

A Study of Gilt Bronze Images in Silla Period

Meon Myung -dae*

The introduction of Buddhism in the Silla Kingdom saw the construction of seven huge monasteries including Heungnyun Temple. Gilt bronze Buddha images from excavations of these temples are very rare because such excavations - -like those at Hwangryong Temple and Bunhwang Temple - -are limited. However, there are several examples of such images found from Silla sites, although their exact locations of origin are not known.

These are called golden Buddha images or, originally, pure golden Buddha images. However, pure golden Buddhas are rare because most of them are gilt bronze Buddha images. The only two remaining examples of large images for worship are the images of Maitreya(National Treasure no. 78 and no. 83). The rest of the images are small gilt bronze images.

Pure golden images originated during the reign of Pasaik, who produced pure golden Buddhas, and this style spread from India to China and Korea afterwards. The huge Buddha Triads from Hwangryong Temple are the representative examples since the golden Buddha image became popular in the Silla Period.

The author believes that it would be necessary to group these images by different forms and determine their period through stylistic analysis.

The following characteristics of these images will be described in the thesis.

Form 1 is the image that looks strong, elegant and decorative yet looks flat without a volumetric body.

Form 2 can be seen from the images of bodhisattvas which were excavated from Hoengseong, Yangpyeong and Geochang that look strong and tall without volume.

Form 3 like the bodhisattva image from Samyangdong is a half-size, well-proportioned image and shows some voluminous expression in the shoulder and knees.

Form 4 can be seen from the Maitreya image(National Treasure no. 83) and the standing Buddha of Sooksu Temple site which originated from Form 1 and is more refined than Form 2 and 3. It shows voluminous shape in the shoulder and knees.

Form 5, like the triads from Seonsan, are realistic, having triple curved posture which reveals the shape of the body through a thin robe.

* Professor, Dongguk University

Stone Buddhist Images of the Early Goryeo Period

- With Special Emphasis on the Images Located in the Middle Part of Korea -

Choe Songeun*

This paper investigates surviving stone Buddhist statues and rock-cut images of the early Goryeo period extant in Seoul, Gyeonggi-do(京畿道), Gangwon-do(江原道), and Chungcheong-do(忠清道). These regions including Yangju(陽州), Gwangju(廣州), Chukju(竹州), Chungju(忠州), and Wonju(原州) of the Goryeo period, which were the strongholds of powerful clans and important areas of commerce and transportation, becoming economically and culturally important from the early Goryeo period. The stone images of these regions are important materials for study of the Buddhist sculpture of the Goryeo period, for they presumably reflect the high sculptural quality of the sculptures of the nearby Gaesong area, the capital of the Goryeo Dynasty, where very few statues of the tenth century are still extant.

Among the above-mentioned regions, Yangju(陽州), the present-day northwest part of Seoul, and Bukhan Mountain(北漢山) were famous for Buddhist cults and well-known Buddhist temples from the late Unified Shilla Kingdom. Many Buddhist images therefore seem to have been executed in the early Goryeo period, which is culminated in the huge rock-cut Buddha image at Seungga-sa(僧伽寺). Its close similarity with the main Buddha of Seokguram(石窟庵) in their iconography exhibits that some of the Gyeongju(慶州) style was transplanted to the central part of Goryeo. It is also assumed that the tradition of the high Unified Shilla style was partly maintained in this region.

Gwangju(廣州), present-day Hanam city(河南市), whose name means broad province and even included the west part of present-day Yeoju(麗州), was the base of the powerful clan of Wang Gyu(王規), a father-in-law of Wang Gun(王達), and his son King Hye-jong(惠宗). Among many Buddhist images from Gwangju, the wall-carved Bhai ajyaguru Buddha image at Gyosan-dong(校山洞) is worth mention for its delicacy and its inscription of restoration in AD 977. The new aspect of this relief is that this image was rendered in a linear manner and had more pictorial quality than reliefs of the Unified Shilla period.

Chungju(忠州) was known for its powerful clan, the Yu(劉) family, whose daughter became one of Wang Gun's queens and mother of King Jeong-jong(定宗) and

Gwang-jong(光宗). The standing stone Buddha at the temple-site in Wonpyeong-ri(院坪里), Chungju, is monumental. Its bulky body is massive, like stone pillars. This stylistic mode was most likely due to the influence from north part of North Gyeon-gsang Province, which was easily connected to Chungju by way of the mountain passes of Jukryeong(竹嶺) and Geripryeong(鷄立嶺).

Another feature is the new iconography and style from Song China. The standing stone Buddha image at Juksan-ri(竹山里), Anseong(安城), shows a close similarity in its proportionally large head, stiff, flat-surfaced body, elongated body-form and way of wearing kasaya -- to the wooden Buddha image at Seiryō-ji(清涼寺), Kyoto, which was imported from Song China in 985 by the Japanese monk Chonen. The relief of the half-seated Bodhisattva image in Jangam-ri(長岩里), Icheon(利川), reflects the new iconography of Maitreya, wearing a high crown decorated with a stupa in the center and holding a Chinese fan called a "tan-sun(團扇)" which appears to be a Chinese modification of a Naga(龍華樹), which Maitreya Bodhisattva of the Indian Pala period is normally holding in his hand. Since from the beginning of the Goryeo dynasty, Goryeo maintained diplomatic relations with Song China, it would seem that such relationships provided a channel for artistic influence and that new stylistic trends in Buddhist sculpture were imported from Song China.

Wonju(原州), as one of the major political centers of the Unified Shilla Kingdom, had many Buddhist temples of various Buddhist schools. Among litany surviving stone images, two seated Vairocana Buddha images(now in the National Museum of Korea, Seoul) are reminiscent of mid-ninth century sculptures in the rendering of their drapery folds, but more secularized and schematized.

At 12m in height, the incised relief image of a standing Bodhisattva on Sorae Mountain(蘇萊山) in Siheung(始興) is very large. This Bodhisattva image is shown wearing a high crown and long-sleeved garments. High-crowned large Bodhisattva images wearing long-sleeved garments are regarded to have been made in the middle and latter half of the tenth century, and they have been identified as Maitreya Bodhisattva. The huge size of this image indicates that its execution was sponsored by the contribution of a royal household or powerful clan. It is interesting to note that a celadon kiln-site of the mid tenth century was recently excavated in Siheung. Thus, it can be conjectured that the royal household or powerful clan who ran this kiln to make celadon porcelain was also a patron for this huge Bodhisattva Image.

Stone Buddhist images of the early Goryeo period demonstrate the continuation and modification of the sculptural style of the Unified Shilla Kingdom. The Buddha

image in the Yangju area of the Goryeo period in the first half of the tenth century is linked with the traditional iconography and style of the Gyeongju region, the capital of Unified Shilla. whereas the standing Buddha images of the same first half of the tenth century at Chungju reveal the provincial style of the ninth century sculpture of North Gyeongsang province. On the other hand, the standing Buddha image at Anseong and the half-seated Bodhisattva relief at Icheon made in the latter half of the tenth century show new stylistic and iconographic aspects influenced by the Buddhist art of Northern Song.

Stone Buddhist images of the early Goryeo period in the tenth century display more or less different stylistic features which vary by region, and show how 'Goryeo sculpture' formed under the sculptural tradition of Unified Shilla and new influences from the Buddhist art of Song China in the early Goryeo period.

* Professor, Duksung Women's University

Heavenly Guardians from King Injong's Tomb and the Academic Buddhist and Taoist Figure Painting Style in the mid-Goryeo Dynasty

Kim Woollim*

There are fine engravings of heavenly guardians in epitaphs from the King Injong's tomb dated 1146. These rare engravings of heavenly guardians show the Academic painting style in 12th century Goryeo Dynasty(高麗). It seems that the author of the epitaphs is King Uijong(毅宗), the son of King Injong(仁宗), and the writer of them is an anonymous master, who followed Tan Yeon(坦然), the excellent calligrapher of the day. These engravings of heavenly guardians on both sides of the epitaphs are supposed to have been drawn by the top class figure painter who was active in the Academy(畫局) in which Yi Ryeong(李寧), the highest master painter of Goryeo Dynasty, play a leading part.

Wearing armor and gold-crowns, and carrying a gold-ax, these engraved figures are related to the Dharmapala(護法) tradition of Buddhist art and heavenly guardians(天部) of Taoist art. It seems that they represent 'Royal Dragon and Tiger Guards(龍虎親衛軍將)', which symbolize the majesty of the royal household.

Stylistically, they are related to the Buddhist and Taoist figure paintings of the Northern Song Academy(北宋院體道釋畫) derived from Gao Wen-jin(高文進) and Wu Zong-yuan(武宗元). Certainly such details as the wing-shaped twin flame halo, S-type lower ends of flying bands, the figure's posture turned in the viewer's direction in a symmetrical arrangement, and rhythmical beauty of parallel-twisted flowing line strokes are extremely similar to those in paintings of this school. This relationship can be seen a result of Goryeo's cultural introduction of Northern Song after the late 11th century, for example, a copying project from wall paintings of Xiangguo temple(相國寺), Kaifeng(開封), in 1076, right after re-establishing diplomatic relations between two countries.

In conclusion, it seems noteworthy that these heavenly guardians are not only unique articles that show the Academic painting style of 12th century Goryeo, but are also material evidence of Goryeo's cultural introduction of the Buddhist and Taoist figure painting style of Northern Song Academy after the late 11th century.

* Associate Curator, National Museum of Korea

A Study of Eulchuk Gaphoe-do(乙丑甲會圖)

Yun Chin - yong*

The Gapgye(甲契), a gathering of members who were born in the same year, was an event to foster their fraternity and sociability, and was broadly accepted as one of the various types of social gatherings of the Joseon dynasty. The gapgye flourished in both Seoul and local districts because members who were sharing the same birth day could easily attend the gapgye regardless of their social status and position. It was customary to make paintings for the gapgye as commemorative works and distribute them to each member of the gathering.

Eulchuk Gaphoe-do(乙丑甲會圖), the main subject of this paper, was produced by Cheongju to (leal gentries sharing the same birthday, the cyclical year of Eulchuk, when they hosted the gathering in 1686. This work occupies a key place in the history of Joseon paintings due to its two major aspects: such a work was frequently painted in Seoul and local districts, and shows specifically the route by which painting styles of Seoul were spread to provincial localities. The latter is thought to be an important clue, however vaguely, in the study of local artistic milieu and painting styles.

Two versions of Eulchuk Gaphoe-do have survived in the Seoul Historical Museum and a private collection. The version in the Museum was produced in 1686. The background and procedures of making the painting are well described in the manuscript, Jukrim Gapgye-rok(竹林甲契錄), Record of Jukrim Gapgye. The original iconography of the painting was imitated from that of Hyojong Eoje Huiuhoe-do(孝宗御製喜雨會圖) in the Museum of Hongik University. This work was done by a monk painter, Uiin(義仁) who once looked at Hyojong Eoje Huiuhoe-do produced in Seoul. Therefore, Eulchuk Gaphoe-do shows how local painting styles were influenced by the painting of Seoul, and how they could be repeated by the monk painter.

The other version, from a private collection, seems to be made much later than the version previously discussed and a different painting style is evident. Probably the private collection version was made on the basis of the iconography of Girohoe-do(耆老會圖), because the gathering of old members was generally adopted from the Girohoe, Gathering of Old Men. though it was for Gapgye.

In the historical context of paintings of gatherings, the 1686 version in the Seoul Museum is engaged with some aspects shown in Buddhist painting and emphasized

the portrayal of each participant. The depiction of personal virtuosity, as in Buddhist painting, suggests a monk was the painter.

In short, the two versions of Eulchuk Gaphoe-do prove that seventeenth century paintings of gatherings were varied, wide-spread, and a monk painter played an important role in the local tradition of the paintings. Their explicit date of production makes them specimens of local artistic circumstances worthy of study.

* The Academy of Korean Studies

Relationship between Ink Orchid Paintings(豐蘭畫) of Seokpa Yi Ha -eung(李旻應) and the Painting Styles of Jeong Hak -gyo(丁學教) and Jang Seung -eop(張承業)

Kim Jung -suk*

Yi Ha -eung(李旻應), who between the ages of 68 and 72(1887 - 1891) painted orchids and rocks(石蘭畫) characterized by the expression of eccentric rocks, expresses unique and unprecedented qualities in his Gimyeong goeseoknan -do(器皿怪石蘭圖) in the form of Gimyeong jeolji -do(器皿折枝圖). This period falls on the twilight of this life after his return from the Bojeong -bu(保定府), where he was taken by the Qing Dynasty(清). Yi failed repeatedly in his attempts to return to political life after his return from Qing, and the paintings created in this period occupy the most significant portion among the paintings handed down, presumably due to long period of his retirement.

He was especially prolific at his 60th wedding anniversary, when he was 72 years old, and these paintings are considered masterpieces from the viewpoint of painting method, composition and in their description of orchids and eccentric rocks. The description of eccentric rocks is especially distinguished, showing a tendency to focus on descriptions of shape with the use of various lines and diluted ink. For example, diverse kinds of rock shapes such as Ipseok(立石), Taehoseok(太湖石), Hyeonaeseok(懸崖石) are expressed, and his applying the theory of eum - yang(陰陽) to his Eum - yang goeseok -do(陰陽怪石圖) is impressive. Significantly, they suggest that they were connected with the painting style of Jeong Hak -gyo(丁學教) who was famous for paintings of eccentric rocks. It is also noteworthy that Gimyeong goeseoknan -do, that had never been painted by that time, has a close relation with Gimyeong jeolji -do painted by Jang Seung -eop(張承業).

Thus, he is supposed to have associated with contemporary painters including Jeong and Jang through the paintings of orchid and rock and Gimyeong goeseoknan -do of Yi who took in characteristic formative factors of contemporary paintings. The fact that Yi Ha -eung, a person of higher position, adapted the characteristic formative factors of contemporary painters is likely to have meant the greatest encouragement to them. Probably, the active creation of the coupling of eccentric rocks of Jeong and Gimyeong jeolji -do of Jang with unique drawing in the world of artists at the end of the Joseon Dynasty seems to be background factor of this.

The above are the results of the study on the painting of orchid and rock and Gimyeong goeseoknan -do of Yi and a deduction of the relationship between painters at the end of Joseon Dynasty. Studies like this are intended to contribute to understanding the world of artists at the end of the Joseon Dynasty, as well as to help in understanding Yi ' s style of painting in the twilight of his life.

* The Academy of Korean Studies

A Study on the Statue of a Half-Seaten Buddha in Meditation Under a Tree, in the Collection of the National Museum of Korea

Choi Seon-ju*

This study traces ' the white marble statue that is in the collection at the National Museum of Korea. Since the Yi Royal Household Museum bought the statue in 1914, it has been discussed as a comparative object, however, there has been no in-depth research on the statue. Therefore this study examines the stylistic characteristics of the pedestal and half-seated Buddha statue in meditation and cakras; two trees, palace of heaven, and figure flying in heaven. In addition to that, this research will try to define the historic value of this Buddhist statue in Chinese Buddhist history.

Based on the stylistic characteristics, such as the simplified "three mountain" shaped garment line and the decorative cakras behind the pedestal, the statue presumably dates from the end of Northern Qi.

There was a change in the style of half-seated Buddhist figures in meditation under a tree with a set of five figures during the Eastern Wei. It had transformed in the Northern Qi with the introduction of dragons flying through the trees in the statues. The lion under the palace in heaven is holding an ornamental leash in its mouth and the figure flying in heaven also holds the leash. It is considered a unique form of half-seated Buddha in meditation under the tree. The stylized cakras, double-tree, figure flying in heaven, and the sculpture of a set of three figures indicate the high quality and the academic and artistic value of the statue.

Albeit consistent research aims to discover the original title of the half-seated Buddha in meditation, which includes an overview of an inscribed statue of Buddha at Soodeok temple site in Dukyang, there was no example of a half-seated Buddha in meditation inscribed as Maitreya Statue.

However, half-seated Buddhas in meditation under a tree are described in the sutras, therefore, the half-seated Buddha in meditation under a tree in the Collection of the National Museum of Korea, must be Maitreya Bodhisattva.

* Associate Curator, National Museum of Korea

New Example of Bronze

- Focussing on the Contents of a Record Installed in Buddhist Painting -

Lee Jong -su*

Jijangsa Temple, located in Euseong, has a bronze pocket for enshrined relics and enshrined records handed down from former ages. Such a pocket made of bronze is without precedent. The two enshrined records, examined with the bronze pocket, include descriptions of Buddhist paintings and painters.

Reward body(報身), Dharma body(法身), and Transformation body(化身) are carved in relief in the mountain-shaped upper portion of the pocket. Just beneath this the character 'Om' is carved in relief in Sanskrit. In the lower part the names of donors are carved, such as Kim Gi-han(金起漢) and Jang(張氏).

The enshrined records are composed of two sheets. One includes the history of production and vows, the other records the donors. According to enshrined records, Buddhist painting and decoration of the hall were carried out in 1722. This bronze pocket was enshrined in the Large Banner Painting made in 1722, and the Large Banner Painting seemed to exist by 1883 considering the various materials.

Painters are the most important element in record of yeonhwajil(緣化秩). In this record the painter was referred to as Yongmyeon(龍眠). The oldest known record of a painter referred to as yongmyeon is the painting record of the Amitabha Painting of Namjangsa Temple produced in 1741. But the record in question shows that the term 'yongmyeon(龍眠)' indicating a painter was used earlier than the Amitabha Painting of Namjangsa temple.

* Associate Curator, Buddhist Cultural Properties Research Institute