

The Role of Korea in Cultural Transmission between China and Japan during the Three Kingdoms Period

Pál Koudela — Jinil Yoo

INTRODUCTION

The Three Kingdoms' role in cultural transmission and its importance in different cultural fields is only now becoming clearer. There is more and more evidence supporting the fact that Korea played a complex part in this. China's cultural, economic and political influence on Asia is core and a starting point for current studies; and during the Middle Ages Japan had been in China's circle of influence since the 6th century. The two most important components of cultural relations were Buddhism and Confucianism, but summing them up is still very limited. This article compiles the latest results and shows this complexity from a new viewpoint. Buddhism is not only a religion, a set of beliefs and habits, but has artistic relevance in architecture, graphic arts, music, and poetry too. Buddhism is also a philosophy and had its influence on thinking not only about religion but about ways of life. It also represented a part of international relations: monks went from Silla to Japan, first of all to Hyeja in 594 and later the famous mission from Paekche. Confucianism was also very important, taking legislative and administrative structure to Japan through Korea. But there are other parts of international relations and cultural transmission like warfare, dressing or even eating habits. Korean warriors fighting in the Three Kingdoms created their own style of armour, which spread to Japan, evolving into the image of the medieval samurai on horseback.

BUDDHISM FROM CHINA

After the fall of the Chinese Empire in the 4th century (especially the Western Jin in 317) many refugees fled to the Korean peninsula taking with them Chinese culture. The early Three Kingdoms were open to the new skills and diplomatic connections that had a strong cultural influence on the following centuries. Koguryō and Paekche accepted Buddhism in the 4th century and Silla in 527. The traditional dates are either 527 (according to the *Samguk sagi*) or 528 (according to the *Samguk yusa*), although some scholars have argued for 535 because that is when construction on the first monastery, Hŭngnyunsa, began. The new religion was introduced to P'yōngyang by the monk Sundo from the former Chinese Qin, to Koguryō in 372 AD, and Buddhism soon became state

religion. But all three kingdoms maintained pastoral and theoretic relations between northern and southern Chinese Buddhist communities in the ensuing period. In 384 AD an Indian monk from Xinjiang, called Mālānanda, brought Buddhism to Paekche's Han-Seong (modern Seoul). The sources for this story say that he was a dark-skinned, non-Chinese monk (hosŭng 胡僧) named Maranant'a 摩羅難陀. The name Mālānanda is a reconstruction, and there is no evidence he came specifically from Xinjiang.

At that time Buddhism had to fight for acceptance against Shamanism, which had originated from Siberia, then spread to the south and west including Korea. Buddhist monks were believed to be spiritual leaders who could defend both state and personality and this belief led to greater popularity and a chance against Shamanic leaders.¹ Behind the scenes Chinese patronage of Buddhism made a big role: Korean leaders thought that preferring monks with their Chinese style of thinking and dressing would impress Manchurian leaders despite the weakened and mostly ruled situation of China. Before 676 AD, when Silla — after many battles by the Han River — united the peninsula, the Three Kingdoms had intense diplomatic relations with China. A Buddhist monk called Wonchuk lived in China at the Ximing Temple. He specialized in the study of Consciousness under the influence of Xuanzang. Confucian influence can be indicated since the early 4th century. An official academy, the T'aehak, was established in 372 AD to teach Chinese, Confucian knowledge to future administrators. Symbols of Taoist (道敎) beliefs like faiths (傳統信仰) were also found in excavations proving a more complex Chinese influence on the Korea of that era.²

Buddhism was spreading quickly through the royal families and the Aristocracy, especially in Silla where it was a kind of national ideology of defence and royal supremacy. Despite the fact that Buddhism was the state religion in Koguryō, its influence was limited, and it was not the sole religion of any of the early Korean kingdoms. Later the Vinaya School became dominant, creating institutions providing scholar advisers for the kings. In the 6th century Koguryō itself helped spread Buddhism. Relations between Buddhist monks and royalty led to the appointment of a Buddhist monk in 551 AD in Koguryō, by the king of Silla to the role of the head of the monastic organization. This event also shows the growing dominance of Silla over the other kingdoms. The monk Hyeryang — mentioned above — was a Koguryō monk who emigrated to Silla after Silla's conquest of the Han River Basin. He moved to the Silla capital and was made the Saṃgha Overseer by the Silla king in 551. Hyeryang wasn't in Koguryō, but had become the leader of the Silla Buddhist order.

The institution of kyōngdang was a community of unmarried men in Koguryō which was also influenced by China. Many local aristocratic archery communities formed learning Chinese texts but remained remarkably marginal.

In Paekche Buddhism played the same role as in Koguryō: it was a state religion dominated by the Vinaya School that built systematic organization for the kingdom. In the 6th century international relations between Koguryō and Paekche strengthened,

1 정병조: 비단길과 한국 불교 (JUNG, Byung-jo, *The Silk Road and Korea's Buddhism*), in: Buddhist Studies (佛敎研究), Vol. 29, 2008, pp. 11-43.

2 김남숙: 삼국시대 神獸文의 도상 연구 (KIM Nam-suk, *A Study on the Iconography of Auspicious Animal Patterns in the Three Kingdoms Period*), in: Master's Thesis of Wonkwang University Graduate School (원광대학교 대학원), 2012, pp. 1-149.

partly because of a lack of wars with China since 406 AD and partly because of an economic progress seemed to be possible to get easier by a national cohesion. Along with the fruitful diplomatic connections between the Three Kingdoms, Chinese cultural influence spread fast. King Muryeong of Paekche sent two diplomatic envoys to Liang China and to King Seong to maintain these ties afterwards. During the reign of King Seong (523–554 AD) new commentaries on the Niepan jing (Nirvāṇa Sūtra) were obtained. Paekche monks facilitated the relationship between Liang Emperor Wu and Paekche, studying Buddhism and transmitting the Chengshi-Niepan (成實涅槃)³ thought to the Korean Kingdom. This wing of Buddhist thought later became the basis of the religion and administration in Paekche. The following King Wideok (554–598 AD) accepted the Dilun (地論) thought and meditation techniques of the Fahua jing (Lotus Sūtra) from China.⁴ Monks didn't direct, only arranged administration, law, procedure and literacy to make a complex political system built for the early rulers. Buddhist influence spread so far into the Paekche court that King Pōp banned killing or hunting animals and ordered to release all domesticated animals at the turn of the 6th century. He also forced the court's men to break their weapons they used for hunting. At the end of the 6th century Buddhist monks also studied the thoughts of other Chinese schools: the Shelun (攝論) and Sanlun (三論) which were very new even in the Sui and early Tang periods of Chinese history. The latter thought became the basis for the institutional Buddhism in Paekche during the reign of King Mu and King Ui-ja.⁵

Silla resisted Buddhism much longer than Paekche and Koguryō, saving its indigenous culture. Thus political organization became more complex later, sophisticated, refined arts developed only after the two other kingdoms had reached a high grade in it. Ich'adon, a nobleman was martyred for his Buddhist beliefs in 527 AD and many miracles followed his death, which made the king accept Buddhism as state religion. This happened under the reign of king Pōphūng (514–540 AD), who changed his original name to mean the rising of the dharma; but resistance still persisted for decades thereafter. We cannot know if Silla king Pōphūng changed his name to mean "Rising of the Dharma," but this is his posthumous title, at least. According to the Haedong kosūng chōn and Samguk yusa, Pōphūng surrendered the throne to become a monk named Pōpkong (法空).

CHINESE INFLUENCE ON THE ARTS IN THE THREE KINGDOMS

Monasteries, pagodas and statues were being built and artisans and artists travelled around the Three Kingdoms. In 541 AD king Seong of Paekche asked the Nanjing court for Buddhist texts, teachers of the Shijing (Book of Odes) and artisans. Later Paekche

3 Chengshi was originally a Theravada school but was oriented to Mahayana by its explanation that Buddhahood can be attained by destroying the attachment to names, elements and emptiness. Niepan concentrates on the propagation of the nirvana theory.

4 최연식: 백제 후기의 불교학의 전개과정 (CHOE, Yeon-shik, *Buddhist Thoughts in Late Baekje Dynasty*), in: Journal of The Korean Society for Buddhist Studies (불교학연구), Vol. 28, 2011, pp. 189–224.

5 Ibidem.

architects built Silla's great Hwangnyŏng (Yellow Dragon) temple. The structure — the three pagodas and three main buildings of the Mityuk temple — clearly shows Paekche's philosophical and politico-cultural viewpoint.⁶ Korean scholars often visited Wa and were welcomed studying Chinese characters in 405 AD. In Silla King Pŏphŭng introduced the kolp'um (bone-rank) system which was a political and social stratification. This innovation strengthened the authority of the state but many other kinds of Chinese influence began being adopted, e.g. the wearing of Chinese court dresses. Kyongdang were schools set up in different districts of Koguryŏ to teach Chinese characters. Since the earliest adoption of Chinese writing and thus influences on Korean culture in the 2nd century a great immanent development occurred.⁷ Poetry of Silla and Koguryŏ successor Balhae was mainly dominated by Chinese literature. It shows a kind of chauvinism believing their own country to be the centre of the world as Chinese traditional world view does.⁸ In poems incenses were mentioned and this phenomena connects culturally China to Korea too.

In the 6th century Silla begun to have supremacy over Paekche and Koguryŏ and Chinese courts started to treat Silla more and more respectfully. For that reason Silla was the least influenced by China but even there some phoenix shaped glass vessels were found, made in the fifth-sixth-century in China. The extensive Chinese culture derived from the Han period, and had its later effect on the Korean peninsula. Chinese residents remained in Koguryŏ. Stone stupas evolved from the Chinese wooden and brick pagodas but had their own progress. Both served as a sacred place, but pagodas were larger buildings whilst stupas were rather monuments holding holy relics (sarira), texts and offerings. They had five stories on average. In the case of Silla an octagonal structure of buildings as typical is proofed showing the influence of Chinese pagodas' same form. Iseongsanseong (二聖山城), Najeong (蘿井), and Mangisanseong (望夷山城) in Silla and Wandusanseong (丸都山城) in Koguryŏ have octagonal designs related to the religious service system. Earliest brick pagodas in China are from the 7th century and a connection between the two similar forms and buildings is supposed by the latest studies; however religious systems are not affected in the same way in Korea's Kingdoms.⁹

There are no two similar Buddha sculptures from this period, each has its own character and place in everyday religion or ritual. But through time rituals evolved

6 노중국: 백제의 고대동아시아 세계에서의 위상 (CHOONG Kook Noh, *Phase in the World of the ancient East Asia of Baekje*), in: PAEKCHE-MOONHWA: The Journal of Paekche Culture (백제문화), Vol. 40, 2009, pp. 155–184.

7 문일환: 동북아 한문학의 정립과 그 문화적 의미 (IL-Hwan Mun, *Chinese Literature in East Asia and Its Meanings*), in: Toegye Studies and Korean Culture (퇴계학과 유교문화), Vol. 35, No. 1, 2004, pp. 179–195.

8 이혜순: 한문화권(漢文化圈) 형성 초기 한시 창수를 통한 동북아 국가간의 문화교류 (LEE Hai-soon, *Cultural Exchanges between Four Northeastern Asian Countries in the Early Formative Periods of Chinese Culture Area: An Analytical Approach to Poems Donated to Envoys*), in: The Studies in Korea Literature (한국문학연구), Vol. 27, 2004, pp. 2–25.

9 최광식: 한,중,일 고대의 제사제도 비교연구 — 팔각건물지를 중심으로 (KWANG Shik Choe, *Comparison Studies of Ancient Korean, Chinese, Japanese Religious Service — Focusing on the Octagonal Structures*), in: Prehistory and Ancient History (先史와 古代), Vol. 27, 2007, pp. 257–276.

and differentiated requiring different buildings and tools. The very first reason to build temples, ritual places for Buddha sculptures was to save them. These wooden structures were square-shaped for practical reasons. The growing importance of enshrining Buddha images or sculptures for rituals set up a new representative style; famous examples are the Joonggeumdang (中金堂) of the Hwangnyongsa Temple (皇龍寺) and the Geumdang (金堂) of the Sacheonwangsa Temple (四天王寺). Their design is supposed to have Chinese origins, even the latter two spaced chambers from the United Silla period or even a further Indian origin is presumed.¹⁰

Lots of beautiful pottery remained from the Three Kingdoms period, most frequently the hwabunhyōng type. These pots came from burials since the Han period show Chinese influence just like the Kimhae stoneware which was a kind of antecedent of the porcelain fired at above 1000 C°. King Muryōng's tomb was also an important artefact: ceramic vessels (a white ewer, a jar and lamps) were made in Liang, China. In Silla the state of affairs was a bit more independent: potters made their own style, designs show less Chinese influence: free-standing pieces, containers or parts of other articles — most of them for practical use with less decoration. For example stone horsemen were totally unlike those of China proving that Korean art evolved independently during this period.

The Sariras mentioned above were believed to be only a legend, based on the historical sources of Samgukyusa and Samguksagi. Latest studies prove that Jajang and Gakdeok monks introduced Sariras to Korea from China which had the important effect of making Buddhist arts flourish in the Three Kingdoms. Jajang (590–658 AD) — born to the royal Kim family in Silla — travelled to Tang, China in 636 AD and studied Buddhism for seven years. After returning to Korea he became a taegukt'ong 大國統 (great state overseer) and received high honours from the royal court. He carried with himself about 100 Sariras as well as a fragment of the original Buddha's skull, a wooden begging-bowl and a monastic-robe of the Buddha. After his return to Silla, Jajang built several temples of which the Tongdo Temple on the Chuseo-san Mountain in 646 AD was the first one to have a Jeokmyeol-bogung (Buddhist relics).¹¹

Evidently, Chinese influence expanded to other forms of artistry too. In Koguryō — the northern kingdom —, was found in the Anak Tomb No. 3 a six-stringed instrument, the kōmun'go, introduced by Wang Sang'ak. The zither developed from the Chinese one into a typically Korean instrument. Plenty of musical pieces were composed, 185 pieces for the kayagu'm in Silla alone, some of which were Chinese. Now Korean folk songs like Hyesongga, a Hyangga of Silla are originated from that time.

10 임남수: 고대 한국 佛殿의 기능과 형식 (LIM Nam Su, *A Study on Functions and Forms of Buddhist Building in Ancient Korea*), in: Art History (美術史學), Vol. 25, 2011, pp. 303–330.

11 申大鉉: 韓國 古代 舍利莊嚴의 樣式 研究: 특히 寶閣形 舍利器의 발생과 전개에 대하여 (SHIN Dae Hyun, *A Study on the Ancient Sarira Reliquary of Korea — Especially on the Royal Palace Type Sarira Reliquary*), in: Journal of Korean Cultural History (文化史學), No. 17, 2002, pp. 37–62; 申大鉉: 眞身舍利的 한국 내 전파 과정에 대하여 (I): 신라의 覺德 및 慈藏이 傳來한 眞身舍利를 중심으로 (*A Study of the Introduction of Buddhist Sarira into Korea (I): Focusing on the Buddhist Sariras. Introduced by Silla's Monks, Gakdeok and Jajang Shin*), in: Buddhist Archaeology (佛教考古學), No. 6, 2006, pp. 39–56.

Chinese influence flourished in different ways e.g. in warfare — as soon as institutes like the Kyongdang schools started to teach military arts to the youth. The bone coated, horse-riding warrior appeared both in China and Korea in the 5th century, originating from central Asia. Iron warrior coats were found in Kaya. Koguryō's Aristocracy emerged from these warriors, building tombs which are the most important sources of information nowadays. Animal patterns of decoration and auspicious animal figuration also came from China during the Three Kingdoms period. Wall paintings represent the fast diffusion of auspicious animal patterns in Koguryō (高句麗 古墳 壁畫), as far gold plated bronze incense burners decorated with them in Paekche (百濟 金銅大香爐). Animal patterned shoes were excavated from the Shingni-chong Tomb in Silla (新羅 飾履塚 金銅飾履).¹² In Koguryō and Silla the handle type of incense burner was used from the 6th century base on the latest analysis of the excavations of the Anak Tomb No. 3, the Ssangyeong (Twin Pillars) Tomb and the Jangcheon Tomb No. 1. Koguryō's patterns are human faced and birds or beasts with human faces or show a triangular flame. Elephant and crocodile motifs can be found and the influence of the Censer (Boshanlu — incense burning vessel in China) from southern China seems to be evident as well. In Silla, on a cliff at Mount Danseok, an incense burner was carved with a group of Buddha images and this burner belongs to the type of handled burners with a handle in the shape of a magpie's tail. Hyeryang, a Korean monk (惠亮) from Koguryō, who became the first national patriarch in Silla probably had this type of burner.¹³ Typical forms were animal shaped types (獸身類) especially birds (禽身類) or body types but with a human face, wings or even any kind of modified body, characterized paintings and objects like decorated incense burners or shoes. The latest results divide animal patterns into human faced and animal faced types with or without wings. Human faced animal patterns with four legs were found in the Anak Tomb No. 1 and in the Deokheung-ri Tomb, and winged animals in the former. Bakwi (博位), Yeongyang (零陽), Cheonma (天馬) in the Deokheung-ri Ancient Tomb are animal faced and most of them look like dogs or horses. Incense burners were decorated with most of the patterns and were found in Paekche mostly but in Silla and Koguryō too. One of them was believed to represent a giraffe with horns on it. Bird types are divided into human-face (人面禽身形), bird-face (禽面禽身形), and two-face (異面禽身形) types all with a bird's body. The human-face types are Cheonchu (千秋), Manse (萬歲) and Hajo (賀鳥) from the Deokheung-ri Ancient Tomb. The two former ones were symbolizing long life for thousands of years in Korea, and Hajo is an original Korean motif never found in China, with a medicine bottle on its back. Fortune hunting, peace and prosperity seeking Gili (吉利), Bugwi (富貴) and Yangsu (陽燧) in the Deokheung-ri Ancient Tomb are all bird faced. The latter Yangsu is symbolizing energy and fire on ceremonials. The bird Cheongyang (青陽) in the Deokheung-ri Ancient Tomb has two faces but cannot fly except when the

12 김남숙: 삼국시대 神獸文의 도상 연구 (KIM Nam-suk, *A Study on the Iconography of Auspicious Animal Patterns in the Three Kingdoms Period*), in: Master's Thesis of Wonkwang University Graduate School (원광대학교 대학원), 2012, pp. 1-149.

13 李溶振: 三國時代 香爐 研究 (LEE Yong-Jin, *A Study on the Incense Burner of Three Kingdoms Period*), in: Journal of The Society for the Study of Early Korean History (한국고대사탐구), Vol. 5, 2010, pp. 159-216.

two faces unite. The Chinese counterpart of this symbol is the Fenghuang two faced bird and the meaning is connected to yin and yang so the influence of this philosophical concept cannot be excluded. The Anak Tomb No. 1 and the Bieo (飛魚) of the Deokheung-ri Ancient Tomb have winged fish-body (魚身類) patterns too. Jichuk (地軸) in the Deokheung-ri Ancient Tomb has one body and two heads, but some patterns have only a head without a body.¹⁴ Most of the relics were of the royal family's, thus during the 4th and 5th centuries animals could only be interpreted as symbols of power and strength. As shown above, Chinese and autonomous Korean motifs were also found, suggesting that Korea's cultural life was full and complicated, with a great acculturating power, changing and creating old and new elements. Relics with animal patterns were found mostly from this period, almost only birds, showing a complex and culturally open society with strong religious convictions.

In Paekche, there were the Ogyong Confucian scholars (Confucian scholars specializing in the Five Confucian classics) and the T'aehak school was established in P'yong'yang, in Koguryō to teach Confucianism and it had its results in achieving harmony between the states in the Korean peninsula. Hierarchical status quo developed on tribute system and Silla was getting stronger than the others. After the 6th century China became dominant over the Three Kingdoms, helping Silla rule Paekche in 660 AD and Koguryō in 668 AD. After this period the united Silla and China were often sending and receiving missions, and diplomatic connections were based on writings full of Confucian quotes. Confucian rituals became the standards of diplomacy and also life rituals in Korea during the Three Kingdoms era as the latest studies have shown. This influence spread to most Korean people and to other practices derived originally from shamanism or the later Buddhist and Christian influences. Funeral and ancestral rites came under the influence of Confucianism too.¹⁵

Buddhism left its mark on the arts too, giving us such beautiful bronze statues as the Tathagata Buddha and the half-seated Maitreya, despite the lack of any surviving Buddhist temple of that time in Koguryō. Koguryō in the period of the Three Kingdoms, in spite of all the Chinese and Buddhist influence, had had its own cultural inheritance. Koguryō and Paekche dancing shows indigenous elements and a kind of differentiation in this era. Dancing was a very important element of Buddhist rituals but the latest analyses of archaeological records of Subakhee in Koguryō: (the Anak No. 3 Tomb, the Muyongchong Tomb and the scene of everyday life shown by the masked men in the Ji'an Five Tombs No. 4 and 5) show a kind of similarity between Paekche and Koguryō cultures. In such a late stage of cultural development it is quite obvious that differences should evolve. Dancing was no more an ancient habit but rather a sophisticated Buddhist ritual: in Paekche, Mijami separated from the original Koguryō forms but even in Koguryō their masked dance Jaeju altered from

14 김남숙: 삼국시대 神獸文의 도상 연구 (KIM Nam-suk, *A Study on the Iconography of Auspicious Animal Patterns in the Three Kingdoms Period*), in: Master's Thesis of Wonkwang University Graduate School (원광대학교 대학원), 2012, pp. 1-149.

15 박종천: 제례의 한국적 전개와 유교의례의 문화적 영향 (PARK Jong-Chun, *Historical Changes of Funeral Rites and Ancestral Rites in Korea and Cultural Influences of Confucian Rituals*), in: Korean Studies (국학연구), No. 17, 2010, pp. 363-397.

the original tradition.¹⁶ This mask-dance originates from the border state, northern China and led to Japan with musicians sent there but has no connection to present Snade, Bongsan or Hahoe dance forms. Ceremonial music of that era in Korea came from Tang China with its seven note scales, eight phrases and four characters as one unit in the form of one character, one note and one beat. The so called Munmyojehryeak tradition used musical instruments imported from China directly without changes.¹⁷

Crowns found in the tombs — most of them from Silla — also show Buddhist influence representing immortality and the immanence of the afterlife. However, autonomous and individual cultural characteristics can be found on them. One feature of those from Koguryō is robust gold and copper decorated with flowers. Buddhism evidently appears in dragons, phoenixes and three legged crows used in decorations. Paekche crowns are very similar but rather graceful with flame patterns imitating the sun like the traditional symbol of power and rule of the king. Silla was the closest to China and Buddhism in this sense, their crowns were spectacular with most materials used and forms created. Antlers, tree branches like gold crowns, curved jade (Gokok) symbolizing fertility and the foetus itself are all components of the Silla's royal artistry of the Three Kingdoms period.¹⁸

THE THREE KINGDOM'S AUTONOMOUS CULTURE

Korean cultural life achieved a high level in decorated arts and pottery techniques showing an autonomous inherent evolution beside Chinese influence. Vessel forms from the early wooden tomb phase of the peninsula changed and differentiated to the latter stone tomb phase along with territorial differentiation. The frequently interacting four regions of Korea (Three Kingdoms period with four polities of Koguryō, Paekche, Silla, and Kaya) developed their own cultural features from an isolated situation with more simple artistic forms during the Three Kingdom period. The formation of socio-economic and cultural life suggests that elites didn't have much affection on the process that time.¹⁹ In the Yeungam region e.g. in the 4th century designs and styles were unified in one type and a territorial unity but for the 5th century dis-

16 연진희: 고대 동아시아 문화교류에 의한 백제 기악 연구 (JIN-HEE Yeon, *A Study on "Baelke Giak" According to Cultural Exchange in Ancient East Asia*), in: Master's Thesis of Kongju National University Graduate School (공주대학교 대학원), 2013, pp. 68-72.

17 최준일: 한국과 일본의 아악 비교 연구 '文廟祭禮樂'과 '外₁樂舞'를 중심으로. (CHOI Jun Il, *Research of the Comparison of the Ceremonial Music of Korea and Japan: Focusing on Munmyojehryeak and Gairaiagakubu*), in: Dissertation of Chugye University for the Arts Graduate School (추계예술대학교 대학원), 2010, p. 73.

18 박현진, 이형규: 삼국시대 금관에 관한 고찰 (HYUNG Kyu Lee — HYUN Jin Park, *A Study on Golden Crowns During the Period of Three Kingdoms*), in: Journal of the Korean Society of Design Culture (한국디자인문화학회지), Vol. 16, No. 4, 2010, pp. 283-295.

19 김옥순: 삼국시대 토기 기종조합과 사회집단의 교류양상 — 낙동강 상류지역을 중심으로 (OKSOON Kim, *The Interaction of Social Groups as Represented in the Ceramic Vessel Form Assemblages of the Three Kingdoms Period*), in: The Journal of Korean Field Archaeology (야외고고학), Vol. 11, 2011, pp. 35-65.

tribution sphere divided into two parts. In Silla and Gaya also two different types evolved for that time: a combo-patterned and a dot line, wave-patterns design. From these forms developed the rather peripheral Hwangnam-Daechong mound combo-pattern and saw-tooth design in the middle of the 5th century. The Gyeongju design also quickly spread to the borders at the end of the century.²⁰

Most tombs have wall-paintings carrying information about that period, depicting wide streets, ladies dressed in skirt or hunters, archers, dancers and wrestlers (an early form of *ssirum*, Korean-style wrestling), and perhaps the most well-known is the *Ssangyŏng-ch'ong* (Tomb of the Twin Pillars). But other tombs like *Changgun-ch'ong* (Tomb of the Generals), *Kangso-daemyo* (The Great Tombs), and the *Muyong-ch'ong* (Tomb of the Dancers and Hunters) are all representing the virile and developing artistry of Koguryŏ. Most tombs were robbed, so ancient life can only be understood from frescos and only to a certain extent. There are some exceptions however, such as the tomb of King Munyong in which accessories remained. In Silla gold crowns and a horse were found in the tomb *Ch'onmach'ong*.

The early tombs' artistic style shows less Chinese influence, portraying aristocratic or warrior life: horse-riding, hunting and warfare. Central Asian traits are very similar to these murals, and most of them have little Buddhist character even of those with religious pictures of dragons, tortoise or phoenix. But in the *Ssangyong* tomb in Paekche Taoist elements were found just like in the *Sasindo* (四神圖) (the animal deities of the four directions) drawn on the tomb of Koguryŏ demonstrating that cultural impact is always a complex phenomenon. The Three Kingdoms had their different ways of the arts: Koguryŏ art puts more emphasis on physical strength and passion but pieces in Paekche had an elegant and sophisticated character. Harmony soon became predominant in Silla artistry. Paekche's ornaments, metal crafts, crowns, crown accessories and other art pieces exhibited in the Buyeo National Museum and the Gong-ju National Museum clearly reveal the splendid and glorious culture of that period.²¹ But all of these are relevant only for the aristocratic high culture while poor people kept their traditional artwork. The pillar-wall structure, letters on tiles, decorated chimneys, water toilet, ink stone, coloured and glazed ceramics can characterize everyday life, based on artefacts found in the Naju area and in Yeosu, Suncheon and Gwangyang. Citizens came from the central area to rural areas.²²

Everyday economic life had a long history and antecedents in the Three Kingdoms period. Agricultural methods and procedures had been adopted earlier from China,

20 김옥순: 5세기 영남지역 토기문양의 변화와 교류맥락 (OKSOON Kim, *A Study for Transition of Pottery Design and Interaction Context in Yeungnam Region of 5th Century*), in: *Journal of Korean Ancient Historical Society: Hanguk Sanggosa Hakbo* (한국상고사학보), No. 71, 2011, pp. 117-148.

21 신미영, 박승철: 삼국시대 장신구에 나타난 조형적 특징에 관한 연구 (백제장신구를 중심으로) (MI-YOUNG Sin — SEUNGCHUL Park, *On the Design Characteristics of Ornaments in the Three Kingdom Period (Focused on Baekje's Ornaments)*), in: *The Journal of Digital Policy and Management* (디지털정책연구), Vol. 10, No. 11, 2012, pp. 603-612.

22 권오영: 백제 변경에서 확인되는 왕경인의 물질문화 (KWON Ohyoung, *Material Evidence of Baekje's City Dweller Found in Rural Area*), in: *Journal of Korean Ancient Historical Society: Hanguk Sanggosa Hakbo* (한국상고사학보), Vol. 67, 2010, pp. 91-114.

mostly from the Han period, but the oldest rice fossil is three thousand years old. For the 4th century the most typical forms were farming and ranching along with hunting but mostly fishing. Salt manufacturing and brewery characterized Koguryō and Paekche. Vinegar and alcohol were also present. Fermentation and steaming were known in both three states and about fifty different dishes were found in the excavations, made of wood, copper and pottery. In Silla seasonings were more plentiful like honey, oils, alcohol, nuts, fruits, vinegar and confectionery made of rice and another grain called yeot (옛).²³

A gold-plated figure of a half-cross-legged sitting Buddha from Sosan's Three Buddhas of Ma'e represents the presence of Buddhist Chinese or even Indian influence on this period in Paekche.

Paekche tombs were mounted with a corridor leading to a stone chamber. Murals in them were less animated than in the Koguryō tombs but more sophisticated, showing fewer influences from the northern but rather from the southern China. Long, thin bronze objects are suggesting a refined culture of Paekche in the 5th century. Paekche reached its cultural peak during the reign of King Seong; Buddhism was introduced to Japan by the Paekche Mission.

In the Three Kingdoms period Paekche had plenty of pagodas but only a few remained until today — Mongol invasion destroyed most of them in the 13th century, like the most famous one, the nine-story wooden pagoda at Hwangnyong Monastery, which was built by the Paekche architect Abiji. One of the biggest temples was the Mireuksa temple erected by King Mu (600–641 AD) in Paekche. It had three monastery sections side by side with a main hall and a pagoda for each of them. Buddhist sculptures found by the excavation were all broken into several pieces and made in later times but smaller artefacts prove that face and body representation especially with tiles on walls and roofs were very popular that time.²⁴ Expressions of faces symbolizing human character and religious beliefs were very important in East Asia during this era. The beauty of a sculpture expressed the whole life and/or the context of life. Spirit was expressed by body of human characters: gentleness is Wonman (圓滿), but Muae (無碍) refers to values not involved with form and posture in a standing statue and a thinking Buddhist image. Hwahab (和合) is a kind of aesthetic value of balance and harmony appearing in statues of the Buddha.²⁵ The three parts-arrangement of the Mireuksa temple is unique in East Asia and supposed to be influenced by the three times preaching Maitreya Buddha after his enlightenment at the beginning of the 6th century. The central Buddha image is similar to the Maitreya

23 金東實 — 朴仙姬: 한국 고대 전통음식의 형성과 발달 (PARK Sun-Hee — KIM Dong-Sil, *The Formation and Development of Ancient Korean Traditional Food*), in: *Journal of Dangun Studies* (고조선단군학), Vol. 23, No. 11, 2010, pp. 39–97.

24 최성은: 미륵사 불상, 백제 불교조각, 전불, 소조 나발, 미륵불상 (SONG Eun Choe, *Buddhist Image of Mireuksa Temple, Image Tile, Baekche Buddhist Sculpture, Maitreya Buddha Images*), in: *PAEKCHE-MOONHWA: The Journal of Paekche Culture* (백제문화), Vol. 43, 2010, pp. 123–158.

25 이해주: 삼국시대 불상의 미의식 연구 (HAIJU Lee, *A Study on Aesthetic Consciousness of Buddha in the Three Kingdoms of Ancient Korea*), in: *Dissertation of Dankook University Graduate School* (단국대학교 대학원 박사학위논문), 2013, pp. 222–239.

Buddha images in Silla and Sui China. Many of the sculptures in Paekche were made of clay rather than other materials, showing advanced technique.²⁶

Silla's Buddhism adopted by king Pōphūng stated a new social structure system, the kolp'um or bone-rank system (a type of hereditary bloodline system) in 520 AD which became the basis of Silla's later social structure. Since 536 AD Silla king Pōphūng adopted the reign era titled Kōnwōn (Establishing Prime) stating Silla's independence and equality to China (only Chinese Emperors were named after an era). But Silla was still smaller than Koguryō and underdeveloped compared to Paekche or Koguryō. After all China was divided and in turmoil at that time and this name can only be regard as an influence of the Chinese ruling style. Conquering and enlarging Silla begun from Pōphūng's reign ruling Pon Kaya first.

KOREAN CONTRIBUTION TO JAPAN'S CULTURE AND SOCIETY

Researching Buddhist or other philosophical and cultural influences of Korea on Japan begun in the '70s by noticing that a collection of treaties had been carried to Japan by Japanese monks who had been scholars in Silla. Studies of general influence of Silla followed in the '80s, first of all the life of Shotoku Taishi and the development of arts, but only concentrating on the forms of statues and on manuscripts, especially of Buddhism. It was shown that the Avatamsaka Sutra inspired the Kegon School (Hwa'eom jong) and that the later building of the Todai-ji Buddhist Temple in Nara (728 AD) was inspired by Sillan Buddhism. The latest studies have shown the influence of Wonhyo and Taehyeon, just like the Chinese master Fazang, on Japanese Buddhism. Other Buddhist traditions like the Yogacara (Hossō-shū) of Nara had connected to Korean philosophic waves of the period and the 'Consciousness only' tendency ruled the whole of East Asian Buddhism in this era.²⁷

Buddhism arrived in Japan in 538 AD through Paekche as current studies have proofed on Japans' World Heritage listed monuments and buildings,²⁸ and all three states contributed to format religious life: the six sects in Japan until the Nara period. The Sanron and Jojitsu Schools of Nanto Buddhism derived from the Sanron School of Paekche and Koguryō; Sanron was a Madhyamika school which developed in China and were based on two discourses by Nagarjuna and one by Aryadeva. The Hossō School was based on the teachings of the Shelun School of Silla and influenced also by the Wonchuk (613-696 AD) mentioned above and Do-jung's, even though Hossō

26 최성은: 미륵사 불상, 백제 불교조각, 전불, 소조 나발, 미륵불상 (SONG Eun Choe, *Buddhist Image of Mireuksa Temple, Image Tile, Baekche Buddhist Sculpture, Maitreya Buddha Images*), in: PAKCHE-MOONHWA: The Journal of Paekche Culture (백제문화), Vol. 43, 2010, pp. 123-158.

27 최연식: 7-9세기 신라와 일본의 불교교류에 대한 연구동향 검토 (CHOE Yeonshik, *A Survey of the Studies on Korean-Japanese Buddhist Exchanges from 7th-9th Century*), in: Critical Review for Buddhist Studies (불교학 리뷰), Vol. 8, 2010, pp. 9-31.

28 이다운: 일본 세계문화유산 속의 백제불교 (DA Un Lee, *Baekje Buddhism in World Heritage of Japan*), in: *Won-Buddhist Thought & Religious Culture* (원불교사상과 종교문화), Vol. 45, 2010, pp. 553-579.

was introduced to Japan in 654 AD by Dōshō who had travelled to China to study under Xuanzang. Silla's Hossō scholar Wonhyo (元曉) (617–686 AD) founded the Kegon School and was a representative of Silla's Huayen. Wonhyo was such an influential monk that of his eighty works the ones on the Nirvāṇa Sūtra and the Awakening of Faith became classics even in China and Japan. Chinese masters such as Fazang, Li Tongxuan, and Chengguan were influenced by Wonhyo. Cittamatra monks Gomyo and Shinei in Japan worked under the direction of the Silla Cittamatra School and Cittamatra scholars studied at the Kusha School supported by Dharma preacher Jipyong. Even the Ritsu School, founded in 754 by Jianzhen visiting Japan, had roots in Paekche and Silla Buddhism.²⁹

Damjing (579–631 AD), who was a Buddhist monk and painter of the Koguryō Kingdom, travelled to Japan, contributing to the development of Japan's culture and technology. He was invited to Japan in 610 AD to paint the murals of the shrine at Pobyryung Temple in the Nara prefecture. The tomb was built by Korean architects. The mural's twelve sides show a typical Koguryō style with bright colours and a harmonic composition. Tamjing invented paper making and colouring to Japan and also carried ink and the technology of water-mills there.³⁰

In 594 AD, a monk called Hyeja went to Japan and became a prominent advisor to Prince Shotoku (573–621 AD). Priest Hyegwan introduced the Samnon (Three Treatises) school of Buddhist philosophy to Japan in 628 AD. Gyeon-deung helped spread Kojomondo but Uisang (의상) (625–702 AD) from Huayan started to make more complex the Kegon School connected to Wonhyo and Fazang along with the contribution of Uiyeong cittamatra scholar to Saicho's (767–822 AD) Tendai School. Saicho mainly based his school of Tendai on the Chinese Tiantai tradition he studied during his trip to China, beginning in 804 AD. Gyeon-deung wrote perhaps one of the most influential books at that time about how to reach Buddhahood.³¹ Uisang and Wonhyo were close friends and Uisang studied also in China (his master was Zhiyan there) and was a colleague of Fazang there.

Japanese monks studied directly in Sui and Tang China but their main routes were through Korea.³² Buddhist thought introduced to Japan was basically from the Chinese Sanlun (三論) thought received by Paekche monks in the early period of the Three Kingdoms Era.³³ However we can find Koguryō influence on Japanese Buddhism too. The afore-mentioned Hyeja (혜자), the Koguryō monk was the very first

29 김천학: 고대 한국불교와 남도육종의 전개 (CHEON Hak Kim, *Early Korean Buddhism and Nanto Buddhism in Japan*), in: *Oriental Studies (東方學)*, Vol. 23, 2012, pp. 185–214.

30 한명환: 고대일본의 철학사상 발전에 준 조선민족의 영향 (MYEONG Hwan Han, *Chosun Nation's Influence on Philosophic Ideas of Ancient Japan*), in: *Toegye Studies and Korean Culture (退溪學과 韓國文化)*, No. 35–2, 2004, pp. 23–31.

31 김천학: 고대 한국불교와 남도육종의 전개 (CHEON Hak Kim, *Early Korean Buddhism and Nanto Buddhism in Japan*), in: *Oriental Studies (東方學)*, Vol. 23, 2012, pp. 185–214.

32 정병삼: 고대 한국과 일본의 불교교류 (JUNG Byung-Sam, *The Influence of Buddhism from Ancient Korea to Japan*), in: *Journal of Society for Korean Ancient History (韓國古代史研究)*, Vol. 27, 2002, pp. 111–140.

33 최연식: 백제 후기의 불교학의 전개과정 (CHOE Yeon-shik, *Buddhist Thoughts in Late Baekje Dynasty*), in: *Journal of the Korean Society for Buddhist Studies (불교학연구)*, Vol. 28, 2011, pp. 189–224.

of Koguryō priests to travel to Japan, in 595 AD. He was the teacher of Buddhism to Prince Shotoku (572–622 AD). The prince was not only an active Buddhist but wrote commentaries on the Lotus Sutra and others. Hyeja lived at the Temple of Hōkō-ji (法興寺) (today Anjo-in (安居院)) with another Korean priest Esō who came from Paekche. They were called Sanpō no Tōryō (三宝の棟梁), which means ‘The leader of three treasures’. Hyeja lived in Japan for twenty years in very close connection to Shotoku. He erected the Asoka statue and Koguryō helped finance it. That time cultural connections strengthened between Korea and Japan: the fine artist and priest Damjing from Koguryō — mentioned above — brought several art pieces and furniture to Japan. Techniques, design, artistic and building characters of Koguryō appeared in Japan: Do-Ri originated from Korea for example.³⁴

In Japan, octagonal traces were found of the Asuka era, mostly Buddhist religious buildings. The two octagonal structures in Naniwa-palace (難波宮) are still under discussion but the two structures of Hōryūji (法隆寺), and Yumedono (夢殿) and an octagonal circular hall in Eizanji (榮山寺) are not Buddhist and that could mean a strong influence of Buddhist architecture and religious traditions on other cultural components of contemporary society e.g. Shintoism.³⁵

Music, warfare and chopsticks were also influenced in Japan. Gairaigakubu derives from the folk music of the Tang China and became ceremonial music in Japan based on the seven note scale and had a common regular form of rhythm but is formed with two separate emphases. Its musical instruments also originated from China but changed a lot during the transition through Korea.³⁶

Recent research based on excavated wooden manuscripts in Japan shows Korean influence on the formation of Japanese writing. Korean immigrants carried a highly developed drawing and writing culture into Japan both in literary arts and religion but as long as monks returned to Korea after their mission other immigrants assimilated into Japanese society. Drawing up diplomatic documents and administration of documents by the royal family members and the ruling class members shows a technique of Korean origin, comparing wooden documents carried from Korea to Japan to original Japanese documents of the time.³⁷

Cultural influence and connection between Japan and Korea went both ways and exchange of material goods took an important role in it. As long as Korea sent

34 문명대: 高句麗佛像이 日本佛像에 미친 영향 (MUN Myong-Dae, *The Koguryo's Influence to Japan in the Buddhistic Statues*), in: Baeksan Hakbo (白山學報), Vol. 67, 2003, pp. 544–555.

35 최광식: 한,중,일 고대의 제사제도 비교연구 — 팔각건물지를 중심으로 (KWANG Shik Choe, *Comparison Studies of Ancient Korean, Chinese, Japanese Religious Service — Focusing on the Octagonal Structures*), in: Prehistory and Ancient History (先史와 古代), 2007, pp. 257–276.

36 최준일: 한국과 일본의 아악 비교 연구 ‘文廟祭禮樂’과 ‘外₁樂舞’를 중심으로. (CHOI Jun Il, *Research of the Comparison of the Ceremonial Music of Korea and Japan: Focusing on Munmyojehryeak and Gairaigakubu*), in: Dissertation of Chugye University for the Arts Graduate School (추계예술대학교 대학원), 2010, p. 73.

37 李京燮: 古代 韓日의 文字文化 交流와 木簡 (LEE Kyoung-sup, *Wooden Documents and the Interchange of Written Culture between Korea and Japan in the Ancient Times*), in: The Journal of the Center of Research for Silla Culture (新羅文化), Vol. 34, 2009, pp. 267–312.

scholars, specialists or Buddha figures and cultural resources to Japan on back road horses; ships with workers, bowls and arrows and soldiers with their military equipment arrived to Korea. Paekche was Japan's main partner especially in steel based industrial development. In the second half of the 6th century Paekche started to lose its influential position but after restoring the connections with China and Koguryō, Paekche's status was revived and relations with Japan were renewed.³⁸

Thus immigrants in Japan appeared from both countries very soon but from Koguryō only in the first half of the 7th century. After Paekche weakened, exchange between Koguryō and Japan increased. Koguryō monks didn't return home any more, and played an important role in Buddhist life and artistry in Japan. In the case of Prince Kibumi, member of the Imperial family, they became leaders of the envoys to Tang China helping to convey Chinese culture directly from China to Japan. Tang influence on the Koguryō tradition appearing in Japan was shown in the case of the Takamatsu and Kitora tomb murals by the motifs, composition and expression. Despite the newly emerging wish to express Japanese identity in artistry, and despite the fact that these motifs were never found in Tang or Korea, the structure of the tomb and the technique of the mural suggest that artisans and architects were of Koguryō families and the owner might have been a Koguryō immigrant.³⁹

SUMMARY

In conclusion, both Buddhist and other ideological components of life like Taoism and Confucianism and also artistic development in Korea was greatly influenced by China. Cultural and economic exchange with Japan led to the transfer of Chinese and Korean cultural components to Japan in different fields in the Three Kingdoms era. Buddhist Schools, literacy or even administration in Japan wouldn't have been able to take form and evolve to the next period in this way without these influences, directly from China and indirectly from Korea. Along with travelling merchants, artisans and monks, immigrants from Korea had an important role in shaping Japanese culture during this period. Summarizing the latest results, it seems that the countries of the whole of East Asia had very complex and differentiated connections to each other and influenced one another.

ABSTRACT

This article is about the latest results of Korea's transmitting role in the era of the Three Kingdoms focusing on Buddhist thoughts and artistry. Our claim is to prove that China as the main source of culture, Korea and Japan created an influential circle in north-east Asia. Monks carried philosophy, administrative system and artistry mostly but merchants, artisans were important participants of

38 박현숙: 6세기 백제와 일본의 문물 교류와 그 배경 (PARK Hyun-Sook, *The Historical Background of Exchange of Resources between Backjae and Japan in the 6th Century*), in: *Korean Classics Studies* (민족문화연구), Vol. 45, 2006, pp. 387-412.

39 전호태: 일본 고승총, 키토라고분벽화와 고구려 문화 (HO Tae Jeon, *Murals of Japanese Takamatsu Tomb & Kitora Tomb and Koguryo Culture*), In: *History and Boundaries* (역사와 경계), Vol. 81, 2011, pp. 1-27.

this cultural process too. The Three Kingdoms: Silla Paekche and Koguryō maintained cultural connections with China and Japan severally but along with the progress of the inner connections and the formation of the regional cultural characteristics a collective influential area evolved during the 5th to 8th centuries. We could use the latest archaeological evidences of architecture and graphic arts but other also sources to confirm our new viewpoint.

KEYWORDS

Cultural Transfer; Three Kingdoms; Paekche; Silla; Koguryō; Buddhism

Pál Koudela | Department of History and International Relations,
János Kodolányi University of Applied Sciences, Székesfehérvár, Budapest
Fürdő u. 1, 8000 Székesfehérvár, Hungary
pkoudela@yahoo.com

Jinil Yoo | Department of Hungarian Studies
Hankuk University of Foreign Studies, Seoul
107, Imun-ro, Dongdaemun-gu, Seoul, 130-791, Republic of Korea
yoojinil@hufs.ac.kr