*The Muwisa Amitabha Triad Mural*

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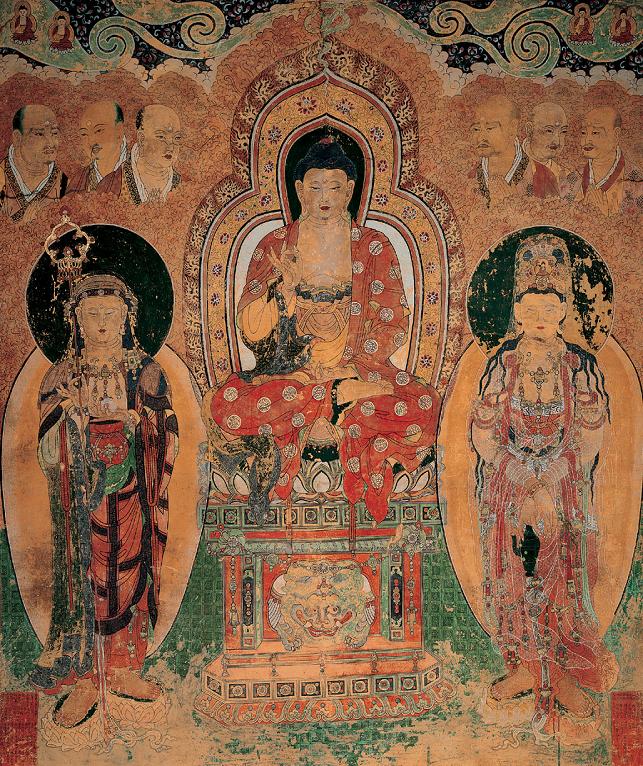


Figure 1.

Gangjin County is shaped like an upside-down V around an inlet called Gangjin Man on the south coast of Jeollanam-do. It is mainly known for its celadon industry, which dates back to the Goryeo Dynasty and is celebrated in an annual festival. Northwest of Gangjin-eup, which is at the northern tip of Gangjin Man, lies a temple named Muwisa whose Hall of Ultimate Bliss (*geungnakjeon*) contains National Treasure Number 301. This is the Amitabha Tathagata Buddha triad altar mural (*amita yeoraebul samjon byeokhwa*), estimated to have been painted in 1476 and attributed to the great Seon painting master Haeryeon.[[1]](#footnote-1) Whatever the exact date of its composition, its similarities and differences with the Buddhist painting of the Goryeo (938-1390) mean the Muwisa mural is certainly from the early Joseon Dynasty (1390-1910), and its style anticipates the trends of later Joseon Buddhist art. It thus represents a transitional stage in Korean Buddhist art history that reflects the history of Korean Buddhism in general.

The mural in question is shown in fig. 1. Its main features are readily apparent: the figures in the foreground directly face the viewer in a simple but dignified composition, with the bodhisattvas’ heads even with Amitabha’s chest; behind them in mid-ground, Buddha’s disciples’ heads and shoulders are visible above the clouds; these in turn stretch back up to heaven in the upper background, where *biseon* or departed souls who have become Buddhas can be seen; the overall color scheme is a yellowish orange; and it is evident from the clouds and spatial perspective that the main figures have come down from heaven. All this becomes understandable if we classify the Muwisa mural as part of a Goryeo genre called the “welcoming descent” (*naeyondo*), which depicted Amitabha and two bodhisattvas coming down to Earth to greet the souls of deceased believers and guide them back to the Western Paradise. Examining examples of Goryeo welcoming descents shows how much of the Muwisa mural is continuity and how much innovation.

As is well-known, the Goryeo was the only dynasty in Korean history to adopt Buddhism as its state religion, resulting in the construction of many temples and the production of much art. Of the latter, most extant paintings are from the late 14th century, but they are thought to represent the classic aesthetic of the whole period. There are fewer than 160 left, of which some 120 are in Japan (estimates vary).[[2]](#footnote-2) Whatever their exact number, over half depict Amitabha Buddha, who rules over the Western Paradise in heaven, in the center, since his Pure Land (*Jeongto*) cult was the most popular throughout the Goryeo.[[3]](#footnote-3) (Amitabha was also venerated by the Japanese, which is why they looted so many paintings of him in the 1590s).[[4]](#footnote-4) By the time of the Goryeo, Buddhism had become Koreanized enough to no longer be a foreign import. It was widely supported not only among the common people, but also among royalty and nobility, who granted it privilege and patronage. Finally, it was during the Goryeo that Seon Buddhism became the standard form of the religion in Korea.[[5]](#footnote-5) All these factors contributed to an outpouring of art dedicated to Amitabha.

What were the characteristics of Goryeo painting? For one thing, the royal and aristocratic patrons who commissioned it already knew Buddhist teaching, so it had a “strong sense of conceptual quality.[[6]](#footnote-6) As for technical expertise, Yukio Lippit notes a “sophisticated representation of garment textures, meticulous attention to surface patterns and abundance of Pure Land subjects,” with a special emphasis on the bodhisattvas accompanying Amitabha,[[7]](#footnote-7) although he is clearly the dominant figure. Lippit more importantly notes the “disparities in scale between the main icons and accompanying figures [and] minimal emphasis on landscape or illusionistic space.”[[8]](#footnote-8) The primary colors of red, dark green and dark blue comprised the main color scheme of most, which made them distinct from Buddhist paintings of the same centuries in China and Japan. These colors were unmixed with other pigments and were layered, both of which kept them bright till today. Goryeo artists also applied heavy amounts of gold leaf, in which they were skilled, to their paintings to give them life, and the gold leaf medallion pattern on Amitabha’s red robe was unique to the Korea of the time.[[9]](#footnote-9) Finally, Goryeo paintings were small, usually about only one meter high, and intended for private meditational or devotional use in home shrines rather than temples.[[10]](#footnote-10) They catered to the Goryeo preoccupation with the afterlife and how to achieve it, and the phrase “For these merits, I hope myself and others to be reborn in paradise” appears on many Amitabha paintings until the end of the Joseon.[[11]](#footnote-11) All these points are relevant to an estimation of the Muwisa mural.

The most common depiction of Amitabha, other than that of him preaching, was of him with the bodhisattvas Avalokitesvara and Mahasthamaprapta in the “welcoming descent” (*naeyongdo*), a kind of Amitabha triad (*amitasamjonbul*) that appears only in painting, although Amitabha triads can also be found in sculpture[[12]](#footnote-12) (in fact, the Muwisa mural has a matching sculpture right in front of it on the altar). The *naeyongdo* genre showed Amitabha and the two bodhisattvas come down from the Western Paradise to guide the souls of deceased believers back up there.

Figure 2.

All the standard features of a Goryeo *naeyongdo* can be seen in fig. 2, the “Amitabha Buddha” at the Metropolitan Museum of Art in New York City: the color scheme, much larger Amitabha figure and lack of background perspective noted by Lippit, as well as the heads of the standing bodhisattvas being below the knees of the seated Amitabha, with all three having transparent gold leaf halos against a somber, dark backdrop. Also typical are Amitabha’s lotus throne and red robe with gold leaf medallions, as well as the lotus foot supports on which the bodhisattvas Mahasthamaprapta and Avalokitesvara are standing. Finally, the bodhisattvas are in three-quarters profile to the viewer, as though their attention is divided between welcoming the departed soul and attending on Amitabha, or ushering the departed soul to him.

Before continuing to discuss the Muwisa mural in relation with its Goryeo predecessors, an explanation of the figures appearing in the *naeyongdo* genre is necessary. First, there is Amitabha himself: he is an immortal Buddha with limitless compassion who rules over the Pure Land (*Jeongto*) in the Western Paradise, and is the principal deity of the Pure Land school. Because Amitabha is so compassionate, all believers have to do to attain rebirth in his paradise is recite the words “Homage to/Taking refuge in Amitabha” (*namu amitabul*).[[13]](#footnote-13) This expression recalls the one noted above on Goryeo and Joseon paintings, and is also relevant to evaluating the Muwisa mural.

In most welcoming descents, Amitabha is in the company of two bodhisattvas, or *bosal* in Korean. In Sanskrit, *bodhi* means “enlightenment,” while *sattva* denotes a living being. Bodhisattvas are therefore people on Earth who have attained a state as close to Buddhahood as possible without continuing on to nirvana, and who are determined to remain on this plane to help others achieve enlightenment. They thus altruistically delay passing on to paradise to relieve the suffering of others, and are general Buddhist exemplars. Today, the word is used for anyone intent on achieving Buddhahood,[[14]](#footnote-14) but in the Goryeo and Joseon, evidently, bodhisattvas were objects of worship.

Always by Amitabha’s left side in triads is the bodhisattva Avalokitesvara, a Sanskrit name meaning “perceiver of the world’s sounds,” i.e. of suffering. He is formally known in Korea as Gwanseeum, or commonly as Gwaneum, and is called the “bodhisattva of compassion.” This is because he embodies compassion on Amitabha’s behalf, as well as his virtue, making him the most suitable assistant.[[15]](#footnote-15) Because compassion was traditionally considered a feminine virtue in Korea, Avalokitesvara has frequently been depicted as a woman,[[16]](#footnote-16) which is the case in the Muwisa mural. Then on Amitabha’s right is usually Mahasthamaprapta, the bodhisattva of wisdom. Known as Dae Seji in Korea, his Sanskrit name means “arrival of great strength,” and he represents the power of wisdom. In Chinese Buddhism, he is often portrayed as a woman similar to Avalokitesvara,[[17]](#footnote-17) which is interesting, since he is always male in Korea.

In some triads, however, including the Muwisa mural, Ksitigarbha is at Amitabha’s right instead of Dae Seji. With a name meaning “Earth treasury” in Sanskrit, he is one of four bodhisattvas deputed by Sakyamuni, the historic Buddha, to save souls from this world of suffering before the future Buddha, Maitreya, or Mireuk in Korea, comes. Thus Jijang, Ksitigarbha’s Korean name, vowed to rescue all souls from hell before continuing to paradise. He has long been an object of folk belief in this country.[[18]](#footnote-18) Jijang is always male, and is depicted carrying a staff to open hell’s gates and a luminous jewel to attract souls in its darkness.[[19]](#footnote-19) His presence in the Muwisa mural and its subsequent developments is highly relevant to this paper.

To return to the historical context of Goryeo Amitabha paintings, the preoccupation of the period with the afterlife must be appreciated. As Junhyoung Michael Shin, evidently the only English-language scholar to have recently written on Goryeo *naeyongdo*, points out, “Both clergy and laymen of the late Koryo dynasty [sic] were consumed by the idea of transition to the Western Paradise.” Moreover, late Goryeo people believed they lived in the “Age of the Degenerate Buddhist Law,” when the world was descending into immorality, and that they could earn rebirth in the Western Paradise by invoking Amitabha’s name, especially on their deathbeds.[[20]](#footnote-20) Significantly, Shin quotes a late Goryeo-early Joseon monk named Kihwa describing the death of another monk who held a banner with Amitabha’s image and invoked his name devoutly in order to be reborn in the Western Paradise.[[21]](#footnote-21) Shin furthermore documents the Goryeo religious atmosphere in which many people longed to encounter Buddha via images, so that the contemplation of Amitabha depictions was common among Pure Land believers.[[22]](#footnote-22) As with the points previously made about Goryeo Buddhist painting, all this is directly relevant to the tradition from which the Muwisa mural was derived.

In an earlier article, Shin argues that a welcoming descent scroll painting at the Cleveland Museum of Art (fig. 3, now at the Leeum Samsung Museum of Art in Seoul) is an example of the kind that was brought to the bedside of a dying believer by a cleric, which would have been a standard practice then. He asserts that in cases where the triad is depicted frontally and there is no dying believer in the foreground, as there is in fig. 3, the dying believer is intended to be the viewer. Thus, “the picture turns into his visionary experience of transition into the Western Paradise.” By contrast, the three-quarters *naeyongdo* like Cleveland’s and Leeum’s “are nothing more than visualized narratives”—hence, there is no personal involvement by the viewer.[[23]](#footnote-23)

Figure 3.

While Shin could be wrong in his latter claim, since a viewer would have prayed to and meditated on three-quarters images as well as frontal ones, he does follow sound previous scholarship arguing that the three-quarters profile figures are moving toward someone’s soul outside the frame. An example of this is fig. 4, a recently discovered Goryeo painting of Amitabha by himself holding out his hand to the soul of a dead believer outside the left side of the frame.[[24]](#footnote-24) It is notable that Amitabha’s stance in both the solo and the triad paintings is the same three-quarters one.

Hence, the most important points Shin makes about the Goryeo Amitabha triads that have a bearing on the Muwisa mural are the “strong psychological impact” that frontal depictions would have had on the worshipper, and that both frontal and three-quarters images might have served for deathbed rites and “ritually oriented meditation.”[[25]](#footnote-25) Even more pointedly, he suggests that their lack of iconographic motifs means they represent a “descent of the deities into our realm,”[[26]](#footnote-26) which is of course what the name “welcoming descent” implies.

Figure 4

Citing more evidence that Goryeo Amitabha triad scrolls were for use at the bedsides of dying believers, Shin concludes that “the picture turns into [the viewer’s] visionary experience of transition into the Western Paradise.”[[27]](#footnote-27) Therefore, he is most on target when he asserts that early Joseon welcoming descents depicted the moment when Amitabha devotees achieved rebirth in his part of nirvana, and that late Goryeo artists abandoned three-quarters triads for frontal ones, which then became the norm.[[28]](#footnote-28) Really, Shin’s studies can be interpreted as meaning that Goryeo and Joseon *naeyongdo* served the same purpose of depicting what Amitabha worshippers believed their souls would see after their bodies died, and thus explain the theological background of the Muwisa mural.

Having covered the tradition out of which it came, it is now time to examine the Muwisa mural itself. Quite naturally, it hangs in the temple’s *geungnakjeon*, or “Hall of Ultimate Bliss,” which can also be called a “Paradise Hall” or “Amitabha Hall,” since all such halls are dedicated to him and his area of heaven. As replications of the Western Paradise on Earth, all *geungnakjeon* inspire meditation on that place and its ruler.[[29]](#footnote-29) Yet there is another reason why this mural is placed in the *geungnakjeon* of Muwisa, indeed why it exists in the first place. Professor Kim Junghee, an authority on Korean Buddhist art at Wonkwang University, informs me that despite the general repression of Buddhism by the Joseon Neo-Confucian regime, some of its ceremonies were encouraged. Among these was the “water and land” ritual (*suryuk*), which was performed so that the souls of the dead could continue on to paradise. The *suryuk* was performed at designated temples, of which Muwisa was one.[[30]](#footnote-30) Professor Kim’s revelation, combined with the historical and theological background provided by Shin, explains why the mural would have been commissioned from a monk painting master like Haeryeon: its purpose was to aid both the *suryuk* ceremony with an updated version of an Amitabha triad welcoming descent, and private contemplation by worshippers who wanted their souls to see such a scene after they died.

Figure 5.

Once we understand what the Muwisa mural was painted for, we should see more examples of Goryeo *naeyongdo* to understand its antecedents. Fig. 5 shows the Amitabha welcoming descent triad at the Nezu Museum in Japan, one of over 100 such paintings brought back as loot in the 1590s. It is typical of the Goryeo tradition already seen in fig. 2, but significantly all the figures face the viewer directly and there are clouds around them showing they descended from heaven. Still more significant are the *biseon*-like figures on clouds in the right and left upper corners, which are very similar to the ones in the Muwisa mural. This means it is possible that there were other such depictions in Goryeo welcoming descents which Haeryeon used as models. In every extant *naeyongdo*, however, the bodhisattvas are much smaller than the Buddha, with their heads below his knees, as can be ascertained on Wikipedia list of Goryeo paintings.[[31]](#footnote-31) These show that the Muwisa mural grew out of a fairly static tradition with only some variation, making its innovations all the more remarkable.

On this note, the observations of Kim Seunghee are valuable. She writes that the Muwisa mural “best represents the uniqueness of Joseon Buddhist painting breaking away from the strict compositional hierarchy that existed between Amitabha Buddha and bodhisattvas in Goryeo Buddhist paintings.”[[32]](#footnote-32) More specifically, Professor Kim Junghee identifies the Buddha’s topknot and small facial features, plus the style of clothing of all three main figures, including Gwaneum’s outer garment and wrinkled skirt hem, as well as the soft coloring, as carryovers from the Goryeo style. On the other hand, the simpler clothing patterns, shapes of the halos, cloudy background and bodhisattvas’ heads level with Amitabha’s chest are Joseon novelties. The presence of such an altar mural (*byeokhwa*) is itself not a Joseon invention, though, since there are historical records of others existing before the 1590s, but they were all destroyed by the Japanese.[[33]](#footnote-33) Professor Kim’s list of similarities and differences seems reasonable if we compare the Muwisa mural to its Goryeo antecedents, although there is the exception of the Eikando Amitabha in Japan (fig. 6), in which all three figures are standing so that the bodhisattvas’ heads are level with Amitabha’s chest, and Amitabha has a halo of similar shape to that in the Muwisa mural. These observations necessitate a closer examination of the Muwisa mural than has heretofore been done, at least in English.

The main overall feature of the Muwisa mural that differentiates it from its Goryeo models is the depth perspective filled with extra figures. The foreground has the traditional triad of Amitabha flanked by bodhisattvas, but in mid-ground are three *nahan*, or Buddha’s disciples, on each side of Amitabha, and they are found in no previous extant work. The *biseon* floating on clouds in the upper back corners have a precedent in the Nezu painting (fig. 5), although there are only two on each side in the Muwisa mural. Nevertheless, it does seem that the Nezu triad is an example of a traditional variation from which Haeryeon borrowed. Along with the depth perspective is the imagery of clouds that fills the whole painting and stretches back to the *biseon*, thus showing that the figures in mid-ground and foreground have descended from heaven to welcome a believer’s soul and guide it back up there. While we have also found a Goryeo precedent in fig. 5, the clouds in the Muwisa mural are clearly an innovation, especially since they are painted in a yellowish orange color never found in the Goryeo tradition.

Figure 6.

Amitabha is of course the main figure in the Muwisa mural, and he wears a traditional red robe with a medallion pattern, but the latter is not painted with gold leaf, possibly because the withdrawal of noble patrons in the Joseon made it unaffordable. Moreover, the medallions are not distorted by the folds of his robe as they are in Goryeo paintings, one reason why the Muwisa mural’s quality of execution is lower. Rather, the folds of cloth in the red robe are painted on as black lines, with no naturalistic detail. Also in line with tradition is Amitabha’s lotus throne and his right foot sole pointed upward; finally, his hands are in the su-in position, which symbolizes the nine stages of rebirth.[[34]](#footnote-34) As for his halo, there is the Eikando precedent for its shape (fig. 6), but not its black coloring around his head or the way it connects to the clouds at its pointed top. Moreover, it is much more finely detailed than any Goryeo example, making one wonder why Haeryeon cut corners on the robe while taking so much care with the halo. Finally, Amitabha is depicted frontally, looking directly at the worshipper, and thus clearly meant to be an object of contemplation and prayer.

The bodhisattvas, for their part, stand barefoot on lotuses in keeping with tradition, although the petrol green tiled floor underneath them has not been seen before. The clothing of both is also much the same with the Goryeo as Professor Kim points out, but their yellowish-orange oval body halos are completely unprecedented, especially since they are semi-transparent, with the edges of Amitabha’s lotus throne showing through them. The green floor, however, is not visible, which may be another sign of lower craftsmanship by Hyeryeon. New, too, are their black head halos. Like Amitabha, they are depicted frontally, and look directly at the worshipper. The most significant thing about the bodhisattvas is the presence of Ksitigarbha/Jijang instead of Mahasthamaprapta/Dae Seji. While there are some Goryeo welcoming descents that have Jijang, his cult greatly increased during the Joseon,[[35]](#footnote-35) and the Muwisa mural when it was new was perhaps a step in cementing his place in the popular pantheon.

Behind the main figures in the foreground are the minutely detailed puffy, swirling clouds whose orange-yellow color forms the main hue of the mural. On each side of Amitabha, the heads and shoulders of three *nahan* project from these clouds with their hands pressed together in supplication or prayer. All are balding, and look to the left or right rather than at the worshipper: on Amitabha’s right, the outside disciples look to their left, and the central one to his right; on Amitabha’s left, the outside disciples look to their right, the central one to his left. It is unclear whether this serves some symbolic purpose or simply enhances the painting’s overall symmetry. Whatever direction they are looking, all of the disciples have earnest, but calm and reassuring, facial expressions. They also all wear robes with patterned lapels, except for the one in the center on Amitabha’s left. No extant Goryeo painting depicts *nahan* anywhere, so this is among the Muwisa mural’s biggest novelties.

The mid-ground figures of the disciples are part of the depth perspective stretching back to heaven prefigured in the Eikando Amitabha (fig. 6) and coming into full fruition in this painting. In the Muwisa mural’s case, the background in the upper right and left corners depicts *biseon*-like figures on greenish and yellow-orange swirling clouds on a black field with a red and blue floral pattern. The red and blue flowers in the heavens might represent the “red and blue” (*dancheong*) traditional color scheme of Korean Buddhist temples and paintings, and maybe even an allusion to the Flower Garland Sutra. Then, too, the flowers might simply indicate the blissful state awaiting a soul that ascends up to nirvana. Certainly the curly-cue clouds signify another astral realm from Earth. The four figures, who sit in the lotus position on lotus cushions wearing maroon robes, are either *biseon*, i.e. Buddhist angels, or else souls of deceased believers who have become Buddhas in the Western Paradise. In either case, they represent what a worshipper would have aspired to become after death. Another unique feature of this painting is how the swirling clouds intertwine top center and wind down thinner and thinner into Amitabha’s topknot, perhaps symbolizing that the Western Paradise emanates from his mind.

Figure 7.

This analysis reinforces the point made at the beginning that the main distinguishing feature of the Muwisa mural is its illusion of depth, with the position of the bodhisattvas’ heads coming second. The background stretching away to heaven is a sharp break with the relatively two-dimensional Goryeo tradition, and makes the Muwisa mural’s scene much more dramatic, even if its quality of execution is in some ways not as high. As for the level of the bodhisattvas heads, it may even mark the beginning of a Joseon tradition, since in subsequent paintings, such as the 18th-century Sakyamuni triad at the National Museum of Korea (fig. 7), in which the bodhisattvas’ heads are level with the lower half of the historic Buddha’s face. The final Joseon difference, although it had Goryeo precedents, is the presence of Jijang noted before. His replacement of Dae Seji leads to the present form that the *naeyongdo* assumed.

The welcoming descent genre died out during the Joseon, but it appears to have morphed into a new one that still exists: the “nectar painting,” or *gamnodo*. Like its *naeyongdo* ancestor, the *gamnodo* is unique to Korea, although it also drew its inspiration from China, in this case by condensing the Tang Dynasty altar scenes there. The upper portion of a nectar painting depicts Amitabha with heavenly attendants, including Jijang, appearing to souls in purgatory while bodhisattvas escort them to the Pure Land. In the center are “hungry ghosts,” or *agwi*, with large bellies but small throats; they are the souls of those who died without memorial rites. Surrounding the center are detailed scenes of life on Earth and in the underworld.[[36]](#footnote-36)

In the possession of the National Museum of Korea is a nineteenth-century *gamnodo* that used to hang at Daeheungsa in Haenam, less than 50 kilometers from Muwisa. Significantly, it portrays Jijang with Amitabha on the clouds at the top right. All around the *agwi* in bottom center is a panorama of human earthly activity and hellish torment like something out of Hieronymous Bosch. A very similar one from about a century ago hangs in the museum at Tongdosa, too.

Figure 8.

An example of a nectar painting created in our lifetimes can be found on the wall of the main hall at Unheungsa in Samcheonpo, on the coast west of Busan (fig. 8). Although painted over a century after the Daeheungsa one, it shows all the classic features of the genre, including Jijang by Amitabha’s side on the clouds upper right. The presence of Jijang in the same part of the painting in both means that this style had become a tradition by the nineteenth century at the latest, and possibly that the depiction of Jijang in the Muwisa mural contributed to starting it.

A point indirectly linking the Muwisa mural with the development of the nectar painting has been made by Kim Seunghee, who writes that,”[t]he Buddhist deities [in nectar paintings] are surrounded by clouds stretching away into the sky, suggesting [that they] are descending from the Pure Land,” thus connecting heaven, Earth and hell.[[37]](#footnote-37) This parallels the theory about welcoming descents put forward by Michael Shin asserting that the genre depicts the moment of leaving this world and going into the afterlife. Kim Seunghee makes another point that corroborates the information from Professor Kim Junghee: that *gamnodo* were used for the *suryuk* and other rituals for leading the souls of the dead to paradise; *gamno* means “nectar,” which is the food of paradise, so being fed with it by the *suryuk* enables the souls to enter it.[[38]](#footnote-38) Since the Muwisa mural is apparently the first to include so much cloud imagery and depth perspective to indicate a descent from heaven, it is therefore plausible to theorize that it constitutes a step, perhaps the first one, in the Goryeo welcoming descent’s morphology into the Joseon nectar painting. Doubtless there were other examples of such paintings in *suryuk* temples throughout the land, but Muwisa’s is the only extant example.

In conclusion, we should once again consider that the phrase “For these merits, I hope myself and others to be reborn in paradise” appeared on Amitabha paintings straight through the Joseon, despite its overall suppression of Buddhism. With the belief that invoking Amitabha’s name on one’s deathbed, especially while regarding an image of him, ensured rebirth in his paradise, there is a sound theological basis for the Muwisa mural. It would have served, and evidently still serves, as a prop for death rites, as well as an object of meditation. Certainly anyone visiting Muwisa’s *geungnakjeon* today can find worshippers of this image in it. This means that Amitabha Buddha and his assistant Jijang hold an eternal relevance for Koreans despite all the changes the country has gone through over the past centuries, as the *naeyongdo*’s transformation into the *gamnodo* demonstrates. Some vitality of the Goryeo arguably still exists.

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1. 1Keum Seon Youn, *Encounter with the Beauty of Korean Buddhism* (Seoul: Bulkwang Publishing, 2012), 118. [↑](#footnote-ref-1)
2. 2The Korea Foundation, *Masterpieces of Korean Art* (Seoul, 2010), 40. As for the number of Goryeo Buddhist paintings in existence, see Yukio Lippit’s figure is under 160 (see note 7), while Woothaek Chung’s is 150 (see note 3) and the Ven. Hyewon’s is 133 (see note 5). [↑](#footnote-ref-2)
3. Woothak Chung, “Identity of Goryeo Buddhist Painting,” *International Journal of Korean* *Archaeology and Art* 4 (2010): 19. [↑](#footnote-ref-3)
4. Youn, *Encounter*, 106. [↑](#footnote-ref-4)
5. Venerable Hyewon and David A. Mason, *An Encyclopedia of Korean Buddhism* (Seoul: Unjusa Publishers, 2013), 226-227. [↑](#footnote-ref-5)
6. Chung, “Identity,” 27. [↑](#footnote-ref-6)
7. Yukio Lippit, “Goryeo Painting in an Interregional Context,” *Ars Orientalis* 35 (2008), 193. [↑](#footnote-ref-7)
8. Ibid., 207. [↑](#footnote-ref-8)
9. Chung, “Identity,” 21-23. [↑](#footnote-ref-9)
10. Ibid., 25. [↑](#footnote-ref-10)
11. Ibid., 26-28. See also Ven. Hyewon, 133. [↑](#footnote-ref-11)
12. *Masterpieces of Korean Art* (Seoul: The Korea Foundation, 2010), 40. See also Ven. Hyewon, 13. [↑](#footnote-ref-12)
13. Ven. Hyewon, 14-15. [↑](#footnote-ref-13)
14. Ven. Hyewon, 97-98. [↑](#footnote-ref-14)
15. Ven. Hyewon, 253-254. [↑](#footnote-ref-15)
16. Tim Lerch. “Bodhisattvas.” Kwan Um School of Zen.org. [↑](#footnote-ref-16)
17. “Mahasthamaprapta.” All About Buddha Dharma. [↑](#footnote-ref-17)
18. Ven. Hyewon, 352-353. [↑](#footnote-ref-18)
19. “Ksitigarbha.” Wikipedia article. Http://wikipedia.org/wiki/Ksitigarbha. [↑](#footnote-ref-19)
20. Junhyoung Michael Shin, “Iconographic Surrogates: Contemplating Amitabha Images in the Late Koryo Dynasty,” *Archives of Asian Art*, 55 (2005), 5. [↑](#footnote-ref-20)
21. Ibid., 6. [↑](#footnote-ref-21)
22. Ibid., 10-11. [↑](#footnote-ref-22)
23. Junhyoung Michael Shin, “The Face-to-Face Advent of the Amitabha Triad: A Fifteenth-Century Welcoming Descent,” *Cleveland Studies in the History of Art*, 6 (2001), 43-44. [↑](#footnote-ref-23)
24. Emi Hailey, “14th-Century Goryeo Buddhist Painting Found in Rome,” Buddhistchannel.tv. Jan. 24, 2013. This painting was discovered at the end of 2012 in the Museo Orientale in Rome, Italy. [↑](#footnote-ref-24)
25. Shin, “Iconographic Surrogates,” 1. [↑](#footnote-ref-25)
26. Ibid., 2. [↑](#footnote-ref-26)
27. Shin, “Welcoming Descent,” 43. [↑](#footnote-ref-27)
28. Ibid., 28-30. [↑](#footnote-ref-28)
29. Ven. Hyewon, 215-216. [↑](#footnote-ref-29)
30. Email to me from Professor Junghee Kim, received Jan. 4, 2014. Apparently the only English corroboration for Prof. Kim’s information comes from Edward B. Adams, “Korean Murals at Muwi-sa,” *Orientations* (March 1984), 38. [↑](#footnote-ref-30)
31. See Wikipedia’s List of Goryeo Buddhist Paintings. [↑](#footnote-ref-31)
32. Seunghee Kim et al., *A Journey of Soul: The Buddhist Painting of the Joseon Period* (Seoul: National Museum of Korea, 2009), 13. [↑](#footnote-ref-32)
33. Email to me from Professor Junghee Kim, received Jan. 4, 2014. [↑](#footnote-ref-33)
34. For more on Buddha’s hand positions, see Ven. Hyewon, 531-532. [↑](#footnote-ref-34)
35. Youn, *Encounter*, 107-110. [↑](#footnote-ref-35)
36. Ven. Hyewon, 185-187. [↑](#footnote-ref-36)
37. Seunghee Kim, 84. [↑](#footnote-ref-37)
38. Ibid., 87. [↑](#footnote-ref-38)