin of this tomb system came from the royal tombs of the Chinese Tang Dynasty. Among them, one has to notice those which have figure sculptures not only of guardians, but also of foreign condolatory envoys, for example, at Chenling (乾陵) in Xian. But the scale and shape of these Korean sculptures differ from the Chinese ones.

The characteristic features of the human sculptures of the tomb of King Wonsong (r. 785-798) are as follows : They represent strangely foreign faces. Firstly, see Plate 1 : The warrior sculptures. They have an Iranian countenance. It is believed that Iranians were symbolized as warriors because of their bravery in the Tang army. Secondly, see Plate 2 : The scholar sculptures. They are, however, quite different from the former, ie. warrior sculptures. This is the main point of my paper. Until now nobody has paid any attention to these sculptures. (Pl.2) Visitors to the tombs think that these represent Korean faces. However, I believe they also manifest foreign features. They are supposed to have Uighurian faces.

. Specific historical background.

Korean envoys appear on the mural paintings of Tun-huang Grotto No.335, dated at the end of the 7th century (probably 686). This means that Silla had contacts with Uighur, who were active in the Chinese border.

There was a close relationship between Silla and Tang. During the time of Unified Silla(668-918). Korean envoys visited Tang more than 150 times. Most of them visited Tang China during the first half of the 8th century. Moreover, there were numerous Korean students who studied in the special institutions of China for foreign students, called "sukui"(宿衛). They stayed there for more than 10 years. Most of them were sons of the royal family or leading members of the society. These Korean students might have had the opportunity to become well acquainted with

other foreign students who came from, for example, Uighur, Tibet and Mongolia. Through these contacts, I believe, the Korean students learned about Uighurian culture.

samkuk Yusa(三國遺事) says that during the reign of King Wons ng, two men of the Has (Ch. Hoshi : 河西) Kingdom came with the envoys of T' ng Dynasty to Korea. The book records a legend which explains how the Has -in(the men from Has) changed the figures of dragons into that of fishes. From this historical fact, albeit mythological, I would like to infer two points :

- (a) Has -in belong to different ethnic group, from the T' ng envoys.
- (b) Has -in may have had strange faces with relatively deep set eyes and a shapely clear-cut nose, and particularly large mustaches. I assume that the Koreans at that time believed that men with a such strange appearance would have the supernatural power of a demon.
- (c) Has -in are assumed to be the Uighurians from the Chinese Hoshi Corridor.

. Iconographical and physiognomic aspects ; cultural characteristics of Uighurians. According to the ancient paintings, the Uighurians attached importance to mustaches and whiskers, Koreans did not grow mustaches and whiskers. As an example, we can cite the wall painting in Bezeklik Grotto No. 20 now preserved in the Berlin Museum.(Pl.1)

Scholars indicate that mustaches and whiskers had important significance in Uighurian culture at that time. And physiognomically they have shapely, clear-cut noses and square faces, while Koreans mostly have triangular faces.

It is said that Uighurians were famous for their cultural achievements, because they were able to lead a sedentary life. Thus they were able to translate Buddhist texts into their own language. Their cultural contribution to Central Asia was significant. That is why Re e Grousset called Uighurians the "Professor of culture."

. Conclusion :

The Uighurian sculptures of the King Wons ng's tomb are interpreted as playing the double role of Munin-s ks and foreign envoys with the context of Korea's sovereignty-relationship with T' ng system

* Kwon Yong-pil is a professor, Dept. of Archaeology & Art History, Korea University

A Study of the Buddhist Cloud Gong in the Chos ŏn Period
-On the Style and the Date of the Buddhist Cloud Gong
at Hoam Art Museum -

Choe, Eung -ch ŏn*

The Buddhist cloud gong(雲板) is a kind of instrument for the Buddhistic rites in temples. Its name was given because the Buddhist gong resembled clouds in shape. The origin of the Buddhist cloud gong is not clear, but is assumed that it was derived from the ancient musical instruments like flat gong(磬) or small gong(鈺) and became an instrument making sounds for the Buddhistic rite.

In Japan various types of Buddhist cloud gongs still exist, but only a few exist in Korea, most of which date to the late Chos ŏn era. The Buddhist cloud gong at Hoam art museum shows excellent modeling and decoration. Without the help available records, we can give its date through a stylistic comparison with the other Buddhist bells from the Chos ŏn era. It is decorated with two Bodhisattvas with folded hands and six Sanskrit letters. The Bodhisattvas' haloes engraved with double lines and the successful modeling of well balanced bodies can be compared with the Bodhisattvas in relief on the Buddhist bells in the early and middle 17th century. Especially, it is almost the same as the Bodhisattva on the Buddhist bell at Muryangsa-temple, which was made in 1636. We can tell the six Sanskrit letters engraved within the clouds are from 24 Om amogha-vairocana mah mudra mani -padma -jvala pravartaya
h m(光明眞言). These 6 Sanskrit letters decorated on the Buddhist bells in the early Chos ŏn era began to lose its original meaning through sounds, that is, 'Om mani padme h m' and gradually changed into stylized decorative motifs. We can find the same tendency in the Buddhist cloud gong at Hoam. The formation of the letters and their arrangement are just like those of the Buddhist bell at Yongheungsa-temple in 1644 and Magoksa-temple in 1653.

The Buddhist cloud gong at Yongmunsa-temple in Haenam has the inscription of '1760'. At first it was made for Bakch ŏnsa-temple in Chinju city, but was sold to Yongmunsa in 1837. The two Buddhist cloud gongs at Hoam and Yongmunsa bear the common character, that is, the free and new expression beyond the conventional shape of clouds of Buddhist cloud gongs. The body of the dragon expressed on Hoam Buddhist cloud gong are well arranged as to for, its outline and the Buddhist cloudy gong at Yongmunsa has the shape of flaming halo. These kinds of styles were from China, but now changed to be new things through creative transformation.

In contrast with the stereotyped form of Japanese Buddhist cloud gongs, Korean ones reveal much creativity free from the Chinese original.

For the present, only a few Buddhist gongs exist in Korea. The main reason we can suggest is that the role of the Buddhist cloud gong was almost the same that of the Buddhist gong(金鼓). In Korea, instead of the Buddhist cloud gong, the Buddhist gong was often used to announce the time for offering food to Buddha and to call the public. As the Buddhist gong carried out the role of Buddhist cloud gongs, there was no need to produce many Buddhist cloud gongs. This might result in the rarity of Buddhist cloud gongs left in Korea.

* Choi Eung-ch n is an assistant to the curator, Dept. of arts, National Museum of Korea.

<RESEARCH MATERIALS>

A Palhae Antefix with Zoomorphic Images

written by E.V. Shavkunov*

translated by Song Ki -ho*

This Palhae antefix on which phoenixes are carved was obtained by I.S. Zhushchi-khovkaia around Korsakovka-I sites in 1988. These sites were the village of Palhae during the 9-10th century. The village remains were located at the high hilltop which lies 2 kilometers north of Korsakovka Village in Ussuriisk Region, Primor'e. The antefix may have been unearthed from the presumable pagoda site around there.

This antefix is 1.4cm in width, 13.9cm in diameter and 18cm at the longest but a third of it is broken down. Four petals were distributed crosswise over the antefix and each phoenix was carved between every two petals. Nowadays there are only two upper phoenixes left which face each other and a petal is placed between them.

E.V. Shavkunov considers the phoenix as the immortal bird(鳳凰) described in the legend of ancient China. He also looks upon the petals as the sprouts of a bamboo, for the birds live on the seeds of a bamboo according to the legend. Besides, he maintains that the shape of this antefix generally imitated that of bronze mirror and it was put on the top of a pagoda instead of the roof of a structure.

We can not entirely agree to his opinion but this antefix deserves a continuous notice, for it is the one and only Palhae antefix with an animal motif.

* Ernst V. Shavkunov is a professor, Russian Academy of Sciences.

* Song Ki -ho is a professor, Dept. of Korean History, Seoul National University

The Palhae Plaque from Primor'e with the Image of Buddhist Shrine

written by E.V. Shavkunov and A.L. Ivliev*

translated by Song Ki -ho*

This plaque was discovered in 1987 at Vitiaz' Bay which is located in Khasan Region, Primorskii Krai.

A structure is carved on the bronze -cast plaque and a sitting Buddhist image is installed in the center of the structure. This plaque is 10.2cm long, 4.2 4.6cm wide and 0.3 0.6cm thick. There is a narrow bank whose height is 0.3cm on three sides except for the upper one. The lower part of the bank and the eaves has two small holes respectively where two small doors were inserted.

There hangs a short stick -1.2cm long - in the middle of the lower part of the plaque which enables the plaque to be put in the altar. We can see the similar sticks at the Palhae Buddhist images discovered in other regions and these sticks characterize the Buddhist image from Palhae.

The Buddhist image is carved in low relief and seated on the half-blooming lotus with his legs crossed. The tiled roof is carved minutely. A Chimun(吻) where the head of a dragon is carved faces another at the ends of the roof. Judging from their style, these chimuns can be presumed to belong to the 8-10th century. More exactly we can restrict the period to the latter half of the 9th century and the early 10th century ; these chimuns are similar to that which was excavated from the temple site on the Abrikos mountain.

This plaque obviously shows a rural style of small architecture where a Buddhist image was installed and shows a wonderful skill of the craftsman

* Aleksandr L. Ivliev is a senior scientific researcher, Russian Academy of Sciences.

* Song Ki -ho is a professor, Dept. of Korean History, Seoul National University