

Dentil cornice motif, ca. 161-191, Mural in main burial chamber of Three Brothers Tomb in Palmyra.



吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

Kwon Young-pil, Visiting Professor at Sangji University

吠

First published in 2008 for the International Conference on Silla and West Asia,
co-organized by Gyeongju National Museum and Gyeongju City, and revised in 2010
by the author to meet this journal's editorial criteria.

吠

WEST ASIA AND ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM AN ART HISTORY PERSPECTIVE

Kwon Young-pil, Visiting Professor at Sangji University

吠

[ABSTRACT]

'West Asia' in contrast to 'East Asia' or 'Central Asia,' refers to the region that Europeans call the 'Near East' or 'Middle East.' Historically, West Asia is not only the cradle of human civilization, but also witnessed the spread of Hellenism culture following the conquest of Alexander the Great, and was later annexed by the Roman Empire. In the case of Afghanistan, although it falls within the cultural boundaries of Central Asia, it may also be regarded as being West Asian, culturally, for the art of Gandhara was greatly influenced by the cultures of ancient Greece and Rome.

From the perspective of East-West exchange, it has recently been suggested that our understanding of the Silk Road must be reconsidered. This is because, based on recent findings from archaeological excavations, scholars have argued that silk – one of the main products of ancient China – was not traded directly with Rome via a land route, but rather, indirectly through India using a sea route. Instead of discussing the culture of West Asia *per se*, this paper therefore examines how features of West Asian culture spread eastwards via the Silk Road, with particular focus on materials which illustrate contact with ancient Korea, such as griffin, *akinakes* daggers, Roman glass, and the *caoyichushui* or 'wet drapery' technique.

152

153

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

吠

Kwon Young-pil

This paper maintains the following four points. Firstly, although during the last century, both within Korea and abroad, there have been many studies on the art of the Silk Road, most of the research carried out in Korea has focused primarily on China, from where the silk originated, and the introduction of Western culture into Central and East Asia has only been passively approached. The current study therefore considers the introduction of Western culture from the perspective of West Asia. Secondly, the export of goods from ancient China into Roman territory depended heavily on sea routes, rather than land routes. Thirdly, with regard to the Silk Road, West Asia was representative of the Roman culture. Fourthly, as ancient Korea was an active participant in Silk Road exchange, the relationship between Korea and the West can be examined by focusing on the provenance of the goods that arrived in Korea.

[KEYWORDS]

Syncretism, griffin, animal-style art, *akinakes* daggers, Roman glass, Serapis statues, *caoyichushui* [曹衣出水] technique, *chiaroscuro*

I INTRODUCTION

West Asia, a term used in contrast to East Asia and Central Asia, designates the region referred to in Europe as the Near East and the Middle East. For Europeans, this region begins at the western extremity of Egypt and ends in eastern Iran, therefore excluding Afghanistan. West Asia, as we well know, is one of the cradles of human civilization. The conquests of Alexander the Great spread Hellenistic civilization to this region, before it subsequently became part of the Roman Empire. As for Afghanistan, whilst most often included in Central Asia, Gandhara art that flourished in this area is evidence of an affinity to Greco-Roman culture, making this region culturally closer to West Asia.

Concerning the historical exchange between the East and the West, the latest archeological discoveries challenge some of our most fundamental notions of the Silk Road. They suggest that ancient China never directly engaged in silk trade with Rome; that trade, instead, took an indirect form, with India serving as the intermediary; and that trade between the East and the West would have taken place mostly via sea routes rather than land. Hence, it appears that ancient Syria was an important trade partner of both China and India. Moreover, silk was not the main trade item, and, thus, the Silk Road may not even have existed at all.¹

Received ideas about the Silk Road have been called into question at yet another level. Since Ferdinand von Richthofen first coined the term in 1877, many scholars have pointed out the need to rethink the Silk Road as a

historical path of cultural propagation, rather than a simple trade route between the East and the West.² Archeological investigations conducted since then in Central Asia (especially Xinjiang in China) have yielded evidence adding weight to this argument. However, even in this context, the consensus among scholars is that the West as the trade destination along the Silk Road is likely to have been Roman Syria and Iran rather than Rome itself.

The focus of this study is on how exactly West Asian culture was transmitted to regions lying further east through the Silk Road, rather than discussing the cultural characteristics of this region as such. This inquiry will be more particularly concerned with historical and archaeological evidence related to the routes through which West Asian culture reached ancient Korea. The transmission of West Asian culture to Korea was necessarily circuitous, taking detours through Central Asia and North Asia – through Scythia, for example. For this reason, some portion of this paper may touch upon cultures other than West Asian culture.

II WEST ASIA AND THE NOMADIC WORLD

01 THE WEST ASIAN IMAGINATION

The creation of zoomorphic hybrids, in other words, the merging of two different animals to create an imaginary beast, was a practice commonly observed in many ancient civilizations. The griffin (or gryphon), the fabulous beast of Western origin, with the head of an eagle and the body of a lion, for example, appears frequently both in Western and Eastern art. In the 5th century BC, Herodotus wrote, for instance, that griffins were the guardians of Scythian gold. The origin of this fabulous beast, however, dates back much further, to the third millennium BC. A creation of the Ur Dynasty, based in the region south of the Euphrates River,³ the griffin was subsequently represented in Assyrian and Babylonian art, and was given artistic incarnations also in the Achaemenid Dynasty of Iran (6th – 4th century BC).

The griffin was an extremely popular subject among artworks produced during the Achaemenid Dynasty. Griffin motifs grace many metal objects and are represented in numerous sculptures at Persepolis (5th century BC), a major architectural monument from the Achaemenid Dynasty (Figure 1). The sculpture of the twin griffins in a symmetrical position, in particular, recently attracted the attention of archeological communities worldwide following the discovery of a sculpture in the Khotan (和田, Chinese: Hetian) area of Xinjiang, surprisingly similar to this characteristically Iranian-style sculpture (Figure 2).⁴ Winged beasts with mountain goat horns carved onto decorative wood panels excavated in the Khotan area also appear to be variants of the Iranian griffin.⁵ These finds point to the influence of Iran, located along the Southern Silk Road traversing West Asia.



(Figure 1)
Griffin sculpture, 5th century BC, Persepolis



(Figure 2)
Griffin sculpture, Warring States-Eastern Han period, excavated in the Khotan (Chinese: Hetian) area of Xinjiang

154

155

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

吠

Kwon Young-pil

The appearance of the griffin varied depending on the region. The griffin popularly incarnated in Babylon was a winged lion with long and sharp ears and an eagle's legs and a tail. The Assyrian griffin had an eagle's head instead of a lion's. The Iranian griffin, a compromise between the above, is crowned with horns of the mountain goat. Some variants of the Iranian griffin had hind legs with feet shaped like bird's claws. Griffins represented on color-glazed bricks found in Susa of Iran are fine examples of such variants.⁶

Iran and Scythia had frequent cultural exchanges, as the two regions engaged in several wars, alternating with periods of peace and amity. Cultural elements were transmitted across the boundaries through a series of events like the Scythian attack on Media (640 BC), the Iranian invasion of Scythia (530 BC) and Scythia's paying tribute to Iran (5th century BC). This may be how the griffin came to be a popular subject on Scythian artefacts and architecture.

Meanwhile, representations of griffins have been found in faraway Noin-Ula in Mongolia (in artefacts found inside an ancient Xiongnu [匈奴] tomb)⁷ and even in Nangnang (樂浪, Chinese: Lelang) in the Korean peninsula where a griffin depicted on a covered lacquer basket was discovered in the Wanggwang [王光] Tomb.⁸ (Figure 3) Just how far this path of transmission led is indeed astonishing: from Iran, through Scythia, all the way to Noin Ula and Nangnang.⁹

The scene of a lion attacking a ram in a stone relief found in the Apadana or hypostyle hall of Persepolis (5th century BC) is the earliest example of the 'animal combat' theme (Figure 4), which later gained popularity in ancient societies across the region. Scenes of this type had strong influence not only in West Asia, but also in Scythia, and were featured even in the bronze and gilt-bronze accessories of the Xiongnu.

Animal themes were especially dominant in Scythian art, as the Scythians were nomadic herders. Russian art historians have dubbed this distinct animal-themed art of Scythia as "animal-style art." The author has previously suggested that this animal style, as it slowly and steadily evolved over a long time, can also be called the "*lentus* style."¹⁰



(Figure 3)
Griffin decoration on lacquerware vessel, Han Dynasty, excavated from Wanggwang Tomb, Nangnang



(Figure 4)
Motif of lion attacking a ram, 5th century BC, Apadana of Persepolis

The centaur (*kentauros* in Greek), the part-human, part-horse mythological creature, is another well-known example of an ancient zoomorphic hybrid. The dominant view concerning the origin of this creature, best known through Greek mythology, is that it derives from Scythia. The idea that nomadic people, spending most of their waking hours on horseback, identified themselves with the animal so closely tied to their everyday lives enjoys strong support from art historians.¹¹ The centaur has also been found represented on a woven wool textile excavated from Sampula cemetery in Luopu county of Xinjiang, dated to the first to third century.¹²

02 WEST ASIAN BRONZE TOOLS

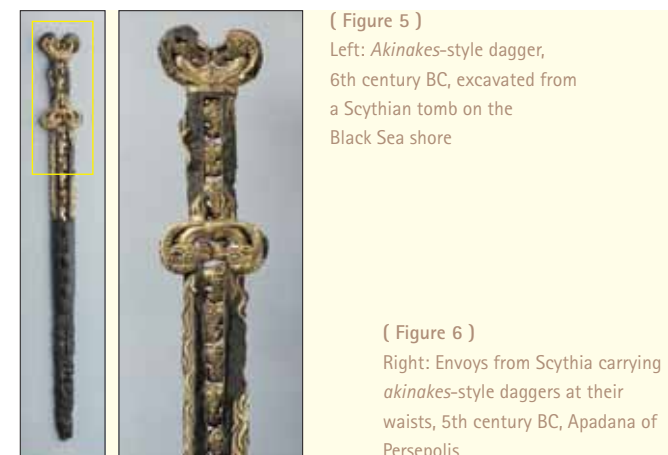
Civilizations that flourished in West Asia during antiquity, and especially in the environs of Syria, were highly advanced. The beginning of the Bronze Age in this region, for instance, is dated to the mid to late third millennium BC.¹³ In the Korean peninsula, the Bronze Age begins progressively later, around the 10th century BC. In Korea, early bronze tools are reported to have been produced sometime toward the 8th century BC.¹⁴

One of the most important artefacts in the history of exchange between the East and the West appeared around the time the Bronze Age gave way to the Iron Age in West Asia: the Scythian dagger-like short sword known in Greek as *akinakes*.¹⁵ Some research on this weapon is already available.¹⁶ An *akinakes*-style dagger was unearthed in a Scythian

tomb on a shore of the Black Sea, dating to the 6th century BC (Figure 5),¹⁷ and other evidence suggests that this dagger was used in Achaemenid Iran during the 5th century BC. A stone wall relief of the east stairway façade of the Apadana palace in Persepolis, depicting envoys from neighboring countries bearing tribute, shows envoys from Scythia and Media (which preceded the Achaemenid Dynasty) carrying this dagger at their waist (Figure 6). The Median attack on Assyria in the 7th century BC was enabled by the weapons manufacturing techniques and war tactics learned from the Scythians. *Akinakes* daggers are also believed to have been imported from Scythia at this time.

The *akinakes* seems to have earned its Greek name, which appears in Herodotus' History, due to the symbiotic economic relationship between Scythia and Ionia.¹⁸ Meanwhile, the fact that the hilt of Scythian dagger, unlike the T-shaped hilt of the Iranian dagger, often features two griffins with their heads facing each other, may be an indication of the close ties between Iran and Scythia, the griffin being a symbol of ancient Iran.

From the 5th century BC, the *akinakes*, which has also been referred to as an "antenna-style" [觸角] bronze dagger, developed a close relationship with bronze tools from Tagar in southern Russia.¹⁹ It subsequently influenced Ordos bronze daggers produced by the Xiongnu (Figure 7),²⁰ and eventually the daggers of the southern Korean peninsula. In the bronze daggers found in the Pyongyang (平壤) area and



156

157

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

吠

Kwon Young-pil



in Bisan-dong (飛山洞), Daegu (大邱), the original design of two griffins facing each other was replaced by a native Korean-style design of two ducks facing each other (Figure 8).²¹

III WEST ASIA AND HELLENISM

01 SYNCRETISM

The brilliance of ancient Egyptian civilization needs no introduction. The tomb of Tutankhamun, for example, is a treasure trove of archeological finds eloquently illustrating the distinctive culture that flourished in ancient Egypt. Following the invasion by Alexander the Great in 332 BC, however, Egypt became part of the Hellenistic world. Alexandria, located on the Mediterranean coast, was the center of Hellenistic culture in Egypt. In the wake of Alexander the Great's conquest, Egyptian society was energized by Hellenistic cultural elements including philosophy and art. One important thing to remember, however, is that Egypt's own mythology interacted with the imported cultural elements to shape the local Hellenistic civilization.

Serapis was an anthropomorphic Hellenistic-Egyptian god created under Ptolemy Soter (ca.376 – ca.283 BC) with the attributes of two native Egyptian gods, Osiris (god of bounty and life) and Apis (bull deity symbolizing afterlife and strength, related to grain and the harvest), borrowing the physical features of Zeus and the sun god Helios. Serapis indeed is a typical "Egypto-Hellenistic" god. The Temple of Serapis in Alexandria was an important site of pilgrimage and a center for religious rites until it was destroyed by Emperor Theodosius in 389 AD. Temples dedicated to Serapis, large and small, existed across Egypt, and worship of this syncretic god was spread by merchants and converts to other regions within the Greco-Roman world.²²

One notable characteristic of Serapis statues is the headgear, on which a plant bearing a few grains is sculpted. In some cases, when the deity is represented as Zeus, it is attended by a retinue. At times, Serapis is represented as Hercules surmounted by a *calathus* (vase-shaped basket on top of his head) and holding a club. Statues of Hercules-Serapis were also found in regions further east like Bagram in Afghanistan²³ while a statue of Zeus-Serapis was found in Khotan, Central Asia.

This author found, on the occasion of a trip to Egypt, that a statuette of Serapis on display in the Alexandria Archaeology Museum (Figure 9) was strikingly similar to the statuette of Serapis from Khotan in the Otani [大谷] collection in the National Museum of Korea (Figure 10).²⁴ Both are moulded

terracotta statues of a similar height (about 15cm), with the classical appearance of Zeus. Below the right hand of Zeus seated on a chair stands a naked statue of Nike, the goddess of victory, holding a wreath in her left hand and a laurel branch in her right hand. Zeus holds a scepter in his left hand, on top which a vulture is perched. Above his face covered with a heavy beard, Zeus seems to be wearing indeed some sort of *calathus*. This was at least what the author could gather from his observation of the two modestly-sized sculptures whose features were not excessively well-detailed.

Accordingly this comparative analysis led to an important conclusion. The statuette of Zeus-Serapis displayed in the National Museum of Korea, although it was found in Khotan, was probably made in Alexandria and travelled through the length of the Hellenistic world to arrive at Central Asia. This statuette, therefore, is invaluable evidence that Hellenistic artefacts were indeed transmitted to the East via the Silk Road.

02 FROM HERCULES TO THE FOUR HEAVENLY KINGS

This sort of syncretism, wherein deities of different cultures become merged to form a single deity, was a phenomenon which repeatedly occurred in West Asia. In Petra, an ancient city state of the Nabataeans in Syria, al-'Uzza, the goddess of power, was later identified under Hellenization with the Greek goddess Aphrodite. The statue of al-'Uzza displayed at the Petra Archeological Museum (Figure 11),²⁵ of which only the torso has survived, does not

pale in comparison with the voluptuous statue of the Venus de Milo in the Louvre. This phenomenon of religious syncretism was seen not only on the eastern Mediterranean coast colonized by the Roman Empire and Mesopotamia, but also in ancient Iran, further east. Verethragna, the god of victory in the Zoroastrian religion, for instance, is incarnated in the body of Hercules. The statue of Hercules, accompanied by Antiochus IV of Commagene, is a fine example of this.²⁶ This identification of Verethragna with a hero of Greek mythology bears interesting testimony to Hellenistic influence on the culture of the ancient Iranian Dynasty of Parthia.

Yet more intriguing, however, is the transformation of Hercules into a Buddhist guardian deity. In a Buddhist temple in Hadda, an ancient region of Gandhara, a sculpture of Hercules is placed as an attendant deity to the main Buddha, holding a vajra in one hand.²⁷ This may not seem altogether surprising, if one considers the heavy Greco-Roman influence observed in Gandhara art. But, the contribution of Hercules to Buddhism does not end here. The lion's head, a symbol of Hercules, is integrated as part of the decorations on the Guardian spirits (*vajrapani*) and the Four Heavenly Kings [四天王], most often represented as biting the upper arms [獅噛] of these deities. This motif, originating from Central Asia, eventually reached the Korean peninsula during the early Unified Silla period.²⁸ The relief sculptures of the Four Heavenly Kings, found at the ancient site of Sacheonwangsa Temple [四天王寺] in Gyeongju, dated to about 679, are the first such example in Korea (Figure 12).²⁹



(Figure 9)
Statuette of Serapis, 2nd - 3rd century,
Alexandria Archaeology Museum



(Figure 10)
Statuette of Serapis, 2nd - 3rd century,
Excavated in Khotan (Chinese: Hetian),
National Museum of Korea



(Figure 11)
Statue of Nabataean al-'Uzza, 3rd century,
Petra Archeological Museum



(Figure 12)
Sculpture of the Four Heavenly Kings, ca.
679, Copied by Kang Woo-bang. Excavated
from the site of Sacheonwangsa Temple in
Gyeongju, Gyeongju National Museum



(Figure 13)
Chinese silk, 1st century, Palmyra National
Museum

IV ANCIENT ROME AND IRAN

01 ROMAN SYRIA

Following Alexander the Great's conquest of West Asia, Hellenistic influence became all-pervasive in this region. In Syria, there had been a steady and continuous influence of Greek culture for a long time. Greek was the vernacular, for instance in Dura-Europos, an important city in the valley of the Euphrates River, during the Parthian Dynasty, in other words, as late as the beginning of the Common Era.³⁰ The Roman rule of Syria began with the occupation of Antioch in 64 BC. Since then, Syria became a battleground for the Romans and the Parthians, and later the Romans and the Sasanians. Subsequently, during the rule of Constantine the Great (r. 324-37), the Byzantine era began in this region. Greco-Roman influence on Syrian culture continued undiminished for centuries, until Byzantines were defeated by Arabs in 636 at the Yarmuk River.

During the period when Syria was under Roman rule, it played an important role in trade and cultural exchange between the East and the West. The fact that the Romans imposed, at that time, a 25% tax on goods imported from eastern countries and regions, within the Red Sea and Palmyra region,³¹ doubtless quite a heavy burden for merchants, is indicative of the contribution of trade to the revenue of ancient Rome. Even after the fall of Palmyra in 273, trade between India and the Persian Gulf continued unabated. The newly-emerged Sasanian Dynasty joined the inter-regional trade, and around this time, the Tigris River Basin replaced the Euphrates Basin as the chief trade route. It is also at this time that the Romans set up their only trade center in Nisibis, in the valley of the Tigris River.³²

For the import of Indian cotton, a land route was used, traversing Central Asia, Iran and Babylon, connecting northern cities like Antioch, in addition to sea routes via the Iranian Gulf. The passage via southern cities like Petra and Bostra toward the Red Sea and Arabia was also used. As for Palmyra, it served as an important 'caravan city' in this trade. Although details concerning goods traded are absent in ancient records, archaeological investigations uncovered Indian cotton and Chinese silk in tombs in Palmyra (Figure 13),³³ providing an alternative measure of the booming trade center this city once was.³⁴

This also corroborates the theory that Syrian merchants travelled to China already during the Han Dynasty. *Houhanshu* (後漢書: History of the Later Han Dynasty) documents the arrival in 166 of a certain An Dun [安敦], the king of Daqin. 'Daqin' [大秦] is the Chinese name for ancient Rome, and An Dun probably designates Marcus Aurelius Antoninus (the Roman emperor from 161 to 180). The delegation, reported to have arrived at Annam, was probably a group of Syrians

or Palmyrans who, rather than official envoys sent by Antoninus, were merchants.³⁵

The discovery of Roman gold coins, along with a series of other artefacts, at Oc-Eo at the lower reaches of the Mekong River in Southeast Asia, is a fact noteworthy in relation to this visit to Annam. Some of these gold coins, dated to 152, were coins of Marcus Aurelius' predecessor Antoninus Pius (152), a very telling detail for trade between the East and the West which was taking place at that time. These artefacts, presumed to have belonged to Indian merchants,³⁶ may offer clues as to the role of India in the inter-regional trade of the time. It should be remembered in this connection that Antoninus Pius, as a matter of fact, did receive Indian envoys around this time.³⁷

02 ROMAN GLASS

The Syrian glass industry holds important keys for unlocking the mystery of Silk Road trade.³⁸ Glass was first manufactured in Syria and its environs, around the middle of the second millennium BC. The art of blowing glass, in particular, is known to have been invented in Roman Syria, toward the late first century BC. The technique of glass blowing was later transmitted to the Mediterranean region between the end of the 1st century BC and the 1st century AD.³⁹

In the transmission of Roman glass to outside regions, Bagram, a city in the Kushan Empire which ruled present-day Tajikistan, Afghanistan and northern India during the 3rd century, served as a major trade intermediary. Along with Indian artefacts and Chinese lacquerwares, an impressive array of Roman glassware has been found in Bagram, which is in present-day Afghanistan. Concerning the glass cups, excavated in the Bagram region, whose analysis at the time of their discovery in the 1930s was based on stylistic evidence, we now know, from findings through modern analytical techniques, that they are distinct from Roman glass produced in the Syro-Palestine region, and that they are closest to that produced in Egypt. The date of manufacture is currently estimated to be sometime

between 50 and 125. These glasswares reached Bagram by transiting through the Red Sea and India by sea route, then overland through the Hindu Kush. The available evidence suggests that they were clearly headed for China, before they got stranded in Bagram.⁴⁰

An important detail to evoke in this regard is the discovery of an Alexandria-made statue of Serapis in Bagram.⁴¹ Using this additional link, we can now retrace once again how the statue of Serapis reached Khotan in Xinjiang [新疆]: the path would begin in Alexandria, transiting through the Red Sea, India, the Indus River, Bagram and Hindu Kush, before reaching its final destination in Khotan. Bagram, in other words, was the point of transfer for Chinese goods headed for the West, where these land-transported goods were loaded onto boats to reach Indian ports.

03 TOMB MURALS OF PALMYRA

As said earlier, Palmyra was a major center for Silk Road trade during the Roman period in Syria. A desert oasis city, Palmyra was made part of the Roman province of Syria in 17, but had its own desert army and enjoyed a degree of autonomy. After being placed under the direct control of Rome in 129, the city declared its independence in 260, under Queen Zenobia, seizing the opportunity opened by the Roman defeat in the war against the Sasanians. The independence of Palmyra was short-lived, as it was crushed by the Roman army little more than ten years later, in 273. Many Roman-style architectural remains including temples, amphitheatres, agoras, basilicas, baths and the necropolis have survived to the present, vivid reminders of the past of this once-flourishing ancient city. A series of *hypogea*, the tower-like underground burial chambers, still preserved in Palmyra are architectural treasures, which also provide precious insights into how its ancient inhabitants viewed the afterlife.

The 'Three Brothers' Tomb (161-191), one of these *hypogea*, is of particular interest. Its relatively well-preserved interior features murals of

160

161

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

吠

Kwon Young-pil

high significance for the history of art, comparable in importance and stylistic characteristics to East Asian Buddhist murals like Dunhuang mural paintings.

The above-ground entrance leads to descending steps, at the end of which there are two side-rooms in the left and right wings, and a path leading to the main burial chamber, forming a layout in the shape of the letter 'T' inversed. The main burial chamber has a barrel vault ceiling, and murals are present both on the ceiling and walls. Whilst the burial chamber itself is rather exotic,⁴² the interior decoration (the theme and style of the murals) is considered generally Greco-Syrian.⁴³

The section where the vertical walls meet with the curved line of the vaulted ceiling is surrounded by a decorative cornice of even width, featuring a dentil pattern (Figure 14).⁴⁴ It is in fact a trompe-l'oeil⁴⁵ cornice, so skilfully painted onto the edge of the ceiling that it appears quite like a real moulding. On the front of the hypogaeum's burial chamber is depicted Achilles, a hero from Greek mythology who symbolizes the immortality of the soul, offering glimpses into the afterlife view of the ancient inhabitants of Palmyra.

A real example of a cornice with dentil pattern, not a painted version, is found on the hypogaeum of Elahbel (Figure 15),⁴⁶ indicating that such cornices, whether painted or real, were an established type at the time. The discovery of the same type of cornice in a tomb mural (1st - 2nd century) from Pantikapaion in the northern Black Sea area, enables us to surmise the route of transmission of this type of cornice (Figure 16). The art of Pantikapaion, a Greek colony since the 6th century BC, is generally Greco-Schythian in stylistic characteristics.⁴⁷

The dentil cornice motif, Hellenistic in origin, was also popular in Roman-Syrian tomb murals found on the northern shore of the Black Sea. How this motif later made its way into the cave temples of Central Asia is an interesting

(Figure 14)
Left: Dentil cornice motif, ca. 161-191,
Mural in main burial chamber of Three
Brothers Tomb in Palmyra

(Figure 15)
Right: Hypogaeum of Elahbel, AD 103,
Palmyra



point of enquiry. Examples of the cornice motif in Kizil cave murals include that in the main chamber of Cave 47 (5th century) (Figure 17) from the early period, and that in the main chamber and western and eastern walls of Cave 8 (7th century) from the mid-period. The walls are punctuated at even intervals with square-shaped mortises that used to hold brackets for a wooden balcony,⁴⁸ and below the holes the cornice motif continues to the sides. The Dunhuang caves do not have such holes for brackets, but are otherwise decorated in similar fashion to the Kizil caves. Indeed the dentil cornice motif can be found in most of the Dunhuang caves, on the ceiling and the walls, executed over a wide-ranging period, from early Northern Liang [北凉] (Cave 272) (Figure 18), Northern Wei [北魏] (Cave 254), Western Wei [西魏] (Cave 249), Northern Zhou [北周] (Cave 461), Sui [隋] (Cave 302) and late Sui to Early Tang. From the Tang [唐] Dynasty when the painting style in the cave murals took on a stronger local Chinese (Tang) flavor, the cornice motif disappeared along with the *chiaroscuro* technique, attesting to the Silk Road's role in transmission of the cornice motif. Meanwhile, the dome of Cave 11 of the Bamiyan Caves features the same repeated tortoise motif as is found in the Three Brothers Tomb of Palmyra,⁴⁹ and can be understood as a reproduction of the latter.

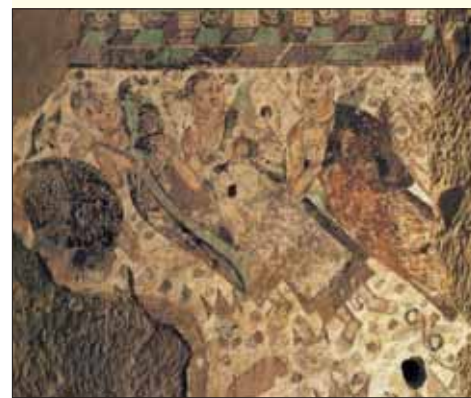
In conclusion, this unique cornice motif, which originated in Syrian tomb murals, appeared in the Bamiyan Buddhist caves as it moved eastward. The upper wall of Bamiyan's West Great Buddha Cave⁵⁰ (Cave 620, 5th century) also features square holes for balcony props with a dentil cornice motif running across the wall underneath them (Figure 19).

The above-mentioned issues should now be examined from one or two perspectives.

First is the fact that the dentil cornice motif, which originated in tomb murals, was later transmitted to Buddhist cave temples. On this point, it is likely that when tombs shifted from underground burial types to building-type tombs such as *hypogea*, reference was made to temple architecture when creating the interiors. This is exemplified by the cupola



(Figure 16)
Dentil cornice motif, 1st-2nd century, Pantikapaion tomb mural, northern Black Sea area



(Figure 17)
Dentil cornice motif, 5th century, Mural from main chamber of Kizil Cave 47



(Figure 18)
Dentil cornice motif, Early Northern Liang, first half of 5th century, Mural from Dunhuang Cave 272



(Figure 19)
Dentil cornice motif, 5th century, Mural in Bamiyan's West Great Buddha Cave (Cave 620)



(Figure 20)
Dentil cornice motif, Second half of 5th century, Susan-ri Goguryeo tomb mural



(Figure 21)
Decorative wall hanging, Han Dynasty, Excavated from Luopu near Khotan, Museum of Xinjiang, Uighur Autonomous Region

in the northern sanctuary of the Temple of Bel, one of the most representative architectural realizations from the Palmyra period, which features a cornice and tortoiseshell pattern executed in low relief.⁵¹ Hence it can be said that the cornice motif was related to religious architecture from the beginning.

Second, we should remember that in the 5th century, Bamiyan, Kizil in eastern Turkistan, and Dunhuang were separated both by space and time. In the 5th century Bamiyan was influenced artistically by the late Gandharan Buddhist images, characterized by the use of the stucco technique, and politically fell under the control of Sasanian Iran. These influences are reflected in Bamiyan murals, which feature motifs of beads, birds holding petals in their beaks, and crescent shaped crown ornaments.

In the same period, Kizil, which formed part of eastern Turkistan, fell under the control of Northern Wei, which had conquered Zhongyuan [中原], China proper. As for Sasanian Empire, it maintained active diplomatic relations with Northern Wei from the time it sent its first envoys in 455 until its demise, and such exchanges between the two states played an important role in the spread of Iranian culture to East Asia. The international situation at the time explains how the Western cornice motif found its way into the art of Kizil and Dunhuang.

Based on evidence from existing sites, the transmission of the cornice motif can be chronologically organized as follows: Temple of Bel (1st century BC), Three Brothers tomb (1st century AD), Pantikapaion tomb mural (1st -2nd century AD), Bamiyan caves (5th century), Kizil caves (5th century), and Dunhuang caves (5th century). The journey of the cornice motif across the Eurasian continent, in fact, did not end in Central Asia, but even further east, as it also appears in stylized form in Goguryeo tomb murals (Figure 20),⁵² a great testimony to the amazing cultural highway that was the Silk Road.

04 CHIAROSCURO

Realism characterizing Mediterranean art finds its early expressions in Roman murals and mosaics. The so-called *chiaroscuro* style, emphasizing contrast between light and shadow, was the chief technique used to bring out realistic qualities in pictorial representations. The *chiaroscuro* technique appears to have traveled beyond Roman controlled regions: in the decorative woolen textile excavated from Sampula near Khotan, representing a centaur and a Caucasian soldier, both the centaur and the soldier's face was given depth using *chiaroscuro* (Figure 21).

This is an excellent example of Hellenistic cultural elements integrated into the art of regions beyond West Asia. The likely path of

transmission of this technique to Central Asia would be through Parthia, an Iranian Dynasty whose society and culture were under heavy Hellenistic influence. Documentary evidence to this effect is also available. Ancient records found in Khotan confirm that there were Iranians living in this region around this period.⁵³

Also interesting are the quatrefoil rosettes depicted in the background of the centaur textile (Figure 22), which are identical to the pattern on an ancient fabric (early 3rd century) discovered in the Dura-Europos region of Syria (Figure 23).⁵⁴ Dura-Europos was an eastern outpost for the Romans and a major center of commerce, until it was conquered by Sasanian Emperor Shahpur I during the third century. This same pattern subsequently became popular in the Sasanian Empire.⁵⁵

V ANCIENT ROME AND PARTHIAN, SASANIAN IRAN

Imperial Rome had frequent conflicts with Parthia over Syria, the prosperous region sandwiched between them. Both sides had their own reasons for coveting Syria. Whilst the Romans had a keen interest in Hellenistic regions in general, for the Parthians, it was the question of recovering a region which once belonged to the old Iranian Achaemenid Dynasty. The prospect of furthering trade revenue from the Silk Road added fuel to this clash of territorial ambitions as well. The first military clash between Parthia and Rome (92 BC) was over Anatolia.⁵⁶ At stake was their trade

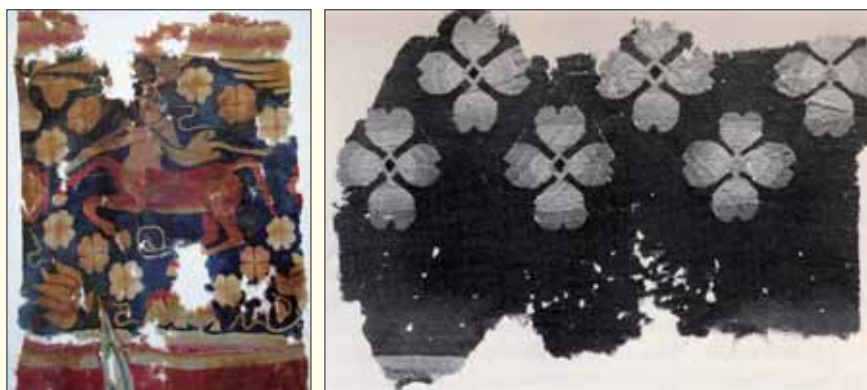
interest, as the majority of goods arriving from China transited through Parthia at that time.⁵⁷

In 53 BC, a major battle broke out between Rome and Parthia at Carrhae on the upper reaches of the Euphrates. The battle ended in a crushing defeat for the Romans. The Romans lost three-fourths of their men, with Marcus Licinius Crassus, governor of Syria, killed in the fighting. During this battle, the Romans were deeply impressed by gleaming banners hoisted by the Parthians, made of silk unknown to them.⁵⁸ The Romans were again defeated by the Sasanians in 260, at Edessa lying further north from Carrhae, with Emperor Valerian himself taken captive by the enemy. A large number of Romans were captured and taken to Iran over these two wars.⁵⁹

It is almost certain that Roman migrants who had reached Antioch contributed to the creation of the mosaic in Shahpur I's (r. 241-272) palace in Bishapur,⁶⁰ a point which has intrigued many scholars. The mosaic features numerous Roman-style themes, such as women in a leaning position, dancing women, scenes of performance of musical instruments and floral wreaths (Figure 24). The rockface sculpture in Bishapur, commemorating the Sasanian victory, is also known to have been made by Roman captives.⁶¹ It may seem ironical that the Parthians, sworn enemies of the Romans, so readily borrowed elements of Roman art.

However, it is very meaningful to note that Daniel Schlumberger who calls Parthian art "a non-Mediterranean offspring of Greek art," emphasizes at the same time the Greco-Iranian characteristics of this art.⁶²

(Figure 22)
Left: Quatrefoil rosettes, Han Dynasty, Excavated from Luopu near Khotan, Museum of Xinjiang, Uighur Autonomous Region



(Figure 23)
Right: Pattern on an ancient fabric, early 3rd century. Excavated from the Dura-Europos region of Syria, Yale University Museum

164

165

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

吠

Kwon Young-pil

01 PARTHIAN SHOT

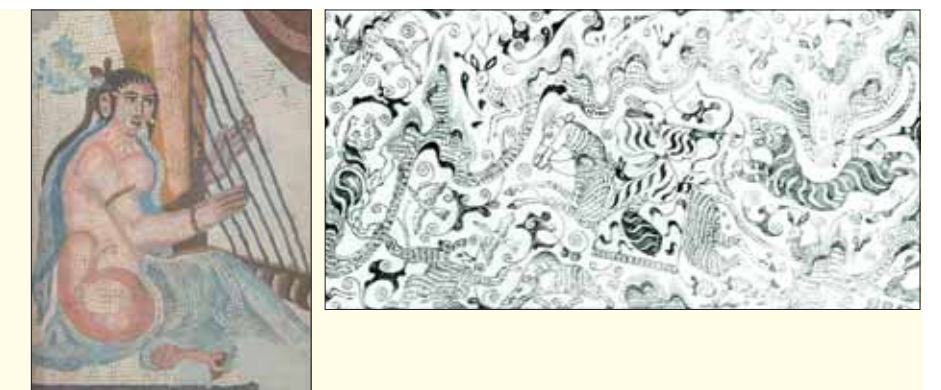
Of the many theories on the origins of the Parthian shot (archers mounted on a horse running in retreat position, turning their bodies to the opposite direction to shoot at the enemy), the one proposed by Michael Rostovtzeff is arguably the most convincing.⁶³ The oldest surviving artefacts depicting the Parthian shot are Assyrian and date from the eighth to the seventh century BC. According to Rostovtzeff, this theme was borrowed from nomadic peoples like Cimmerians and Scythians. In 1943, Rostovtzeff cited early artefacts representing the Parthian shot, chosen among items in the collection of the State Museum of Berlin. Two decades later, in 1964, Jettmar resumed this discussion in his book *Art of Steppes*, dating the first appearance of this theme to the mid-ninth century BC, in other words, about one century earlier than did Rostovtzeff, using artefacts from the British Museum as evidence.⁶⁴ Aside from the origins, another important question concerning this theme is why it was named "Parthian shot," and not something else.

One possible explanation of the fact that this theme, when it was spread to other Greco-Roman cultures, was particularly frequently found in representations of Parthian archers could be that it became associated with their bravery, thanks to the exploit in the Battle of Carrhae (53 BC) which cost the life of a Roman governor. This pictorial theme also probably spread, after this battle, to regions further east and west, eventually becoming integrated also into Chinese art of the Han Dynasty through trade and exchange between the latter and Parthia.

Pictorial representations of the Parthian shot were found both in China and Goguryeo. The Han-Dynasty stone relief [畫像石] from an era contemporary to the Parthian period,⁶⁵ and the bronze-cylinder chariot fitting [金象嵌狩獵文銅筒] dating from the Former Han period (believed to be found in Pyeongyang, collection of Tokyo University of Arts) (Figure 25)⁶⁶ are among the best-known examples of artefacts suggesting a possible link between Parthia and Goguryeo. The appearance of the horseman depicted on the chariot fitting suggests that he was a Xiongnu man, which would mean that this motif was transmitted to Goguryeo from the north.⁶⁷ The fact that the Parthian shot theme on Goguryeo's Muyongchong murals

(Figure 24)
Left: Woman playing the harp, 3rd century, Mosaic in Shahpur I's palace in Bishapur, Louvre, Paris

(Figure 25)
Right: Bronze-cylinder chariot fitting, Former Han period, believed to have been found in Pyeongyang, Tokyo University of the Arts



(5th century) predates the first appearance of the same theme in Central Asia (Dunhuang Cave 249, ca. mid-6th century) may also be explained by this difference in transmission path.

VI SASANIAN DYNASTY AND CHINA

The Sasanian Dynasty maintained a rather close relationship with China. In 445, the Sasanians sent their first envoys to the Northern Wei. Between then and the year 522, Sasanian envoys were dispatched to China ten times, suggesting quite a friendly relationship. The massive exile of Sasanian royals and ruling elite members to the Tang Dynasty, when the Dynasty fell to the Arabs, is also evidence of the close ties between the two sides. Hence, it would be only natural to assume that Sasanian art had a certain direct influence on Chinese art of that time.

Another area that had close relations with Iran was Sogdiana. Geographically Sogdiana neighbored Parthian and Sasanian Iran and naturally came into contact with Iranian culture. Hence Sogdian art shows Iranian characteristics.⁶⁸

01 CUT GLASS

The ancient Iranian blown glass industry, largely influenced by Roman Syrian glass making,⁶⁹ was well developed since the Parthian period. However, technically-sophisticated glasses like cut glass were



(Figure 26)
Cut glasswares, 5th century, Excavated from Northern mound of Hwangnam-daechong Tumulus, Gyeongju National Museum

manufactured starting from the Sasanian Dynasty. Cut glass, also known as "wheel-cut glass," in reference to its fabrication method, is believed to be related to the hexagonal tortoiseshell design.⁷⁰ As is well-known, the eastward journey of cut glasswares, originating from the Sasanian Empire, extended to Xinjiang and as far as Pingcheng (modern Datong [大同] in Shanxi Province), the capital city of the Northern Wei Dynasty. Sasanian glasswares were also found in ancient Silla tombs (Figure 26), in some quantity⁷¹ and even in the collection of Shosoin (正倉院) in Nara, Japan's imperial treasure house. Cut glass works in a fine state of preservation, with transparent facets, mirror and reflect the tortoiseshell designs in reduced size.⁷²

02 RHYTA AND SILVERWARE

In West Asia, a *rhyton*, a type of figurative pottery, appeared toward 1,000 BC.⁷³ Under the Achaemenid Dynasty (6th-4th century BC), gold and silver *rhyta* bearing intricate surface designs became popular, and left a palpable influence on neighboring Scythia. As *rhyta* evolved through the Parthian period and the ensuing Sasanian Dynasty, they gained in terms of variety of both materials and style. More *rhyta* represented human faces, a clear change from *rhyta* of preceding generations, dominated by animal themes (Figure 27).⁷⁴ Human face-shaped *rhyta*, whose surviving examples are quite rare, were discovered in Yotkan, Khotan area, Xinjiang (Figure 28),⁷⁵ confirming the existence of Iranian-style art in Central Asian regions along the southern Silk Road.

Though the widely-held view is that Sasanian silverware was generally not intended for domestic use, this does not necessarily mean that similar silverwares found elsewhere were all manufactured in the Iranian region.⁷⁶ Hence, existing theories about the origins of silverwares discovered in ancient Korea, such as the silver bowl with hexagonal designs excavated from Hwangnam-daechong [皇南大塚] Tumulus of Silla,⁷⁷ may have to be re-examined.⁷⁸

A popular Sasanian metalworking technique

166

167

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

吠

Kwon Young-pil

was the application of gilding on silverwares to beautify the item and accent important parts, especially vessel rims. This technique originated around the 5th century BC in the Greek regions of the western Black Sea area and was later transmitted to West Asia (Figure 29).⁷⁹ What is surprising, however, is that the same technique also reached as far as the Silla Kingdom. Various covered silver bowls discovered from the southern and northern mounds of Hwangnam-daechong Tumulus are accented with gold on the rims of the lid and bowl [盒], and on the knob of the lid (Figure 30).⁸⁰ The movement of this technique needs further investigation along with the eastward movement of Roman glass.

03 SOGDIAN PAINTING TECHNIQUES

Traditional ossuaries or burial urns of Sogdiana have human figures in relief below the arched line, a style distinctly Hellenistic.⁸¹ The drapery depiction of the human figure in relief is also quite strongly reminiscent of Greco-Roman style (Figure 31).⁸² Such Hellenistic influences can be explained to an extent by the historical geopolitical conditions in Sogdiana. After its initial exposure to Greek culture during the eastern conquests of Alexander the Great, Sogdiana continued to remain in contact with it, thanks to culturally Hellenistic neighbors such as Parthia and Greek colonies in the environs, like Bactria.

Traditionally it has been believed that the so-called *caoyichushui* (wet drapery) technique [曹衣出水] in traditional Chinese painting (mid-6th century), named after Cao Zhongda [曹仲達], an artist of the Northern Qi [北齊] Dynasty,

(Figure 27)
Rhyton in the shape of a human face, 3rd century, Sasanian Dynasty, British Museum



(Figure 28)
Rhyton in the shape of a human face, 4th century, Excavated from Yotkan, Khotan area, Museum of Xinjiang, Uighur Autonomous Region



(Figure 29)
Silver bowl, First half of 4th century BC, From Borovo in Bulgaria, Russe Museum of History



(Figure 30)
Covered silver bowl, Second half of 4th century- first half of 5th century, Southern mound of Hwangnam-daechong Tumulus, Gyeongju National Museum



was of Sogdian origin, but little research had been carried out to confirm this. In recent years, however, it has been revealed that the *caoyichushui* technique is consistent with the style of drapery depiction on the Hellenistic-style Sogdian ossuaries, a clear indication that the former derived from the latter.⁸³

Moreover, discovery of the same kind of close drapery in the art of Kizil, midway between Sogdiana and China, provides evidence of the eastward movement of this style.⁸⁴ More intriguing perhaps are the echoes of the Sogdian style detected in Goguryeo tomb murals (Ohoebun [五蓋墳] Tomb 4, mid-6th century), shedding new light on the influence of the Silk Road on Goguryeo culture (Figure 32).⁸⁵

Given the vast trajectory of influence of the Sogdian culture, it may not be altogether surprising if these two regions, even though separated by a great distance, were indeed culturally linked.⁸⁶ In light of the friendly relations between Northern Qi and Goguryeo, it is quite possible that the unique style and expression of Goguryeo tomb murals was based on the *caoyichushui* technique transmitted through Northern Qi.⁸⁷



(Figure 31)
Sogdian human figure relief figure on ossuary, 6th-7th century, National Archaeological Museum, Samarkand



(Figure 32)
God of fire, First half of 6th century, Goguryeo tomb mural from Ohoebun Tomb 4 in Ji'an, China

The transmission of the Hellenistic art tradition of Central Asia to Goguryeo via Sogdiana marks an important page in the history of Goguryeo's exchange with other countries.

VII CONCLUSION

The points in this paper are as follows:

First, the past century's research in the Silk Road art and archaeology has resulted in a vast body of knowledge. Korean Silk Road research, however, has been somewhat lop-sidedly focused on China (Central Asia, and particularly Xinjiang), the latter being the provenance of the 'silk' in question. To put it another way, past Korean research has tended to look at the transmission of Western cultural elements to Central Asia and East Asia almost exclusively at the level of their adoption and acceptance. Due to this focus, the circumstances in the western end of this trade route have been largely overlooked. Warwick Ball, for instance, challenged the received idea⁸⁸ about the Silk Road trade, saying that the principal item Rome imported from the East was incense, and not silk.⁸⁹ Indeed, rethinking the Silk Road from the other end, West Asia may yield new discoveries and perspectives on this historical Eurasian channel of cultural exchange.

Second, the transportation of exports from ancient China through the Silk Road relied, to reach the Roman region (including Roman colonies), more on sea routes than land routes. Research on the maritime Silk Road is far from non-existent. Japanese scholarship, for instance, has been keenly interested in the role of the sea routes of India and the Red Sea in East-West exchange during antiquity.⁹⁰ The aim of this paper, by re-emphasizing the importance of maritime routes, is to draw attention to West Asia, the long neglected player in Silk Road trade.

Third, as far as the Silk Road is concerned, it is hardly an exaggeration to say that West Asia

168

169

ㄱ

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

ㄱ

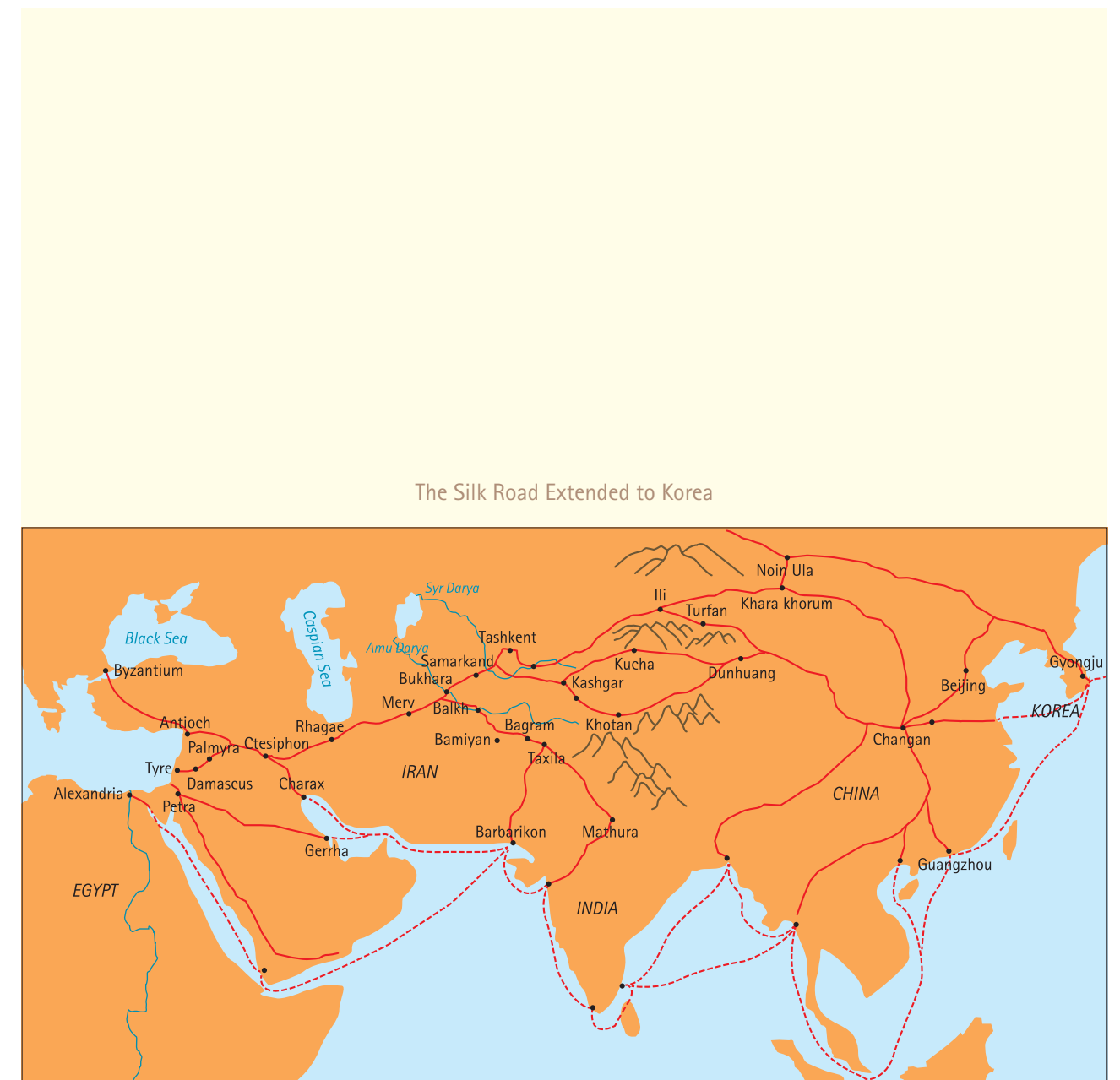
WEST ASIA AND
ANCIENT KOREAN CULTURE:
REVISITING THE SILK ROAD FROM
AN ART HISTORY PERSPECTIVE

ㄱ

Kwon Young-pil

was the true embodiment of Hellenism and Roman culture. Greco-Roman characteristics are pervasive in the area extending from Alexandria in Egypt to Palmyra and Damascus in Syria. Even if Greco-Roman cultural elements were originally foreign imports, West Asia integrated them into their own regional aesthetics, reinventing them, in other words, into their own, of which the process is manifested by local styles such as Greco-Iranian style.

Fourth, ancient Korea was an integral member of the Silk Road culture. This paper has paid particular attention to regions which had been the provenance of foreign cultural elements that became interwoven with elements native to the ancient Korean peninsula, in an effort to cast light on the latter's relationship with Central Asia and regions lying further west.



NOTES

¹ Warwick Ball, *Rome in the East: The Transformation of an Empire*, London, Routledge, 2007, 133-9.

² Jeong Su-il (鄭守一), "Concept of the Silk Road and Its Expansion ()," *Life and Religion on the Silk Road* (), Korean Association for Central Asian Studies () (ed.), Seoul: Sakyejul Publishing Co., 2006, 16-7. Originally from Albert Hermann, *Die alten Seidenstrassen zwischen China und Syrien*, Berlin, 1910, 10.

³ Guitty Azarpay, "Some Classical and Near Eastern Motifs in the Art of Pazyryk," *Artibus Asiae*, vol. 22, no. 4, 1959, 324.

⁴ Xinjiang Regional Bureau of Cultural Heritage (新疆維吾爾自治區文物事業管理局), *Artefacts and Archeological Sites in Xinjiang* (新疆文物古迹大觀), Xinjiang Meishu Cuoying Chubanshe (新疆美術攝影出版社), 1999, 84, pl. 0186.

⁵ Xinjiang Regional Bureau of Cultural Heritage, *Artefacts and Archeological Sites in Xinjiang*, figure 0097.

⁶ S.J. Rudenko, "The Mythological Eagle, the Gryphon, the Winged Lion, and the Wolf in the Art of Northern Nomads." *Artibus Asiae* 2, 1958, 117-8; Karl Jettmar, *Art of the Steppes*, New York: Crown Publishers, Inc., 1967, 226, pl.50.

⁷ Umehara Sueji (梅原未治), *Studies of Noin-Ula Finds in North Mongolia* (蒙古ノイン・ウラ發見の遺物), Toyo Bunko (東洋文庫), 1960, pl. IV.

⁸ *The Tomb of Wang Kuang at Lo-Lang*, The Society for the Study of Korean Antiquities, 1935, 40, pls. 74-75.

⁹ On the links between Scythia and Silla culture, see Youngsook Pak, "The Origins of Silla Metalwork," *Orientalions* 19, no.9, September 1988, 44-53.

¹⁰ The term 'lentus style' was coined by the author from the Latin word *lentus* meaning "slow, lingering" (French: *lent*). Kwon Young-pil (權寧弼), *The Art of Lentus Style* (), Seoul: Sagyejeol, 2002, vol. 2, 32.

¹¹ Karl Jettmar, *Art of the Steppes*, New York: Crown Publishers, Inc., 1967, 23.

¹² Ma Chengyuan(馬承源) ed., *Archaeological Treasures of the Silk Road in Xinjiang Uygur Autonomous Region* (絲路考古珍品), Shanghai: Shanghai Publishing Co. (上海譯文出版社), 1988, 153, pl. 65. See also Sofukawa Hiroshi (曾布川寛) and Degawa Tetsuro (出川哲朗), *China: Crossroads of Culture* (中國・美の十字路展), Mori Art Museum(森美術館), 2005, cat.122, 142; Tokyo National Museum, *The Brocade and Gold from the Silk Road* (シルクロード 絹と黄金の道), NHK, NHK Promotions, 2002, cat. 96, 108 (showing the complete textile). When found, this textile, representing a centaur surrounded by florets and part of a bird or angel wing in the upper border zone and a life-size soldier carrying a spear in the main zone, had been re-used. The point of the spear projects into the upper zone, showing that the two parts were woven together. The textile is now in the collection of the Xinjiang Uygur Autonomous Museum, Urumqi.

¹³ Peter M. Akkermans and Glenn M. Schwartz, *The Archaeology of Syria: From Complex Hunter-Gatherers to Early Urban Societies (ca. 16,000-300 BC)*, Cambridge World Archaeology, Cambridge UP, 2003, 271. Meanwhile, the onset of Middle Bronze Age I in West Asia is dated to 2000-1800 BC (*ibid* , 291). The exact time when the Bronze Age began in this region is still a matter of debate. In information panels in the Jordan Archeological Museum in Amman, for instance, the Early Bronze Age is estimated from as early as 3300 to 1900 BC.

¹⁴ Yi Kun-moo (李健茂), "The Bronze Culture of Korea (韓國 青銅器文化)," *Special Exhibition: The Bronze Culture in Korea* (特別展: 韓國青銅器文化), National Museum of Korea, Beomusa Publishing Co., 1992, 126-31.

170

171

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

15

The word *akinakes* comes from Greek; in records from the Qin and Han Dynasties *akinakes* was transliterated into Chinese characters from the Xiongnu language as *qinglü* (輕呂), or *jinglu* (徑路). Egami Namio (江上波夫), *Complete Cultural History Papers of Egami Namio IV: The History and Culture of North Asian Peoples* (江上波夫文化史論集 4. 北アジア諸民族の歴史と文化), Tokyo: Yamakawa Shuppansha, 2000, 118.

16

Egami Namio, *Complete Cultural History Papers of Egami Namio IV: The History and Culture of North Asian Peoples*, 114-8; Okazaki Takashi (岡崎敬), "A Study on the Relation of Bronze Dagger between Northern Eurasia and China," *Ancient Art of Northern Eurasia* (古代北方美術), Osaka Municipal Art Museum, 1954, 18-29; Karl Jettmar, *Art of the Steppes*, 23, 49-50; Okazaki Takashi, *Archeology of Cultural Intercourse between East and West* (東西交渉の考古學), Tokyo: Heibonsha, 1973, 52-5.

17

Okazaki, "A Study on the Relation of Bronze Dagger between Northern Eurasia and China," 18; Jettmar (1967: 49-50) dates early Scythian daggers, from the 6th century BC according to Okazaki, somewhat earlier, based on the *akinakes* daggers excavated from an ancient Cimmerian tomb (ca. 7th-6th century BC, Dvani in Azerbaijan), showing Scythian influence. Jettmar leans toward the view that the Scythians are the original makers of *akinakes* daggers. The Scythians, he says, frequently used wool blankets instead of saddles, which made it necessary to carry all their weapons at their belt, and due to this carrying habit, their weapons were generally shorter. The quiver known as *gorytus* and *akinakes* daggers are some of the examples of these short weapons and weapons accessories cited by Jettmar (1967: 23).

18

Jettmar, *Art of the Steppes*, 21.

19

Yi Kun-moo, "The Bronze Culture of Korea," 71.

20

The established theory that Scythian bronze daggers with griffin design influenced Ordos bronze daggers (note 15) is now being challenged. Some Chinese scholars date the antenna-style dagger as far back as the 7th century BC (early Spring and Autumn period), and estimate that this style influenced the Ordos daggers of the Xiongnu. One scholar has concluded that the animal ornament on Ordos daggers have no connection to Scythian daggers, in other words, that the Ordos style is linked with the Upper Culture of Xiajiadian (夏家店上層文化) [Zheng Shaozong (鄭紹宗), "A Study of the Date and Shape of the Bronze Dagger in Northern China (中國北方青銅短劍的分期及形制研究)," *Wenwu* (文物) 1984-2, 48.]; Zheng and another Chinese scholar, Lin Yun, deny Egami Namio's theory of eastward movement of the Scythian animal-hilt daggers (See note 15). [Lin Yun(林云), "Bronze Daggers of the Northeastern Type in Ancient China (中國東北系銅劍初論)," *The Ancient People and Culture of Northeast Asia* (古代 東北民族 文化), Kim Yeong-su, ed., Seoul: Yeogang Publishing Co., 1994, 256-7. Originally published in *Kaogu Xuebao* (考古學報) 1980-2, 142-3].

This author, however, believes that the griffin-shaped hilt of the *akinakes* dagger was transmitted from West Asia to Scythia and moving eastward through Tagar it ended up influencing the antenna-style daggers of China. For example, it is highly likely that the Ordos dagger with bird-shaped hilt (Figure 7 in this article) excavated from Maoqinggou [毛慶溝] tomb no. 59 was influenced by the Scythian daggers with griffin-shaped hilt. Regarding the Chinese scholars who deny northern influence on Chinese bronze culture, Odani Nakao (小谷伸男) writes, "Nowhere is there sufficient evidence supporting the Chinese theory that the Chinese bronze culture in the northern boundary regions moved northward and influenced the bronze culture of Karasuk in southern Siberia." Odani Nakao, trans. Min Hye-hong, *Dayuezhi* [大月氏] —*In Search of the Mysterious People of Central Asia*, Seoul: Ifield Publishing Co. 2008, 197. Originally published in Odani Nakao, *Dayuezhi*, Tokyo: Toho Shoten, 2003, 193.

21
The appearance of hilt ornaments in the shape of two griffins or other birds represents a shift in the design of antenna-style daggers. Sun Shoudao, who discovered the antenna-style dagger in Xichagou (西岔溝) in Liaoning Province (遼寧省), close to the Korean peninsula, considered “the hilt ornament to resemble the heads of birds (形似雙鳥回首).” Sun Shoudao (孫守道), “Excavation of Tumuli of Xichagou ‘Xiongnu Culture’ (匈奴西岔溝文化’ 古墳群的發現),” *Wenwu* (文物), 1960-8~9, 26. It is surmised that such bird-shaped hilts were transformed in Korea to the shape of two ducks. An example is the hilt ornament in the shape of two ducks that is believed to have been come from Pyongyang. Kayamoto Kameo (樞本龜生), “On the Hilt Ornament of Iron Dagger and Bronze Dagger (青銅柄付鐵劍及青銅制飾柄頭に就いて),” *Kokogaku* (考古學) 7, no.9, Archaeological Society of Tokyo (東京考古學會), 1936, 406-8. Regarding the Bisan-dong dagger, refer to *Special Exhibition: Korea’s Bronze Culture* (特別展: 韓國 青銅器 文化), 1997, 71; Han Byeong-sam (韓炳三), *National Treasures* (國寶) I: *Metal Crafts from Ancient Tombs* (古墳 金屬), Seoul: Yekyong, 1983, pl. 152. Regarding the lineage of bird-shaped hilt ornaments, Lee Jong-seon says, “antenna-style daggers of Northeast Asia evolved from daggers with bird-shaped hilts from Taghar, which influenced the Xichagou (西岔溝) daggers of Liaoning. This tradition was then transmitted to Bisan-dong in Daegu and Northern Kyushu (北九州) in Japan” Lee Jong-seon (李鍾宣), *Study of the Ancient Royal Tombs of Silla* (古新羅王陵研究), Seoul: Hakyoun Munhwasa (學研文化社), 2000, 408, 412.

22
Richard H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London: Thames & Hudson, 2003; Cairo: American University in Cairo Press, 118-23, 127-8, 170-2.

23
M. Wheeler, *Roman Art and Architecture*, London: Thames & Hudson, 1996, pl. 211: “Bronze statuette of Hercules-Serapis found at Begram. The form of the figure is purely classical, but the *calathus* attribute of Serapis, points to an Alexandrian origin”; Yi Ju-hyeong (李柱亨), *Afghanistan: The Lost Civilization* (가 :), Seoul: Sahoi Pyongnon (), 2004, 100; Pierre Cambon, ed., *Afghanistan. Les trésors retrouvés*, Paris: Musée Guimet, 2006, 256, pl. 220.

24
National Museum of Korea (國立中央博物館), *The Art of Central Asia* (中央 美術), Seoul: Samhwa Publishing Co. (三和出版社), 1986, pl. 28; National Museum of Korea, ed., *West Asian Art in the Collection of the National Museum of Korea* (國立中央博物館所藏 西域美術), 2003, pl. 19; Dainobu Yuraji (臺信祐爾), *Japanese Art*, vol.7, no.434: *Otani Kozui and Art of Central Asia* (大谷光瑞と西域美術), Tokyo: Shibundo (至文堂), 2002, pl. 8.

25
The statue at the Petra Archaeological Museum carries the following explanation: “Oriental Aphrodite-Venus (3rd century AD). This marble statue was discovered at the Theatre in 1961. The right arm was fixed to the shoulder with lead, and the goddess was probably holding an object—an apple or flower—in her hand. Aphrodite Venus was identified with the Nabataean al-’Uzza, the main goddess of Petra.”

26
Roman Ghirshman, *Iran, Parther und Sasaniden*, München: C.H.Beck, 1962, 66, pl.79.

27
Yi Ju-hyeong, *Afghanistan: The Lost Civilization*: 131-3.

28
Kwon Young-pil, “The Transmission of Hellenistic Art to Ancient Silla Metropolis Gyeongju (造形 慶州傳播),” *Journal of Central Asian Studies* (中央 研究) 7, 2002, 107-29.

29
Kang Woo-bang (姜友邦), *Infinite Interpretation and Harmony* (圓融 調和), Seoul: Youlhwadang (悅話堂), 1990, 159-201.

30
Fergus Millar, *The Roman Near East 31 BC-AD 337*, Cambridge: Harvard University Press, 1993, 448.

31
Richard Stoneman, *Palmyra and Its Empire*, Ann Arbor: University of Michigan Press, 2003, 46-7.

172

173

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

32
Beate Dignas and Engelbert Winter, *Rome and Persia in Late Antiquity: Neighbours and Rivals*, Cambridge: Cambridge University Press, 2007, 196-7.

33
Kevin Butcher, *Roman Syria and the Near East*, London: British Museum Press, 2003, 186.

34
Scraps of Chinese silk on display at the Palmyra Archaeological Museum were found precisely in this region, providing concrete evidence for the role it played in the trade between the East and West. See Figure 13.

35
Ball, *Rome in the East: The Transformation of an Empire*, London, 135.

36
Mori Masao(護雅夫), ed., *Han-to Roma* (漢とロ マ: Han-Dynasty China and Ancient Rome), Tokyo: Heibonsha (平凡社), 1980, 312.

37
Ball, *Rome in the East: The Transformation of an Empire*, London, 400.

38
See the examples illustrated by Youngsook Pak, “Internationalism in Early Korean Art,” *Orientations* 15, no.1 (January 1984), 12-25; Lee In-Sook, *Ancient Glass in Korea* (古代), Seoul: Changmun Publishing Co., 1993, 37-38.

39
Butcher, *Roman Syria and the Near East*, 201.

40
Ball, *Rome in the East: The Transformation of an Empire*, London, 135-137; Yi Ju-hyeong, *Afghanistan: The Lost Civilization*, 92-102.

41
For further information on this topic, see note 23.

42
This tower style underground chamber is reported to be quite different from the traditional burial structures (土壙墓) of Palmyra, which are mostly pit tombs; see Fukai Shinji and Tanabe Katsumi (深井 晋司. 田邊勝美), *The History of Iranian Art* (ペルシア美術史), Tokyo: Yoshikawa Kobunkan (吉川弘文館), 1983, 89.

43
Iain Browning, *Palmyra*, New Jersey: Noyes Press, 1979, 40-1, 205-6. Meanwhile, Butcher (2003: 301) expressed the view that given Western-style designs seen in some of decorative elements inside, the tomb may have been the work of artisans from coastal areas of the Mediterranean.

44
The author participated in the Korean Association for Central Asian Studies' field trip to Egypt, Syria, and Jordan in July 2008, which provided the opportunity for explanation of the origin and route of transmission of the dentil cornice motif through first-hand observation of the motif in the murals of the hypogea of Palmyra.

45
Browning, *Palmyra*, 206. This style, qualified by Browning as 'trompe-l'oeil', is very important for the understanding of its subsequent variety seen in Dunhuang and Goguryeo tomb murals, where it becomes closely related to chiaroscuro technique.

46
Browning, *Palmyra*, 197, pl. 138.

47
Ghirshman, *Iran, Parther und Sasaniden*, 265, pl. 341: Pantikapaion-Sarmatisch Grabmalerei,1.-2.Jh. n. Chr.

48
Cave temples in Kizil which have such holes are believed to have enshrined large statues of Buddha.

49
Benjamin Rowland, *The Art and Architecture of India*, Penguin Books, 1977, 174, pl. 118

174	175
吠	
THE INTERNATIONAL JOURNAL OF KOREAN ART AND ARCHAEOLOGY	
吠	

50
The author refers to the murals in a catalogue edited by Higuchi Takayasu (*Bamiyan* バ ミヤン: *Buddhist Cave Temples in Afghanistan*, Dohosha Media Plan, 2001), which does not pay particular attention to the cornice motif in its discussion. Based on radio-carbon dating, Miyaji Akira believes the caves to date to the 5th–9th centuries. Miyaji Akira (宮治昭, ed., *Exhibition of Gandharan Art and Bamiyan Remains* (ガンダ ラ美術とバ ミヤン遺跡展), Shizuoka Shinbun (静岡新聞社, 2007, 149. On the other hand, Pierre Cambon dates the caves to the 4th–5th century (Pierre J. Cambon, “Crossroads of Asia, Afghanistan,” *Afghanistan, a Timeless History*, Tokyo University of the Arts, 2002, 34). In addition, Yi Ju-hyeong (2004: 149) mentions the generally accepted date of “the 5th century at the earliest,”

51
Iain Browning (1979: 122–3) identifies the design on the cupola in the northern sanctuary of the Temple of Bel as a tortoise shell pattern, and says that the constellations were depicted on the cupola as well.

52
Kwon Young-pil, “Goguryeo’s International Cultural Exchange (高句麗 對外文化 交流),” *The Culture and Philosophy of Goguryeo* (高句麗 文化 思想), Seoul: Northeast Asian History Foundation (東北亞歷史財團), 2007, 258–9.

53
Jonathan Tucker, *The Silk Road: Art and History*, London: Philip Wilson Publishers, 2003, 184.

54
Prudence Oliver Harper, *The Royal Hunter: Art of the Sassanian Empire*, Asia House Gallery, 1978, pl. 51.

55
Harper, *The Royal Hunter*, caption to pl. 51.

56
Butcher, *Roman Syria and the Near East*, 35

57
The circumstances of how Chinese silk reached Rome can be reconstructed also through ancient Chinese records: first, following Zhang Qian’s (張騫) expedition to Central Asia, the emperor of Parthia sent envoys to the Han Dynasty in 115 BC. See ‘Anxiguo Tiao (安息國條: Records of Parthia)’ in ‘Xiyu Zhuan (西域傳: Monograph on the Western Regions)’ of *Hanshu* (漢書: History of Han); Kazutoshi Nagasawa (長澤和俊), (translated into Korean by Min Byeong-hun 閔丙勳, *Dongseo Munhwaui Gyoryu* (東西文化 交流: Cultural Exchange between the East and the West), Seoul: Minjok Munhwasa (民族文化社), 1990, 60. Nearly two centuries elapsed before Han (漢) envoys first traveled to Parthia. Gan Ying’s (甘英) western expedition in 97 was set out for Rome, but was forced to retrace their steps after arriving in Syria, due to Parthian obstruction. At any rate, what transpires from this is that Parthia carried out some form of entrepot trade, consisting in reselling silk imported from China to countries lying further west. See Anxiguo Tiao (安息國條: Records of Parthia)’ in ‘Xiyu Zhuan (西域傳: The Western Regions)’ of *Houhanshu* (後漢書: History of the Later Han); second, Rome was prevented from directly trading with the Han Dynasty, in spite of its emperor’s wish to do so, by the Parthians for whom the entrepot trade of Chinese silk was an important source of revenue, report Chinese records. See ‘Daqin Tiao (大秦條: Records of Rome)’ in ‘Xiyu Zhuan (西域傳: Monograph on the Western Regions)’ of *Houhanshu*.

58
John E. Vollmer et al., *Silk Roads · China Ships*, Royal Ontario Museum, 1983, 24.

59
Following the defeat in the Battle of Carrhae, about ten thousand Roman soldiers were taken in captivity to Antioch and about another ten thousand Roman in captivity were moved to the central region of Iran. After the Battle of Edessa, another sixty thousand Roman captives were taken to Iran. Ball, 2007, 114–5.

60
Ball, *Romen in the East: The Transformation of an Empire*, London, 117; Fukai Shinji and Tanabe Katsumi, 1983, 120; Harper, 1978, 169, pl. 87.

61
Ball, *Rome in the East: The Transformation of an Empire*, London, 121.

174	175
吠	
THE INTERNATIONAL JOURNAL OF KOREAN ART AND ARCHAEOLOGY	
吠	

62
Daniel Schlumberger, *Der Hellenisierte Orient. Der griechische und nachgriechische Kunst ausserhalb des Mittelmeerraumes*, Baden–Baden: Holle Verlag GMBH, 1969, 40ff, 70ff, 175ff, 204ff, Originally published under the title: Daniel Schlumberger, "Descendants non Méditerranéens de l'art grec", *Syria*, 1960.

63
M. Rostovtzeff, ‘The Parthian Shot,’ *American Journal of Archaeology*, Vol.47, No.2 (Apr.–Jun., 1943): 174–87.

64
Karl Jettmar, *Art of the steppes*, 213, pl. 44.

65
Tomb No.4, Mizhi (米詣), Shaanxi (陝西省), see Helmut Brinker & Roger Goepper, *Kunstschätze aus China*, Kunsthaus Zürich, 1980, 186, pl. 127.

66
Kim Wonyong (金元龍), *Korean Art History* (韓國美術史), Seoul: Beommunsa Publishing Co. (汎文社), 1968, pl. 9.

67
Kwon Young-pil, “Goguryeo’s International Cultural Exchange,” 260–1.

68
Iranian elements are strongly evident in Sogdian relics from the 3rd–4th centuries. In addition, from the time before the Common Era to the Arab invasion of the 8th century, the Sogdians were an ancient Iranian people. Ghirshman, 1962, 322–3, 398.

69
The history of glass making in Iran goes as far back as the 5th century BC. Core-moulded glasswares, anterior to blown glasswares, were found in archeological sites from the Achaemenian period. The glass *rhyton* (5th century BC), discovered in Persepolis and currently on display in the National Archaeological Museum of Iran in Tehran, in particular, is invaluable for the light it casts on early glass-making in this region.

70
Fukai Shinji and Tanabe Katsumi, *The History of Iranian Art*, 157.

71
For examples, see Roger Goepper and Roderick Whitfield, ed., *Treasures from Korea*, London: British Museum, 1984, cat. nos. 82–84: Pak, Pak, Youngsook. "Internationalism in Early Korean Art," 20–22.

72
Harper, *The Rooyal Hunter*, 159, pl. 82.

73
Fukai Shinji and Takahashi Bin (深井晋司. 高橋敏), *Perushia no Keisho Doki* (ペルシアの形象土器: Persian Figurative Pottery), Tokyo: Tankosha (淡交社), 1983, pl. 1 (Ox-head rhyton, found in Ardabil, 1000 BC), pl. 5 (Ox-head rhyton with spout, found in Azerbaijan, 1000 BC), and pl. 35 (Ox-head rhyton with spout, found in Ardabil, 1000 BC).

74
Harper, *The Rooyal Hunter*, 162–3, pl. 84. Harper attributes an Iranian origin to the ‘glazed terracotta *rhyton*’ of unknown provenance (circa 3rd century).

75
Ma Chengyuan, ed., *Archaeological Treasures of the Silk Road in Xinjiang Uygur Autonomous Region*, pl. 101. ‘Pottery carafe with human and animal heads’ (Tang Dynasty), discovered in the Khotan (和田) area.

76
For example, the aristocrat hunting a boar on the Sasanian silver dish discovered in the tomb of Feng Hetu (封和突, dated 504) is not crowned, and the dish is thought to represent “an early Sasanian prince-governor of a region on the eastern borders of Iran” rather than originating from the Sasanian court itself (James C. Y. Watt, *China: Dawn of a Golden Age*, 200–750 AD, The Metropolitan Museum of Art, 2004, 152–3, pl. 62) while a similar Sasanian silver dish in the Shelby White and Leon Levy collection is argued to be the product of Bactria. *ibid.*, 51, fig. 40.

77
Goepper and Whitfield, *Treasures from Korea*, cat. no. 85.

78

This author has long regarded the figure on the bowl to be Anahita, and as the expression is very concise has suggested that the bowl was Korean-made. Kwon Young-pil, "The Aesthetic Sense of Silla People – mainly in relation to the Art of Northern Asia (新羅人 美意識 – 北方美術)," *New Studies on the Art of Silla* (新羅美術 新研究), vol. 6, Society for the Promotion of Korean Culture (新羅文化宣揚會: Silla munhwa seonyanghoe), 1985, 259; Kwon Young-pil, *The Art of the Silk Road* (), Youlhwadang (), 1997, 193–4. However, according to the opinions expressed by Prof. Seyed M. Mousavi (Modares University, Iran), a specialist on the metal arts of Persia, at the 2008 International Conference on Silla and West Asia (organized by Gyeongju National Museum), the bowl was presumed to be of Bactrian origin.

79

For further information on artefacts decorated with gilding, see Ivan Marazov, ed., *Ancient Gold: The Wealth of the Thracians, Treasures from the Republic of Bulgaria*, Harry N. Abrams, Inc, 1997, pl. 177.

80

Hwangnam Daechong Tumulus (皇南大塚), National Research Institute of Cultural Properties (國立文化財研究所), 1985, pl. 25-1.

81

Ghirshman, *Iran, Parther and Sasaniden*, 323.

82

For examples sculpted in this style, see Akbar Khakimov, ed., *Masterpieces of the Samarkand Museum, The State Museum of History and Culture of Uzbekistan*, Tashkent: Moziydan Sado, 100, pl. 148 (circa 6-7th century); National Museum of Korea (國立中央博物館), "The Crossroads of Civilizations: Ancient Culture of Uzbekistan (東西文明 十字路: 古代文化)," 2009, 72.

83

Kwon Young-pil, "Goguryeo's International Cultural Exchange," 30–2.

84

Kwon Young-pil, *The Art of Lentus Style*, vol. 2, 48–53.

85

Kwon Young-pil, *The Art of Lentus Style*, vol.1, 32–3.

86

Zhaoyang (朝陽), a settlement of Sogdian merchants, was a transportation center of the northeastern region at the crossroads of the route from Goguryeo (高句麗) to the northwest. Kwon Young-pil "Goguryeo's International Cultural Exchange," 32–3.

87

In the latter half of the 6th century Goguryeo sent envoys to Northern Qi (北齊) six times. Kwon Young-pil, "Goguryeo's International Cultural Exchange," 34.

88

"Silk thread, which was woven into fabrics of Roman specifications in Syria, made up more than ninety percent of Rome's imports from China." John E. Vollmer et al., *Silk Roads - China Ships*, Royal Ontario Museum, 1983, 24.

89

Ball, Rome in the East: *The Transformation of an Empire*, London, 137.

90

Of the many research results by Japanese scholarship on this topic, the following work stands out particularly: Mori, *Han-to Roma*, 315–22.

BIBLIOGRAPHY

•

Akkermans, Peter M., & Glenn M. Schwartz. *The Archaeology of Syria: From Complex Hunter-Gatherers to Early Urban Societies (ca.16000-300BC)*. Cambridge World Archaeology, Cambridge University Press, 2003.

•

Azarpay, Guitty. "Some Classical and Near Eastern Motifs in the Art of Pazyryk." *Artibus Asiae* 22, no. 4. 1959.

•

Ball, Warwick. Rome in the East: *The Transformation of an Empire*. London: Routledge, 2007.

•

Brinker, Helmut, & Roger Goepper. *Kunstschätze aus China*. Kunsthau Zürich, 1980.

•

Browning, Iain. *Palmyra*. New Jersey: Noyes Press, 1979.

•

Butcher, Kevin. *Roman Syria and the Near East*. London: British Museum Press, 2003.

•

Cambon, Pierre. ed., *Afghanistan. Les trésors retrouvés*. Paris: Musée Guimet, 2006.

•

Dainobu, Yuraji (臺信祐爾). Otani Kozui and Art of Central Asia (大谷光瑞と西域美術). *Japanese Art* 7, no.434, Tokyo: Shibundo (至文堂), 2002.

•

Dignas, Beate. and Engelbert Winter. *Rome and Persia in Late Antiquity: Neighbours and Rivals*. Cambridge: Cambridge University Press, 2007.

•

Egami, Namio (江上波夫). *Complete Cultural History Papers of Egami Namio* IV: The History and Culture of North Asian Peoples (江上波夫文化史論集4: 北アジア諸民族の歴史と文化). Tokyo: Yamakawa Shuppansha, 2000.

•

Fukai, Shinji (深井晋司), and Takahashi Bin (高橋敏), *Perushia no Keisho Doki* (ペルシアの形象土器: Persian Figurative Pottery). Tokyo: Tankosha (淡交社), 1983.

•

Fukai, Shinji, & Tanabe Katsumi (田邊勝美). *The History of Iranian Art* (ペルシア美術史). Tokyo: Yoshikawa Kobunkan (吉川弘文館), 1983.

•

Ghirshman, Roman. *Iran, Parther und Sasaniden*. München: C.H.Beck, 1962.

•

Goepper, Roger., & Roderick Whitfield. ed., *Treasures from Korea*, London: British Museum, 1984.

•

Han, Byeong-sam (韓炳三). *National Treasures I: Metal Crafts from Ancient Tombs* (古墳 金屬). Seoul: Yekyong, 1983.

•

Harper, Prudence Oliver. *The Royal Hunter: Art of the Sasanian Empire*. New York Asia House Gallery, 1978.

•

Higuchi, Takayasu (樋口隆康). ed., *Bamiyan* (バミヤン): *Buddhist Cave Temples in Afghanistan*. Dohosha Media Plan, 2001.

•

Jeong, Su-il (鄭守一). "Concept of the Silk Road and Its Expansion ()." *Life and Religion on the Silk Road* (), Korean Association for Central Asian Studies (ed.), Seoul: Sakyejul Publishing Co., 2006.

•

Jettmar, Karl. *Art of the Steppes*. New York: Crown Publishers, Inc., 1967.

•

Kang, Woo-bang (姜友邦). *Infinite Interpretation and Harmony* (圓融 調和). Seoul: Youlhwadang (悅話堂), 1990.

178

179

吠

THE INTERNATIONAL JOURNAL OF
KOREAN ART AND ARCHAEOLOGY

吠

• Rostovtzeff, M. "The Parthian Shot." *American Journal of Archaeology* 47, no.2, Apr–Jun 1943.

• Rowland, Benjamin. *The Art and Architecture of India*. Penguin Books, 1977.

• Rudenko, S.J. "The Mythological Eagle, the Gryphon, the Winged Lion, and the Wolf in the Art of Northern Nomads." *Artibus Asiae* 21, no.2, 1958.

• Schlumberger, Daniel. *Der Hellenisierte Orient*. Der griechische und nachgriechische Kunst ausserhalb des Mittelmeerraumes. Baden–Baden: Holle Verlag GMBH, 1969.

• Stoneman, Richard. *Palmyra and Its Empire*. Ann Arbor: University of Michigan Press, 2003.

• Sun, Shoudao (孫守道). "Excavation of Tumuli of Xichagou 'Xiongnu Culture' ('匈奴西岔溝文化' 古墳群的發現)." *Wenwu* (文物) 8–9, 1960.

• The Society for the Study of Korean Antiquities. *The Tomb of Wang Kuang Tomb at Lo-Lang* (樂浪王光墓). Keijo(Seoul), 1935.

• Tucker, Jonathan. *The Silk Road: Art and History*. London: Philip Wilson Publishers, 2003.

• Umehara, Sueji (梅原未治). *Studies of Noin-Ula Finds in North Mongolia* (蒙古ノイン・ウラ發見の遺物). Toyo Bunko (東洋文庫), 1960.

• Vollmer, John E. et al., *Silk Roads · China Ships*. Royal Ontario Museum, 1983.

• Watt, C. Y James. *China: Dawn of a Golden Age, 200–750 AD*. The Metropolitan Museum of Art, 2004.

• Wheeler, Mortimer. *Roman Art and Architecture*. Thames Et Hudson, 1996.

• Wilkinson, H. Richard. *The Complete Gods and Goddesses of Ancient Egypt*. Thames Et Hudson, Cairo: American University in Cairo Press, 2003.

• Xinjiang Regional Bureau of Cultural Heritage (新疆維吾爾自治區文物事業管理局). *Artefacts and Archeological Sites in Xianjiang* (新疆文物古迹大觀). Xinjiang Meishu Cuoying Chubanshe (新疆美術攝影出版社), 1999.

• Yi, Ju-hyeong (李柱亨). *Afghanistan: The Lost Civilization* (가 :). Seoul: SahoI Pyongnon, 2004.

• Yi, Kun-moo (李健茂). "The Bronze Culture of Korea (韓國 青銅器文化)," *Special Exhibition: The Bronze Culture in Korea*. National Museum of Korea, Beomusa Publishing Co., 1992.

• Zheng, Shaozong (鄭紹宗). "A Study of the Date and Shape of the Bronze Dagger in Northern China (中國北方青銅短劍的分期及形制研究)." *Wenwu* 1984–2.

• Kim, Wonyong (金元龍). *Korean Art History* (韓國美術史). Seoul: Beopmunsa Publishing Co. (汎文社), 1968.

• Kwon, Young-pil (權寧弼). "The Aesthetic Sense of Silla People – mainly in relation to the Art of Northern Asia." *New Studies on the Art of Silla* (新羅美術 新研究) 6, Society for the Promotion of Korean Culture (新羅文化宣揚會: Silla Munhwa Seonyanghoe), 1985.

• Kwon, Young-pil. *The Art of the Silk Road* (). Seoul: Youlhwadang, 1997.

• Kwon, Young-pil. *The Art of Lentus Style* (). Seoul: Sagyejeol, vol. 1 Et 2, 2002.

• Kwon, Young-pil. "The Transmission of Hellenistic Art to the Ancient Shilla Metropolis Gyeongju (造形 慶州傳播)." *Journal of Central Asian Studies* 7, 2002.

• Kwon, Young-pil. "Goguryeo's International Cultural Exchange (高句麗 對外文化 交流)." *The Culture and Philosophy of Goguryeo* (高句麗 文化 思想). Seoul: Northeast Asian History Foundation, 2007.

• Lee, Jong-seon (李鍾宣). *Study of the Ancient Royal Tombs of Silla* (古新羅 王陵 研究). Seoul: Hakyoun Munhwasa, 2000.

• Lin, Yun (林云). "Bronze Daggers of the Northeastern Type in Ancient China (中國東北系銅劍初論)." *Kaogu Xuebao* (考古學報) 2, 1980.

• Ma, Chengyuan (馬承源). ed., *Archaeological Treasures of the Silk Road in Xinjiang Uygur Autonomous Region* (絲路考古珍品). Shanghai: Shanghai Publishing Co. (上海譯文出版社), 1988.

• Millar, Fergus. *The Roman Near East 31 BC–AD 337*. Cambridge, Mass.: Harvard University Press, 1993.

• Miyaji, Akira (宮治昭). *Exhibition of Gandharan Art and Bamiyan Remains* (ガンダ ラ美術とバ ミヤン遺跡展). Tokyo: Shizuoka Shinbun (静岡新聞社), 2007.

• Mori, Masao(護雅夫). ed., *Han-to Roma* (漢とロ マ). Tokyo: Heibonsha (平凡社), 1980.

• National Museum of Korea. *The Art of Central Asia* (中央 美術). Seoul: Samhwa Publishing Co.,1986.

• National Museum of Korea. ed., *West Asian Art in the Collection of the National Museum of Korea* (國立中央博物館所藏 西域美術). 2003.

• Odani, Nakao (小谷伸男). trans. Min Hye-hong. *Dayuezhi* (大月氏) – *In Search of the Mysterious People of Central Asia*. Seoul: Ifield Publishing Co., 2008.

• Okazaki, Takashi (岡崎敬). "A Study on the Relation of Bronze Dagger between Northern Eurasia and China." *Ancient Art of the Northern Eurasia* (古代北方美術), Osaka Municipal Art Museum, 1954.

• Okazaki, Takashi. *Archeology of Cultural Intercourse between East and West* (東西交渉の考古學). Tokyo: Heibonsha, 1973.

• Pak, Youngsook. "Internationalism in Early Korean Art." *Orientalions* 15, no.1, January 1984.

• Pak, Youngsook. "The Origins of Silla Metalwork." *Orientalions* 19, no.9, September 1988.