

Elements of Goryeo Celadon that Reflect Influence of Liao Crafts

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Preface

Inspired and influenced by Chinese wares created at the Yue kilns in Zhejiang Province, Korean potters began to produce celadon-glazed stoneware in the ninth and tenth centuries, during the Goryeo Dynasty (918-1392). By the twelfth century, Goryeo celadon had evolved its own aesthetic characteristics, typified by jade-green glaze and inlay decoration. In the early phases of celadon production in Korea (i.e., the tenth, eleventh, and early twelfth century, China was divided between two coeval dynasties: the Northern Song (960-1126) and the Liao (916-1125) dynasties. The Northern Song influence on Goryeo arts and crafts is well known; less well known, however, is that the Liao Dynasty also played a role in the development of Goryeo celadon. Elements reflecting the Chinese influence from this era persisted until the mid-Goryeo period, when Goryeo began to interact with the Southern Song (1127-1279), Jin (1115-1234), and Yuan (1279-1368) dynasties. As such, the forms and decorative patterns of later Goryeo celadons reflect different patterns of Chinese influence.

From the tenth to the early twelfth century, Goryeo exerted considerable diplomatic effort to maintain favorable relations with both Northern Song and Liao, as the two often were in conflict with each other. These diplomatic circumstances are believed to have affected the degree, timing, and nature of the Chinese influence on Goryeo celadon.

After several ruptures in relations (see below), Goryeo and Northern Song reestablished diplomatic relations in 1071 (twenty-fifth year of King Munjong, r. 1046-1083); cultural exchange between the two states peaked between 1071 and the early twelfth century. Exchanges between Northern Song and Goryeo have been extensively researched and documented,

but the parallel exchanges between Liao and Goryeo have been less well studied. However, any attempt to elucidate Liao influence on Goryeo ceramics must take into account the fact that Liao ceramics were also influenced by Northern Song. Thus, some elements that were shared by Liao and Goryeo might actually have originated with Northern Song, and thus should not be considered as evidence of Goryeo-Liao exchange. Recognizing the cultural relationship between Northern Song and Liao, this paper examines how Goryeo celadon was influenced by cultural and aesthetic elements unique to Liao. Through this examination, the paper reveals similarities and differences among the ceramics of Goryeo, Liao, and Northern Song, and further explicates the originality of Goryeo celadon.

Political, Economic, and Cultural Exchange between Goryeo and Liao

Liao's Invasions of Goryeo (918-1019)

Early in its history, the Goryeo Dynasty likely had relations with Liao, but records reveal that any official diplomatic relations between the two had taken a significant downturn by 942. According to *Goryeosa* (高麗史, *History of Goryeo*), Liao sent a diplomatic delegation and fifty camels to Goryeo in 942, but Goryeo severed diplomatic relations between the two states. The Liao delegates were condemned to exile on an island, while the camels were corralled under Manbugyo Bridge, tied up, and held until they starved to death (Chapter 2 of "Biography of King Taejo," tenth month of the twenty-fifth year of King Taejo). Around the same time, in his *Hunyo sipjo* (訓要十條, *The Ten Injunctions*), King Taejo (r. 918-943), the founding monarch of Goryeo, expressed hostility

toward the Khitan people of Liao and clearly stated that they should be rejected.

Liao eventually invaded Goryeo three times: in 993, 1010, and 1018. The first invasion, in 993, ended that same year in a truce in which Goryeo agreed to sever its diplomatic relations with Song and to become a vassal state under Liao. According to *Goryeosa*, Goryeo was forced to send official delegates to Liao and to temporarily adopt the Liao era name (Chapter 3 of "Biography of King Seongjong," fourth month of thirteenth year of King Seongjong, r. 981-997). As such, diplomatic relations between the two were initiated by force. Despite obvious pressure from Liao, Goryeo still sought every opportunity to restore its relations with Northern Song. The alternating use of Northern Song and Liao era names from the time of its establishment onward reflects the precarious position of Goryeo, caught between the two powers.

The years 918 through 1019 may be characterized as a developmental stage during which diplomatic relations between the three states of Goryeo, Liao, and Northern Song were gradually established. Under these circumstances, Goryeo celadon began to show the influence of the ceramic production technologies of both Five Dynasties (907-960) and Northern Song, based on the Yuezhou kilns, while Liao ceramics began to form their own characteristics based on the tradition of Northern Song ceramics. The relationship between Goryeo and Liao remained highly unstable throughout the period, rendering a clear assessment very difficult.

Goryeo's Diplomatic Relations with Liao (1020-1070)

Although Goryeo and Liao continued to exchange diplomatic delegations until Liao's collapse in 1125, Goryeo's official relations with Northern Song were more sporadic. A tenuous peace among the three states ensued in 1020, shortly after Liao's third and final invasion of Goryeo, with Goryeo sending embassies to both Liao and Northern Song. Even though Goryeo sent a large diplomatic delegation to Northern Song at that time, there are no records of any official delegations sent by Goryeo to Northern Song between 1030 and 1070. During those years, however, the two states continued to engage in brisk private trade, a situation indicating that Goryeo was likely forced to sever its official ties with Northern Song under military threat from Liao. Still, as a prac-

tical economic and cultural measure, Goryeo maintained some exchange with Northern Song.

Relations between Goryeo and Liao remained quite stable, with the two states frequently engaging in trade and with Liao envoys making substantial tribute gifts to Goryeo. Along with such official exchanges, private and contraband trading occurred continuously along the two countries' shared border.

Even though Liao and Goryeo continued their exchanges through the eleventh century, the precise nature of Liao's influence on Goryeo art is difficult to determine. It is believed that, despite the ongoing trade and diplomatic relations, Goryeo likely assumed its culture to be superior to that of Liao. In fact, through much of the eleventh century Goryeo seems to have looked down on Liao culture and refused to embrace Liao cultural elements, let alone assimilate them into their own art. However, this situation changed in 1063 (seventeenth year of King Munjong), when Goryeo was introduced to Liao's *Khitan Tripitaka* (契丹大藏經), a substantial work that conveyed the advanced nature of Liao's Buddhist scholarship and culture. Hence, from around 1070 onward, Goryeo arts and crafts began to incorporate elements associated with Liao, evincing Goryeo's newfound respect for Liao art and culture.

Cultural Exchanges between Goryeo and Liao (1071-1125)

At this time, Goryeo and Northern Song resumed diplomatic relations, and both cultural and commercial exchanges between the two states began to increase. The newly reinstated diplomatic relations between Goryeo and Northern Song did not take the form of a tribute-investiture system. Rather, Goryeo seems to have been motivated by such practical interests as the adoption of China's advanced culture and politics of reform.

At the same time, with the introduction of the *Khitan Tripitaka* in 1063, relations between Goryeo and Liao underwent important revisions. Exchanges between Goryeo and Liao increased, particularly with regard to Buddhist art and culture. Liao likely felt somewhat uncomfortable about its culture, as Goryeo had always revered Northern Song culture while looking dismissively upon the culture of Liao. Thus, in transmitting the *Tripitaka*, Liao aimed to show that its Buddhist culture was just as mature as that of Goryeo and Northern Song. Liao was also motivated

to signal its amity towards Goryeo in order to entice Goryeo into a political alliance.

Liao's *Tripitaka*, which was twice transmitted to Goryeo, had a significant impact on Goryeo Buddhists because it was much more extensive and elaborate than the Northern Song *Tripitaka*. After its introduction, Liao's Buddhist scriptures and texts are believed to have been continuously transmitted to Goryeo through the exchange of diplomatic delegations. The transmission of Liao's Buddhist culture was especially robust during the reigns of King Sukjong (r. 1095-1105) and King Yejong (r. 1105-1122). An important record of this exchange can be found in *Xuanhe fengshi gaoli tujing* (宣和奉使高麗圖經, *Illustrated Record of the Chinese Embassy to the Goryeo Court in the Xuanhe Era*), published in 1123 by Xu Jing (徐兢; 1091-1153), a Northern Song envoy to Goryeo. Xu Jing stated that many Khitan artisans traveled from Liao to Goryeo to make vessels and clothes.

Khitan Artisans in Goryeo and the Importation of Liao Crafts

Throughout the Goryeo period, people from other parts of Asia came to Goryeo seeking refuge, including Han Chinese, Jurchens from Northeast China, Khitans from Liao, and people from Balhae. The largest influx of Khitans is believed to have occurred during the reigns of King Hyeonjong (r. 1009-1031) and King Jeongjong (r. 1034-1046). The immigration of Khitans continued during the reigns of King Munjong (r. 1046-1083), King Sunjong (r. 1083), and King Seonjong (r. 1083-1094), and lasted at least until 1117 (twelfth year of King Yejong [r. 1105-1122]). The following record appears in the Crafts section of *Xuanhe fengshi gaoli tujing* (Chapter 19):

高麗 工技至巧 其絕藝 悉歸于公 如幪頭所將作監乃其所也 常服白紵袍皂巾 唯執役趨事 則官給紫袍 亦聞契丹降 虜數萬人 其工技十有一擇其精巧者 留於王府 比年器服益工 弟浮僞頗多 不復前日純質耳。

The craftsmanship of Goryeo is highly elaborate, and the most skilled practitioners of any craft belong to governmental offices such as Bokduso (僕頭所) and Jangjakgam (將作監). These governmental artisans usually wear a white robe and black headband, but those who have received a governmental assignment receive a red robe. I

have heard that there are tens of thousands of Khitan prisoners, and that one in ten of them are skilled artisans who are being kept in the capital. Accordingly, the vessels and clothes have become more refined these days. But many of these newer goods are ostentatious and artificial; the simple, authentic things of the past can never be restored.

Another mention of artisans among Khitan prisoners, with an emphasis on textiles and clothes, appears in the Local Specialties section of *Xuanhe fengshi gaoli tujing* (Chapter 23):

...其國 自種紵麻 人多衣布 絕品者 謂之緇 潔白如玉 而窘邊幅 王與貴臣 皆衣之 不善蠶桑 其糸系 線織紵 皆仰賈人 自山東閩浙來 頗善織文羅花綾緊糸系 錦罽 邇來北虜 降卒 工技甚衆 故益奇巧 染色又 勝於前日...

In Goryeo, they grow ramie and hemp, so many clothes are made from these materials. The best textile is a type of silk called *shi* (緇), which is as clean as jade, although its finish is not quite so fine. All high officials and members of the royal court wears clothing made from *shi*. But since Goryeo people lack skills in sericulture, they must go to merchants to buy threads and fabrics imported from the Shandong and Minzhe regions [in today's Fujian and Zhejiang provinces] of China. The Goryeo people excel at making flower-patterned silk, silk woven with strong threads, and woolen textiles. Recently, more dexterity and skills are shown and the dyeing has improved due to the influence of clothing artisans among the prisoners from the North.

Based on these records, it seems highly likely that the artisans among the Khitan prisoners began directly introducing shapes and patterns from Liao to Goryeo. Xu Jing's characterizations of these designs as "ostentatious and artificial" and his assessment that "more dexterity and skills are shown" would seem to reflect his unfamiliarity with the designs, which varied widely from conventional Northern Song aesthetics. Based on the passages from *Xuanhe fengshi gaoli tujing*, which are the earliest known records concerning the occupations and activities of Khitan people in Goryeo, many of the Khitan prisoners who entered Goryeo must have been artisans and craftsmen.

The importation of Liao art and aesthetics into Goryeo is known to have influenced Goryeo Buddhist



Fig. 1. Liao green-glazed dish with molded peony design. Eleventh or twelfth century. Height: 1.5 cm, Length: 9.5 cm. (National Museum of Korea).



Fig. 2. Liao green-glazed calabash-shaped bottle with incised peony scroll design. Eleventh or twelfth century. Height: 23.8 cm. (National Museum of Korea).

sculpture and metal crafts. Other areas of Goryeo culture that reveal the influence of Liao include the directional orientation of Goryeo burials and some types of burial goods, including bronze spoons and iron scissors, among others.

The collection of the National Museum of Korea includes a green-glazed dish with stamped peony design (Fig. 1) and a green-glazed calabash-shaped bottle with incised peony scroll (Fig. 2), both of which are believed to have been produced in the Nanshan kilns of Liao and imported into Goryeo. Other green-glazed vessels of Liao origin found in Korea include a gourd-shaped bottle, a square dish, and an ewer. In addition, excavations at the site of Samcheonsa Temple in Mt. Bukhan, Seoul, yielded a shard of what is thought to be Liao three-color pottery.

Liao also produced large quantities of silk, which was often given to neighboring countries as a diplomatic or tribute good. Liao metalwares also were used as diplomatic and tribute goods, listed under the category of "silver ware." In addition to silk, other Liao items imported into Goryeo via govern-

ment or private trade included metalware and horse trappings. Given that Goryeo and Liao shared a border, where goods were briskly exchanged and which people certainly crossed (both officially and unofficially), it is almost certain that numerous other types of crafts were also imported into Goryeo from Liao.

Influence of Liao Metalware and Three-color Pottery on Goryeo Celadon

The influence of Liao Buddhist sculpture and metalware on the arts of Goryeo began to become apparent in the late eleventh century. Although it would be easy to assume that the same situation prevailed with Goryeo celadon, it is important to note that the level of ceramic production in Goryeo was higher than that of Liao, both technically and aesthetically. In fact, it would be more accurate to say that both Goryeo and Liao were under the influence of Northern Song ceramics. Because of this shared influence, the ceramic styles of Northern Song, Goryeo, and Liao were closely related.

During the first half of the tenth century, China and Liao were at war. In the midst of this conflict, Liao launched a full-scale attack on Dingzhou (定州, in present-day Hebei Province), one of the centers of Chinese ceramics and silk production. Liao captured Chinese artisans from Dingzhou and pressed them into service in their own facilities. As a result, craft technology and techniques from the Hebei and Shanxi provinces served as the foundation for the early crafts of Liao, in such areas as textiles, metalware, and ceramics. In particular, the production of metalware quickly increased in Liao and improved through

the incorporation of the metalware styles and techniques of people from the northern steppes, based on the tradition of China's Tang Dynasty (618-907).

A Goryeo celadon ewer with incised scroll design (Fig. 3), housed in the Museum of Oriental Ceramics, Osaka, has a form very similar to that of a silver ewer inscribed with the date 1018 (Fig. 4), which was recovered from the tomb of Liao Princess Chenguo (陳國). The Goryeo celadon ewer has a shorter, more gently curved handle and spout, reflecting the form's transition from metalware to celadon. The handle of the silver ewer in Figure 4 is sharply bent where it connects to the neck, a detail also seen in a white porcelain ewer (Fig. 5) that was recovered from the mid-tenth-century tomb of Liao's Prince of Weiguo (衛國王), the Imperial Son-in-Law (the tomb dated to 959). This white porcelain ewer demonstrates how Liao crafts incorporated elements from Northern Song while still maintaining their own character. The handle's unusual shape can also be found on some Goryeo celadon and metalware.

The expression and arrangement of the cloud and dragon design on a Goryeo celadon cylindrical covered box with an inscription reading "Sangyakguk" (尚藥局, Figs. 6 and 6a, Handok Medico-Pharma Museum) matches that of a gilt silver cosmetic case with dragon design (Fig. 7) discovered in the tomb of Liao Princess Chenguo (陳國, 1018). This correlation suggests a direct relationship between Goryeo celadon and Liao metalware.

Liao influence on the details of Goryeo crafts can also be seen in two vessels now housed in the United States. Both a Goryeo gilt-silver ewer (Museum of Fine Arts, Boston) and a Goryeo celadon ewer (Art Institute of Chicago) have a body and spout deco-



Fig. 3. Goryeo celadon ewer with incised scroll design. Twelfth century. Height: 18.6 cm. (Museum of Oriental Ceramics, Osaka).



Fig. 4. Liao silver ewer from the tomb of Liao Princess Chenguo. 1018. Height: 10.1 cm. (Inner Mongolia Cultural Relics and Archaeology Research Institute).



Fig. 5. Liao white porcelain ewer from the tomb of Liao Prince of Weiguo, the Imperial Son-in-Law. 959. Height: 21.5 cm. (Lu Jing, 2003, p. 94).



Fig. 6. Goryeo celadon cylindrical covered box with the inscription "Sangyakguk" and incised cloud and dragon design. Twelfth century. Height: 9.6 cm. (Handok Medico-Pharma Museum).



rated with a bamboo motif, a feature typical of Liao metalwork ewers.

Influence of Liao Three-color Pottery

Liao ceramic production was closely connected to Dingzhou porcelain. Technologies from the Ding and Cizhou kilns in Hebei Province were introduced to Liao kilns in Shangjing (上京) and Chifeng Gangwa (赤峰缸瓦). Liao ceramics can be divided into two categories: those with forms that follow traditional Chinese styles, and those with forms from the Khitan nomadic culture of the steppes.

Liao ceramics include many white porcelain vessels with shapes and decorative patterns that follow the Chinese style, although their quality is not so high as that of the Chinese pieces. Even vessels from the two primary Liao kilns—Chifeng Gangwa kilns (the official kilns of Liao) and Longquanwu (龍泉務) kilns in Beijing (which strongly followed the Chinese style)—could not match the quality of contemporaneous Chinese wares. By the late eleventh century, Liao society and the lifestyles of its upper classes gradually began to decline. As such, the metalware vessels once produced for daily use were replaced by three-color pottery vessels. At that time, three-color (i.e., *sancal*, 三彩) wares were rarely produced in Northern Song, but in Liao, three-color vessels in the tradition

of Tang three-color pottery seem to have been intensively produced at the Chifeng Gangwa kilns. Many types of three-color pottery were produced in Liao, including lobed trays (Fig. 8), with barbed rims decorated with geometric patterns, and animal-shaped vessels with imaginative shapes and designs. In addition to demonstrating the uniqueness of Liao ceramics, these three-color vessels relate closely to metalware vessels. Given that the three-color wares were typically intended to replace metalware vessels, the



Fig. 7. Liao gilt-silver cosmetic case with dragon design from the tomb of Liao Princess Chenguo. 1018. Height: 22.0 cm. (Inner Mongolia Cultural Relics and Archaeology Research Institute).



Fig. 8. Liao three-color pottery lobed trays excavated from Xiaoliuzhangzi (小劉仗子) Tombs 2 and 4, Ningcheng, Inner Mongolia. Eleventh and twelfth century. Height: 2.0 cm, Length: 26.0 cm. (Inner Mongolia Cultural Relics and Archaeology Research Institute).

two types shared many of the same decorative patterns and expressions. In particular, Liao three-color ewers shaped like animals have long been regarded as among the finest Liao ceramics. Liao metalware and three-color pottery arrived in Goryeo via trade and diplomatic exchange, and they are thought to have been cherished in Goryeo as high-quality luxury items for the ruling class.

The relationship between Liao three-color pottery and Goryeo celadon is exemplified by the close resemblance between a Goryeo celadon dragon-shaped brush holder (Fig. 9) and a Liao three-color dragon-shaped brush holder with molded decoration (Fig. 10). The Liao brush holder predates the Goryeo one; given this chronology, and the strong similarity between the two, the Goryeo brush holder was likely made in imitation of the Liao one.



Fig. 9. Goryeo celadon dragon-shaped brush holder with openwork decoration. Twelfth century. Height: 9.0 cm, Length: 17.6 cm. (National Museum of Korea).



Fig. 10. Liao three-color pottery dragon-shaped brush holder with molded decoration. Eleventh or twelfth century. Height: 9.6 cm, Length: 16.5 cm. (Lu, Jing, 2003, pp. 264-265).

Figure 11 shows a Goryeo celadon dragon-shaped ewer (National Treasure #61), characterized by a U-shaped body with raised tail fin, large upright fins, and a lotus petal design on the base. Corresponding features also appear on a Liao three-color carp-shaped ewer, which features a leaping carp atop a base decorated with lotus flowers. In addition, the heads of the dragon on the Goryeo ewer in Figure 11 share many details with those of a Liao three-color *makara*-shaped ewer (Fig. 12). Although the relationship between these two vessels is not as direct as that between the brush holders in Figures 9 and 10, the similarity is sufficiently strong to indicate a correspondence.

The central peony design on the cover of a Goryeo celadon cosmetic case decorated with openwork scroll design (Fig. 13, Liaoning Provincial Museum) resembles a peony design from a Liao three-color lobed tray (Fig. 14). The Goryeo design was likely modeled after the Liao design, but the Goryeo design is more complex, reflecting the structural requirements of an openwork design.

Liao influence on Goryeo celadon began to emerge in the late eleventh century. Notably, in the early twelfth century, the Khitan artisans who arrived in Goryeo during the reigns of King Hyeonjong and King Jeongjong likely began to actively participate in the production of Goryeo metalware and textiles. These Khitan artisans may be thought of as couriers who delivered Liao's favored shapes and patterns directly to Goryeo.

To summarize, Liao metalware and three-color potteries are generally considered to be unique to Liao, and distinct from the ceramic style of Northern Song, which both Goryeo and Liao shared. Furthermore, the influence of Liao metalware and three-color pottery on Goryeo celadon is readily apparent. Liao metalware incorporated elements from Tang Dynasty metalware as well as elements from the people of the northern steppe. Three-color pottery was rarely produced in Northern Song, and the Liao three-color pottery drew inspiration from Tang three-color pottery. The influence of Liao metalware and three-color pottery on Goryeo celadon likely can be attributed to their excellent quality and relative scarcity. It is known that Goryeo actively embraced the advanced ceramic culture of Northern Song, but certain characteristics of Goryeo celadon also reflect the influence of Liao arts and crafts.

Interestingly, however, some types of traditional

Khitan vessels—such as leather-flask-shaped jars, long-necked jars with strap, and jars with dish-shaped mouth and handles—were produced in Northern Song, but not as Goryeo celadon.

Conclusion

This paper has examined the exchange of ceramic styles, forms, and shapes between Liao and Goryeo, within the context of the overall political and cultural exchanges between Goryeo, Liao, and Northern Song. The exchanges between Goryeo and Liao can be divided into three phases, in consideration of both states' relationship with Northern Song.

The first phase began in 918, with the founding of Goryeo, and lasted until 1019, just after Liao's third invasion of Goryeo. In this period, trilateral diplomatic relations between Goryeo, Liao, and Northern Song were still being developed. Goryeo received ceramic production technologies from kilns active in the Five Dynasties (907-960) and the Northern Song (960-1127) periods, but there were not yet stable cultural exchanges between Goryeo and Liao. The second phase, which lasted from 1020 to 1070, was a time of relative peace and stability that saw Goryeo send envoys to both Northern Song and Liao. In this period, Goryeo shared an official diplomatic relationship with Liao, but had not yet resumed ongoing diplomatic relations with Northern Song. The relations between Goryeo and Liao remained fairly stable, with large quantities of diplomatic and tribute goods being taken to Goryeo by Liao envoys. Goods were also briskly exchanged via official, private, and illicit trade. Despite these robust exchanges, Liao's influence on Goryeo art could not yet be distinctly detected. However, with the introduction of Liao's *Khitan Tripitaka* (契丹大藏經) to Goryeo in 1063, Goryeo notably recognized Liao's advanced Buddhist culture, thus paving the way for the influence of Liao arts and crafts to penetrate more deeply in the next period. The third and final phase lasted from 1071, with the resumption of diplomatic relations between Goryeo and Northern Song, until the fall of Liao in 1125. This period witnessed Goryeo's most robust exchanges with both Northern Song and Liao.

Based on China's advanced craft technologies, Liao metalware combined the tradition of the Tang-Dynasty metalware with characteristics borrowed



Fig. 11. Goryeo celadon dragon-shaped ewer. Twelfth century. Height: 24.4 cm. (National Museum of Korea).



Fig. 12. Liao three-color pottery makara-shaped ewer. Eleventh or twelfth century. Height: 15.0 cm. (Palace Museum, Beijing).



Fig. 13. Goryeo celadon cosmetic case with openwork scroll design. Eleventh or twelfth century. Height: 11.8 cm. Length: 22.3 cm. (Liaoning Provincial Museum).

from the metalware of the northern steppe people. Likewise, Liao ceramics evolved two distinct types: forms based on traditional Chinese styles and forms based on characteristics from the Khitan nomadic culture of the steppes. With its advanced metalware production, Liao exerted considerable influence on Goryeo Buddhist sculptures and metalware. Liao's influence on Goryeo celadon was not as strong, however, as the overall level of ceramic production in Liao did not match that of Goryeo. Notably, Northern Song ceramics had a powerful influence on both Goryeo and Liao; as such, all three states shared a relatively common ceramic style. Thus, some of the



Fig. 14. Liao three-color pottery lobed tray with molded peony and bee design. Eleventh or twelfth century. Height: 2.4 cm. Diameter: 14.0 x 25.0 cm. (Liaoning Provincial Museum).

similarities between Liao and Goryeo ceramic vessels must be attributed to the shared influence of Northern Song on both Liao and Goryeo, rather than solely on Liao. However, Goryeo celadon does reflect the influence of Liao metalware and three-color pottery, which were distinct from the ceramic tradition of Northern Song. This influence attests to both the excellence and the uniqueness of Liao metalware and three-color pottery. Hence, in producing its world-renowned celadon, Goryeo incorporated elements from both the ceramics of Northern Song and from the arts and crafts of Liao.

The influence of Liao is most clearly apparent in the shapes and decorative patterns of Goryeo celadon. The characteristics of Liao ceramics became known in Goryeo through the official, private, and contraband import of Liao goods. Furthermore, Khitan artisans, who began moving south and entering Goryeo in the late eleventh century, also played a significant role by actively participating in the production of Goryeo metalware and textiles in the early twelfth century. ㄸ

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