

<ABSTRACT>

Genealogy of Gilt Bronze Buddhist Triad with a Single Nimbus  
-With Emphasis on those in Korea and Shantung Region of China-

Kwak, Dong-sik

There swayed Gilt-bronze Buddha Triads as a specific type of gilt-bronze statues Three Kingdoms Period ranging from 550 to 600.

Among the Gilt-bronze Buddha Triads, in some case there remained only a aureole without Triad, and in another case, disengaged from the main body without aureole each Buddha Triad remain like things independant. As I could afford to ascertain two or three Gilt-bronze Buddha Triads until now, I am of the opinion that Korean Peninsula was a center of Gilt-bronze Buddha Triads of Eastern Asia late in the 6th century. Among those are things from Koguryo and Paekche, but nothing noticeable from Silla. Also there is something that we are not convinced it is Koguryo or Paekche. However, the gilt-bronze Buddha Triads of Koguryo and Paekche in Three Kingdoms Period are similar in number, that of Koguryo was predominant from the viewpoint of statistical analysis.

Judging from the fact that some of the Gilt-bronze Buddha Triads of Northern Wei, is certain that a conception itself of Gilt-bronze Buddha Triads was not created independantly in time of Three Kingdoms Period. But Gilt-bronze Buddha Triads of Korea in type. And Gilt-bronze Buddha Triads which prevailed in the period of Eastern Wei, Northern Ch'i, Sui in China, usually has lower legs under the lotus pedestal, not as that of Korean Peninsula.

As four Gilt-bronze Buddha Triads of Eastern Wei and Northern Ch'i were discovered in Chu-ch'eng Hsien (諸城縣), Shantung May 1978, the origin of this type is said to originate in Shantung area which is the shortest distance from Korean Peninsula. Most of Gilt-bronze Buddha Triads of Three Kingdoms Period range from 550 to ca. 600, the same time of Eastern Wei and Northern Ch'i, and the four Gilt-bronze Buddha Triads have the style of Eastern Wei and Northern Ch'i which reflects that of Eastern Wei.

If we consider Korea was always in the position of receiver of Buddhist culture from China, there is a possibility that the type of Buddha Triad of Chu-Ch'eng Hsien was conveyed to the Korean Peninsula, especially to the Koguryo. In that case, how can we explain the problem that Gilt-bronze Buddha Triads of Three Kingdoms Period has the style of Eastern Wei, not Northern Ch'i?

We may not understand this status, if we give emphasis one side effect from China.

Ch'i that can be characterised by the typical model of the Hsiang-t'ang Shan (響堂) Grotto, those are excessively decorative. If Gilt-bronze Buddha Triads prevailed in The Kingdoms Period under the influence of Shantung. It is estimated that unique type Northern Ch'i from Shantung naturally handed down to Korea. But there is no specific evidence in the Buddhist Statues of Koguryo and Paekche.

In addition to that, there is not any Gilt-bronze Buddha Triads in the South in the Six Dynasties which was in close relationship with Paekche. Though it was identified on the bases of history book, there is no reason the unique style of Northern Ch'i in Shantung itself might not be brought into Paekche, if cultural exchange was buoyant between Paekche and Shantung. So it is supposed that only a particular type of gilt-bronze Buddha Triads remained in Koguryo, Paekche, and neighboring Shantung under the unconfirmed circumstance that whether the Buddhist statues of The Kingdoms Period in late 6th century was influenced by the style of Shantung or not.

This, in the other way round, holds a possibility that Koguryo, dominant in a part of the Buddha Triad, handed down its unique type of Gilt-bronze Buddha Triads to Paekche and Shantung. Four Gilt-bronze Buddha Triads from Shantung are not the original type of that which have the effect on the Korean Peninsula, but are influenced by the style and type of Koguryo, and the more researches are required in detail in the viewpoint of transmission from Koguryo to Shantung.

## Yun Tu-so's Scholarship

Lee, Ne-og

Yun Tu-so (penname : Kogjae) was an excellent painter of great creativity of the late Choson period.

He accepted and spread the Southern School. He was an harbinger of the True people. Since his creativity came from his learning, I would like to look into his scholarship and its influence on his paintings.

Yun inherited the scholarship established by Yun Son-do, who was his grandfather. With no particular mentors and having taught himself, Yun Son-do had developed a scholarship quite different from any others. His theory of knowledge was different, to begin with.

Whereas Chu Hsi concentrated on studying principles and reasoning taking place inside one's mind, Yun Son-do expanded the areas of studying to phenomena outside himself. The theory of knowledge Yun Son-do believed in made him study a wide range of subjects, setting him far apart from his Neo Confucian contemporaries.

Inheriting Yun Son-do's scholarship, Yun Tu-so studied a wide variety of subjects in addition to the traditional Neo Confucianism. His subjects encompassed astronomy, geography, mathematics, medicine, military science, music and painting. Painting was merely one of the many subjects and arts he was interested in and excelled in. The various subjects of his paintings derived from his scholarship.

Yi Man-bu and Yi Ik, two of close friends of Yun Tu-so's shared the same theory and knowledge as Yun's, and, in fact, the two were also well versed in a number of subjects. It was on the basis of the new academic philosophy and attitude as advocated by a small group of intellectuals including the likes of Yi Man-bu and Yi Ik that Yun Tu-so was able to develop a new painting technique and genres.

## Women Painters of the Choson Dynasty (1392–1910)

Yi sŏng-n

This paper attempts to define and evaluate the contributions of 3 women painters of the Chosŏn Dynasty, namely, Sin Saimdang (申師任堂, 1504–1551), her daughter Maech'ang (梅窓, 1529–1592), and Sin Saimdang's granddaughter Lady Yi (李夫人, 1564–1609). The actual number of women recorded to have excelled in painting and calligraphy during the Chosŏn Dynasty is 17, but only five of them have extant paintings to their credit.<sup>1)</sup>

During the 500 years of the Dynasty, Korean women of all classes, especially the upper class, were subjected to severe restrictions on their freedom imposed both by the state law as codified in the NATIONAL CODE(『經國大典』) and by the moral precepts of the Neo-Confucian code of ethics. Opportunities for women to be educated in the arts were extremely limited, and it was sometimes considered improper for women of the upper class to display talent in art, and left poetry, painting and calligraphy to a considerable merit.

Chapter I, the introductory chapter, examines the historical and social milieu in which the women painters had to operate. Articles in the NATIONAL CODE, records of incidents in dynastic histories, family registers, and social customs are cited to provide concrete evidence of the discrimination women were subjected to. This adverse situation will highlight the achievements of the women painters of premodern Korea.

In Chapter II, subject matters favored by women painters are discussed in order to better define the areas of their interests and to assess the accessibility of the models to be emulated. Traditionally, the "bird-and-flower" and "flower-and-insect" themes are the most popular subjects among women painters, although the Four Gentlemen in ink were also favored. Landscape seems to have been a difficult theme for women as they did not have much opportunity to go outside of their homes. It is interesting to notice that in Hŏ Nansŏlhan's poems, themes dealing with landscape were almost absent. Although it is possible to learn the basic techniques of landscape painting through model books such as the KU-SHIH HUA-P'U(『顧氏畫譜』) or the CHIEH-TZU YUAN HUA-CH'UAN(芥子園畫傳), only a few works on the theme, by Sin Saimdang and one by Hŏ Nansŏlhan, are extant. Figure painting, which requires professional training and therefore in which most gentlemen painters of pre-modern Korea had no interest, seems to have been completely outside of women painters' domain.

Chapter III is devoted to the foremost woman painter, Sin Saimdang (申師任堂), the mother of Yulgok Yi Yi(栗谷 李珥, 1536–1584), who was the most eminent Neo-

and technical competence than the paintings done in color. Therefore, the writer set out to define Sin Saimdang's style by an examination of ink paintings first. Judging from the contents of the colophons and the style of paintings, the set of 4 paintings now in the Pang Il-yong collection has the best chance of being Saimdang's works. Three of the better preserved leaves are 1) Watermelon and Grass(pl.4), 2) Ink Bamboo (pl.5), and 3) Cucumber and Eggplant(pl.6). They all show subtly off-centered and yet balanced composition, and supple brushwork with fine gradations of ink tones. In short, they are masterful and naive at the same time, which is the quality to seek in paintings of an amateur women painter of the early Chosŏn period. Moreover, the Ink Bamboo painting is very similar both in technique and the groupings of bamboo leaves, with the ink bamboo painting which appears on the bottom part of the Kyehoe-do(契會圖) datable c. 1592, not too long after the death of Saimdang. Among the ink paintings of waterfowls, the one in the National Museum(pl.10), namely, one of the leaves of the "hwawopyŏlchip" an album composed of various masters' paintings, comes close to the Pang Il-yŏng paintings.

When examining the flower-and-insect paintings in color, the writer attempted to apply the same standard by which the Pang Il-yŏng paintings are judged. As a result, the small screen of 8 paintings now in the Yulgok Memorial Museum in Kangnŏng(pl. 33-36) seems related to the Pang Il-yŏng paintings. The Ink Plum Album now in the Ewha Women's University Museum(pls. 16-23) has a good chance of being a work of the mid-16th century, if not by Sin Saimdang. This conclusion was reached by stylistic comparisons between several ink plum paintings of the 16th century.

The problems involving the 12-leaf album of bird-and-flower, flower-and-insect with a 1660 colophon by Yun Kye(尹埈, 1622-1692), now in the National Museum in Seoul have been discussed in chapter 3, section 2-2.4. Although the content of the colophon links the album to the immediate circle of Saimdang's family members, some of the leaves show strong compositional resemblance to the illustrations of the KU-SH HUA-P'U(顧氏畫譜) or the CHIEH-TWU-YUAN HUA-CH'UAN(芥子園畫傳). Therefore, despite the high quality of the painting, the attribution to Saimdang cannot be taken seriously.

In section 3 of Chapter 3, in an attempt to answer the question of why there are many grass-and-insect paintings(草蟲圖) attributed to Saimdang which range in quality from very high to very poor, the colophons to these paintings were closely examined. Of the 22 colophons, 10 or nearly half were written during the period from the mid-seventeenth to the late-eighteenth century. It is also pointed out that Song Si-yŏl(宋時烈: 1607-1689), the famous statesman and heir to Yulgok(栗谷)'s school philosophy, was the first person to mention Saimdang's talent in grass-and-insect paintings, and that other writers of the colophons were all followers of Song Si-yŏl and

As can be seen in the above analysis, the fact that Saimdang is the mother of famous philosopher can be rather detrimental to a correct assessment of her contribution to the history of early Chosŏn period painting. However, there is no doubt that some of the paintings attributed to her are important monuments of the early Chosŏn period. Her immediate influence can be seen in two of her female descendants, namely, her daughter Maech'ang(梅窓), and granddaughter Lady Yi(李夫人), to whose art Chapter 4 is devoted.

Maech'ang(1529-1592) was the first daughter of Saimdang, who inherited her mother's talent in art. Although the documentary evidence for her talent in painting is of later date, we have a series of paintings attributed to her which bear identical seals with the legend "Tŏksu Yissi(德水李氏)" or "Yi family from Tŏksu" which undoubtedly refers to Maech'ang. This seal, which has not been deciphered so far, strengthens the attribution of the paintings to her. The paintings "Plum Moon"(fig. 49) and "Bamboo and Sparrow"(fig. 51) are the two examples bearing the seal, and they also show close affinities in style to other contemporary paintings of the same theme.

The third woman painter, Lady Yi, is the daughter of Saimdang's son, Oksan Yi V (玉山 李瑀), who was also known for his talents in music and painting. Therefore, it is not surprising that Lady Yi inherited artistic talent from her father, who in turn, did the same from his mother, Saimdang. Unfortunately we only have one item, namely the ink bamboo album attributed to her(fig. 53-57). This ink bamboo album, now in the possession of her descendant, Mr. Yi Ch'un-hui(李春熙) of Ko-ryŏng, Kyŏngsang Puk Province, shows confident brushwork in depicting bamboo leaves and stems. Stylistically it stands midway between the ink bamboo attributed to Saimdang and the works of Chŏng(李霆: 1541-1626), the foremost ink bamboo painter of the mid-Chosŏn period.

The concluding chapter(Chapter 5) sums up the contributions of the three women painters to the history of Korean painting, especially to that of the early Chosŏn period. Ironically the fact that Sin Saimdang is the mother of the great philosopher, Yulgok can be detrimental to a correct assessment of her contribution to the history of art. However, some of the paintings attributed to Sin Saimdang and Maech'ang are especially valuable in view of the fact that they fall in the mid to late 16th century, the formative years of the bird-and-flower, flower-and-insect, and Four Gentlemen themes.

Including the two other women painters, Hŏ Nansŏlhan(許蘭雪軒) and Chukhyang(趙香), five women painters in the nearly 500 years of the Dynasty might seem too small a number to form a significant group to be labelled as "women painters." Nevertheless, their presence in such adverse social and cultural conditions must be highly valued.

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## Process of Restoration of Stoneware Buddhist Pedestal from Ch'ong-yang

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This article describes the restoration process of the stoneware pedestal for Buddhist statue excavated in Ch'ong-yang in 1986 carried out by the Conservation Laboratory of the National Museum of Korea in Seoul and the technique to make the pedestal found during the five-month restoration work.

### a) Restoration work

1. The over 100 retrieved sherds were put together by using epoxy.
2. Missing parts were replaced with their replicas made from epoxy and glass fiber through the FRP method.
3. The base to place the restored pedestal during public exhibition was made in the same manner as the pedestal : parts of the base were made with urethane foam and were built into the base.

### b) Pedestal making technique

1. The pedestal, if completed, was to be a symmetrical pedestal for a seated Buddhist figure whose robe drapes the pedestal.
2. The pedestal, if completed, was to be 95cm high, 280cm wide and 540cm thick and over 680kg in weight. After shaping the pedestal, it was cut into seven separate portions before firing.
3. About 1,000kg of select clay with quartz temper required to make the pedestal was obtained locally.
4. First the inner wall of the pedestal was built up by coiling and hammering the exterior of the coils and, then, the outer wall was built in the same manner right on the inner wall. About 30 coils of clay were made to form the pedestal. Four coatings of clay, each about 2.5cm thick, were applied on the exterior of the outer wall. Voluminous designs of clay were attached on the exterior before finishing work.

5. Cracklings occurring during the drying of the pedestal necessitated a number of repairs.

6. Although attention was paid to cut the pedestal before firing to minimize the cutting traces and balance the cut portions Nos. 1 and 2 were not squared as planned because they were badly damaged during the drying.

7. To rejoin the seven cut portions to complete the pedestal, holes and grooves were made on each portion so that the portions might be rejoined with cramps fitting into the holes and grooves. There were handles on the inside, too, perhaps to fasten two together with rope.

8. Although the potters used stands in an effort to ensure successful firing, the portions became deformed or burst out inside the kiln, making the potters give up on finishing the pedestal.