

A Study on clothing in Suhainmyuldo painted on an old tomb of ancient kingdom of Goguryeo between the 4th and late 6th century

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Abstract

Suhainmyuldo (樹下人物圖) is a type of picture which expresses a person under the tree and is known to be brought to the Korean Peninsula from the Middle Asia. The origin of this kind of expression is assumed to be from lykshini (or lygsha), the fairy of tree, in India and the 'Tree of Life' in Western Asia which influenced on the craft art design of Chinese art. However, Chinese art had already developed the motif of this kind in its unique way; for example, Jookrimchilhundo (竹林七賢圖: seven wise men in bamboo forest) in the Six Dynasty.

There are only two items of female dress and its ornament from the 4th to 6th century Suhainmyuldo of the Goguryeo ancient tomb mural: one from the Jangchun Tomb No. 1 in which a female figure is portrayed as a part of living genre painting and the other from the Anahk Tomb No. 1 with seven female figures in a painting which is one of the earliest Suhainmyuldos, presumably from the 4th century. These two paintings must be considered in parallel with the origin of Suhainmyuldo.

The mountain wizard's dress and Men's dress and its ornament in Suhainmyuldo from the 4th to the late 6th century Goguryeo ancient tomb is mostly joint adjust in which its collar is connected by a line and almost all the wizards are wearing Sang (upper garment). Most mountain wizards are wearing black feather shaped jackets and upper garments. One noticeable observation is that the mountain wizards of Mooyongchong, Tongu Ohgoibun Nos. 4 and 5 are completely different from one another in terms of ways to dress each wizard's official hats and shoes.

Key Words : Suhainmyuldo, Tree of Life, lykshini, Goguryeo ancient tomb mural, Tongu

I . Introduction

1. Importance of the Research

Nature carries a specific external appearance in

a certain environment that has inseparably been related to our lives throughout all the human civilizations. Especially, it has been an exceptional object of understanding in the East that has highly regarded the phenomenon of the union of

nature and human. Thus, I will investigate the dress and its ornament from the Goguryeo Suhainmyuldo with the pattern under the embroidery as a metaphoric symbol based on the figurative consciousness of the East.

The 'Tree of Life (arbor vitae, lignum vitae)' as the origin of Suhainmyuldo serves a symbol for life in the arts of all the known civilizations. Pictures of the tree of life in the middle with icons in contraposition to each other or adjacent to it from the left and right began to spread out of the Mesopotamia as the core to other regions in the early days. Moreover, such pictures combined with the philosophy of religion and developed into a pattern representing the values of society. The fundamental philosophy of the East mainly include Shamanism, Confucianism, Taoism and Buddhism of which trees of life are the cosmic tree, pine tree, bamboo and lime tree respectively. These trees have been arranged in pictures with the figures of human to form the pattern of Suhainmyuldo.

The Goguryeo mural painting, Suha Portrait is strongly expressing the ethnic color and since it depicts mysterious philosophy of the East that describes the postmortem world in the life after death, the costumes present in the Suha Portrait is different from general attire.

2. Precedent Studies and Constraint to the Current Study

The dress and its ornament is a result of symbolic human reflection representing the values or philosophy of religion of a certain society. The aim of this study is to investigate the dress and its ornament from the 4th to late 6th century Suhainmyuldo of the Goguryeo ancient tomb mural. There have been relatively many studies on the Goguryeo ancient tomb mural, mostly on its dress and its ornament, and

artistic style, and the comparison between ancient tomb murals from other regions and the Goguryeo; however, such studies have never featured Suhainmyuldo and the dress and its ornament from it.

This research has mainly depended on documents since it investigates ancient relics from the 4th to 6th century. Such constraint is mainly due to the serious damage to ancient tomb murals as opposed to the very first document on the Goguryeo ancient tomb mural from the Chosun government-general era under Japan. This study is to investigate the dress and its ornament from Suhainmyuldo of the Goguryeo ancient tomb mural portrayed in the embroidery which is very symbolic and to compare and contrast it with the other Goguryeo ancient tomb murals from the 4th to late 6th century.

3. References

The main references for the research on Goguryeo Suhainmyuldo are as follows: *Tongu*¹⁾, *Chosun Ancient Art Anthology*²⁾, *Chosun Historical Remains Encyclopedia*³⁾, *Historical Science*⁴⁾, *Excavation Report*⁵⁾, *Goguryeo Ancient Tomb Mural*⁶⁾, *The Interior of Goguryeo Ancient Tomb Mural*⁷⁾, and *Goguryeo Ancient Tomb Mural*⁸⁾.

The style of all the Suhainmyuldos of the Goguryeo ancient tomb mural follows the style of tree of life and none of which brings out the background of the paintings.

II. The General Idea of Suhainmyuldo

1. The Fundamental Notion of Suhainmyuldo

Suhainmyuldo is a picture of a person under a tree which was popular in the Tang Dynasty of

<Table 1> References for Goguryeo Suhainmyuldo

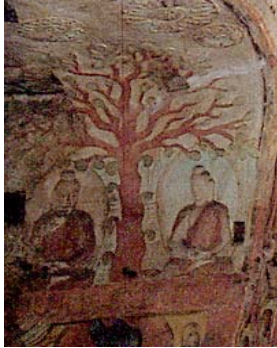
No.	Reference	Author	Publisher	Year
1	<i>Tongu</i>	池内宏	Tokyo: Moonhwa Press	1938
2	<i>Chosun Ancient Art Anthology</i>	梅原未治	Nara: Yangdeuk Press	1966
3	<i>Chosun Historical Remains Encyclopedia</i>		Chosun Government-General	1915
4	<i>Historical Science</i>		Historical Science Press	1961
5	<i>Excavation Report</i>		Institute of Science Press	1959
6	<i>Goguryeo Ancient Tomb Mural</i>		Chosun Hwabo Press	1985
7	<i>The Interior of Goguryeo Ancient Tomb Mural</i>		Seoul: Chosun Ilbo	1995
8	<i>Goguryeo Ancient Tomb Mural</i>		Seoul: Pulbit	1995

China. Remains of Suhainmyuldo from the Tang have been found in the Central Asia. The person under the tree were a woman, one may refer this type of painting to as Suhameindo (meaning 'a picture of a beautiful woman under a tree'). The origin of this kind of expression is assumed to be from lykshini (or lygsha), the fairy of tree, in India and the 'Tree of Life' in Western Asia which influenced on the craft art design of Chinese art. However, China had already developed the motif of this kind in its own way such as Banwadang (a crescent-figured pattern) from Suhassangsumun in the age of Chinese civil wars (around the fifth to third century B.C.), Jookrimchilhundo in the Six Dynasty shown in <Figure 1> and the motive of Buddha and Bodhisattva of Suhasayoudo in Figure 2. Suhainmyuldo originated from Chinese history on tombs and funeral and settled as an art genre during the Tang Dynasty that especially reached its climax in the Prosperous Tang Dynasty, for example, tomb murals from an annex tomb of Janghoi Crown Prince's Tomb in 700 and the Astana Ancient Tomb No. 38 located in Torobun Hyun, Uygur Autonomous District, Xingang in 711, and a paper folding screen Suhainmyuldo from such tomb as the Astana.⁹⁾

We may find Suhainmyuldos with symmetrical figures under a tree in Korea from Goguryeo Mooyongchong and an ancient tomb mural of Tongu Ohgoibun (Five Clay Tombs) Tomb No. 5. According to data in Tongu¹⁰⁾, which are referred to as "之二人來樹對席圖" and "同此替石而位置對稱之男女來樹對彈四絃琴圖" in Figure 3. Moreover, there are symmetrical figures of Bokhee, an ancient Chinese god with a human head and snake's body, and Yeowah, an ancient Chinese goddess, in Tongu Ohgoibun Tomb No. 5 of *Chosun Ancient Art Anthology* with a different type of tree as the center from that of Tongu Ohgoibun Tomb No. 4.



<Figure 1> Chinese Successive Arts (Paintings), Shanghai: Shanghai People's Fine Arts Press, 1994. P113



<Figure 2> Woongang Cave, Beijing: Mummul Press, 1991, Figure No. 6



<Figure 3> Mooyongchong, Man on a Flat Bench, Seoul: Pulip, 1995, Figure 113

III. Dress and its Ornament Appeared in Suhainmyuldo of the Goguryeo Ancient Tomb Mural from the 4th to Late 6th Century

1. Location and Timetable of Suhainmyuldo of the Goguryeo Ancient Tomb Mural from the 4th to Late 6th Century

<Table 2> Location and Timetable of Suhainmyuldo of the
Goguryeo Ancient Tomb Mural from the 4th to Late 6th Century

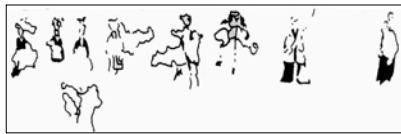
No.	Name of Ancient Tomb	Characteristics	Timetable	Contents	Tree	References	Location	Figures
1	Anahk Tomb No. 1	Anahk Tomb No. 1 Upright Caryatid	Late 4C- Early 5C	Portrait, Genre Picture	Pine Tree	<i>Excavation Report</i> Vol. 4. 1959.	Ohjukri Anahkgun, Hwanghaedo	4
2	Dukheungri Ancient Tomb Mural	Dukheungri Ancient Tomb Mural Buddhist Seven Treasures Observance	Early 5C	Portrait, Genre Picture	Zelkova Tree	<i>Historical Science</i> . 1979.3, <i>Excavation Report</i> Vol. 15. 1981. <i>Goguryeo Ancient Tomb Mural</i> . Seoul: Pulip, 1995.	Dunghungri Kangseo District, Namposi, Pyungannamdo	5
		Dukheungri Ancient Tomb Mural Horse-riding Archer	Early 5C	Portrait, Genre Picture	Zelkova Tree	<i>Historical Science</i> . 1979.3, <i>Excavation Report</i> Vol. 15. 1981. <i>Goguryeo Ancient Tomb Mural</i> . Seoul: Pulip, 1995.	Dunghungri Kangseo District, Namposi, Pyungannamdo	6
3	Jangchun Tomb No. 1	Jangchun Tomb No. 1 Goguryeo People's Customs	5C	Portrait, Genre Picture	Cosmic Tree	<i>Chosun Historical Remains Encyclopedia</i> . Vol. 2. <i>Goguryeo Ancient Tomb Mural</i> . Seoul: Pulip, 1995.	Jangchun, Xian, Jilin Province	7
		Jangchun Tomb No. 1 Goguryeo Man and Hawk	5C	Portrait, Genre Picture	Zelkova Tree	<i>Chosun Historical Remains Encyclopedia</i> . Vol. 2. <i>Goguryeo Ancient Tomb Mural</i> . Seoul: Pulip, 1995.	Jangchun, Xian, Jilin Province	8
		Jangchun Tomb No. 1 Stigma Ornament	5C	Portrait, Genre Picture	Zelkova Tree	<i>Chosun Historical Remains Encyclopedia</i> . Vol. 2. <i>Goguryeo Ancient Tomb Mural</i> . Seoul: Pulip, 1995.	Jangchun, Xian, Jilin Province	9

<Table 2> continue

No.	Name of Ancient Tomb	Characteristics	Timetable	Contents	Tree	References	Location	Figures
4	Gakjeo-chong	Gakjeochong Gakjeo	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	10
		Gakjeochong Tree and Horse	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	11
5	Mooyong-chong	Mooyongchong Double Breast Figured Flying Fairy of Man and Woman (Man)	Early 6C	Painting of Ambassador	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	12
		Mooyongchong Double Breast Figured Flying Fairy of Man and Woman (Woman)	Early 6C	Painting of Ambassador	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	13
5	Mooyong-chong	Mooyongchong Goguryeo Man on a Flat Bench (I)	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	14
		Mooyongchong Goguryeo Man on a Flat Bench (II)	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	15
		Mooyongchong Man Playing the Geomungo	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	16
		Mooyongchong Woman Playing the Geomungo	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	17
		Mooyongchong Tree and Cow	Early 6C	Portrait, Genre Picture	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	18
6	Sashin-chong	Sashinchong Tree, Clouds and Wizard	Mid 6C	Painting of Ambassador	Zelkov a Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Yeosannamrok, Xian, Jilin Province	19
7	Tongu Ohgoibun Tomb No. 4	Tongu Ohgoibun Tomb No. 4 Solar god	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	20
		Tongu Ohgoibun Tomb No. 4 Lunar god	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	21
		Tongu Ohgoibun Tomb No. 4 Fire god	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	22
		Tongu Ohgoibun Tomb No. 4 Agricultural god	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	23
		Tongu Ohgoibun Tomb No. 4 Iron god	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	24
		Tongu Ohgoibun Tomb No. 4 A god in front of a tree	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	25
		Tongu Ohgoibun Tomb No. 4 Wagon god	Late 6C	Painting of Ambassador	Lime Tree	<i>Tongu. Vol. 2. Goguryeo Ancient Tomb Mural, Seoul: Pulip, 1995.</i>	Daewangchon, Xian, Jilin Province	26

<Table 2> continue

No.	Name of Ancient Tomb	Characteristics	Timetable	Contents	Tree	References	Location	Figures
8	Tongu Ohgoibun Tomb No. 5	Tongu Ohgoibun Tomb No. 5 Solar god	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Daewangchon, Xian, Jilin Province	27
		Tongu Ohgoibun Tomb No. 5 Lunar god	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Daewangchon, Xian, Jilin Province	28
		Tongu Ohgoibun Tomb No. 5 Wagon god	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Daewangchon, Xian, Jilin Province	29
		Tongu Ohgoibun Tomb No. 5 Fire god	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Daewangchon, Xian, Jilin Province	30
		Tongu Ohgoibun Tomb No. 5 Agricultural god	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Daewangchon, Xian, Jilin Province	31
		Tongu Ohgoibun Tomb No. 5 A god in front of a tree	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Daewangchon, Xian, Jilin Province	32
		Tongu Ohgoibun Tomb No. 5 Dragon-riding Wizard	Late 6C	Painting of Ambassador	Lime Tree	<i>Chosun Ancient Art Anthology</i> . Vol. 4. <i>Goguryeo Ancient Tomb Mural</i> , Seoul: Pulip, 1995	Yeosannamrok, Xian, Jilin Province	33



<Figure 4> Anahk Tomb No. 1, Upright Caryatid. *Excavation Report* Vol. 4. 1959. Institute of Science Press, 1959. p. 3.



<Figure 6> Dukheungri Ancient Tomb Mural, Horse-riding Archer. *Historical Science*. 1979.3, *Excavation Report* Vol. 15. 1981. *Goguryeo Ancient Tomb Mural*. Seoul: Pulip, 1995. Figure 58



<Figure 5> Dukheungri Ancient Tomb Mural, Buddhist Seven Treasures Observance, *Historical Science*. 1979.3, *Excavation Report* Vol. 15. 1981. *Goguryeo Ancient Tomb Mural*. Seoul: Pulip, 1995. Figure 60



<Figure 7> Jangchun Tomb No. 1, Goguryeo People's Customs, *Chosun Historical Remains Encyclopedia*. Vol. 2. *Goguryeo Ancient Tomb Mural*. Seoul: Pulip, 1995. Figure 93



<Figure 8> Jangchun Tomb No. 1, Goguryeo Man and Hawk, *Chosun Historical Remains Encyclopedia*. Vol. 2. *Goguryeo Ancient Tomb Mural*. Seoul: Pulip, 1995. Figure 93



<Figure 9> Jangchun Tomb No. 1, Stigma Ornament, *Chosun Historical Remains Encyclopedia*. Vol. 2. *Goguryeo Ancient Tomb Mural*. Seoul: Pulip, 1995. Figure 94



<Figure 10> Gakjeochong, Gakjeo, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 100



<Figure 11> Gakjeochong, Tree and Horse, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Supplement Figure 60



<Figure 12> Mboyoungchong, Tree and Flying Fairy (III), *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Supplement Figure 71



<Figure 13> Mboyoungchong, Double Breast Figured Flying Fairy of Man and Woman (Woman), *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Supplement Figure 111



<Figure 14> Mooyongchong, Goguryeo Man on a Flat Bench (I), *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 113



<Figure 19> Sashinchong, Tree, Clouds and Wizard, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 229



<Figure 15> Mooyongchong, Goguryeo Man on a Flat Bench (II), *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 113



<Figure 20> Tongu Ohgoibun No. 4, Solar god, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 245



<Figure 16> Mooyongchong, Man Playing the Geomungo, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 110



<Figure 21> Tongu Ohgoibun No. 4, Lunar god, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 245



<Figure 17> Mooyongchong, Woman Playing the Geomungo, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 110



<Figure 22> Tongu Ohgoibun No. 4, Fire god, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 244



<Figure 18> Mooyongchong, Tree and Cow, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 104



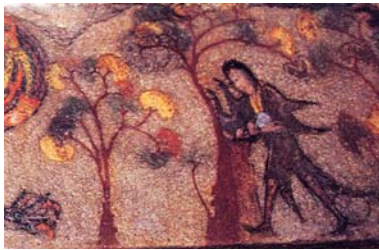
<Figure 23> Tongu Ohgoibun No. 4, Agricultural god, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 244



<Figure 24> Tongu Ohgoibun No. 4, Iron god, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 244



<Figure 28> Tongu Ohgoibun No. 5, Lunar god, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 234



<Figure 25> Tongu Ohgoibun No. 4, A god in front of a Tree, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 180



<Figure 29> Tongu Ohgoibun No. 5, Wagon god, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Supplement Figure 176



<Figure 26> Tongu Ohgoibun No. 4, Wagon god, *Tongu*. Vol. 2. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 246



<Figure 30> Tongu Ohgoibun No. 5, Fire god, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 241



<Figure 27> Tongu Ohgoibun No. 5, Solar god, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 234



<Figure 31> Tongu Ohgoibun No. 5, Agricultural god, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 241



<Figure 32> Tongu Ohgoibun No. 5, A god in front of a Tree, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 180



<Figure 33> Tongu Ohgoibun No. 5, Dragon-riding Wizard, *Chosun Ancient Art Anthology*. Vol. 4. *Goguryeo Ancient Tomb Mural*, Seoul: Pulip, 1995. Figure 240

2. Dress and its Ornament

The dress and its ornament appeared in Suhainmyuldo is as follows:

<Table 3> Tables of Men, Women and Wizards from Suhainmyuldo of the 4th to late 6th Century Goguryeo

Table 3-1. Men

Name of Murals	Geogori (Jacket)		Pants	Durumagi (Coat)				Hat	Shoes	Remarks
	Adjust	Line		Domestic		Chinese				
				Adjust	Line	Adjust	Line			
Dukheungri Ancient Tomb Mural (Buddhist Seven Treasures Observance)	Left Adjust		Tight Pants					Gun	Ei	
Dukheungri Ancient Tomb Mural (Horse-riding Archer)	Left Adjust		Tight Pants					Gun	Ei	
Jangchun Tomb No. 1 (Goguryeo People's Customs)	Join Adjust	Collar, Hem, Sleeve Edge	Wide Pants					Joewug wan	Ei (pointy toes)	The second guest from the left of the cosmic tree
Jangchun Tomb No. 1 (Goguryeo Man and Hawk)	Right Adjust	Collar, Hem, Sleeve Edge	Tight Pants						Ei	
Jangchun Tomb No. 1 (Stigma Ornament)	Right Adjust	Collar, Hem, Sleeve Edge	Tight Pants					Gun	Ei	A bear under the embroidery

Table 3-1. Men continue

Dress Type Name of Murals	Geogori (Jacket)		Pants	Durumagi (Coat)				Hat	Shoes	Remarks
	Adjust	Line		Domestic		Chinese				
				Adjust	Line	Adjust	Line			
Gakjeochong (Gakjeo)			hot pants style					single topknot, double topknot		Western Chinese: single topknot
Gakjeochong (Tree and Horse)	Unidentifiable	Collar, Hem, Sleeve Edge	Tight Pants					Unidentifiable	Ei	
Mooyongchong (Goguryeo Man on a Flat Bench I)		Collar, Hem, Sleeve Edge	Unidentifiable				Collar, Hem, Sleeve Edge	Gun		Danlyoung,, Possibly a woman
Mooyongchong (Goguryeo Man on a Flat Bench II)		Collar, Hem, Sleeve Edge Two-Color Line	Unidentifiable				Collar, Hem, Sleeve Edge Two-Color Line	Gun		Danlyoung, He took off his shoes.
Mooyongchong (Tree and Cow)		Unidentifiable	Tight Pants					Gun	Ei	

Table 3-2. Women

Dress Type Name of Murals	Geogori (Jacket)		Chi-ma (Skirt)	Hair Style	Shoes	Remarks
	Adjust	Line				
Jangchun Tomb No. 1 (Goguryeo People's Customs)	Left Adjust	Collar, Hem, Sleeve Edge		Fungimyoungmoeri	Unidentifiable	
Anahk Tomb No. 1 (Upright Caryatid)	Right Adjust	Collar, Hem, Sleeve Edge	Wide Skirt	Gun	Unidentifiable	Serious exfoliation of hair and shoes

Table 3-3. Wizards

Dress Type Name of Murals	Geogori (Jacket)			Ba-ji (Pants)	Chi-ma (Skirt)	Hair Style	Hat	Shoes	Remarks
	Adjust	Line	Shape						
Mooyongchong (Double Breast Figured Flying Fairy of Man and Woman) Man	Joint Adjust	Collar	Waist Fit		Knee-high	Two strands of short hair	Bichungwan	Bare Feet	Feather shaped jacket and upper garment
Mooyongchong (Double Breast Figured Flying Fairy of Man and Woman) Woman	Joint Adjust	Collar	Waist Fit		Knee-high	Three strands of short hair	Round Bichungwan	Bare Feet	Feather shaped jacket and upper garment
Mooyongchong (Man Playing the Geomungo)	Joint Adjust	Collar	^bent at waist		Knee-high	Three strands of short hair	Bichungwan	Bare Feet	Feather shaped jacket and upper garment
Mooyongchong (Woman Playing the Geomungo)		Collar, Hem, Double Line on Sleeves	General Girl's Jacket Shape		Short Pleated Skirt	Three strands of lifted hair		Bare Feet	Feather shaped jacket and upper garment

Table 3-3. Wizards continue

Dress Type Name of Murals	Geogori (Jacket)			Ba-ji (Pants)	Chi-ma (Skirt)	Hair Style	Hat	Shoes	Remarks
	Adjust	Line	Shape						
Sashinchong (Tree, Clouds and Wizard)	Right Adjust	Collar	Waist Fit		Knee-high	Sharp and long at the edge of hair		Bare Feet	Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 4 (Solar god)	Joint Adjust	Collar	^bent at waist		Short Pleated Skirt	Fungimiyung moeri		Bare Feet	Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 4 (Lunar god)	Joint Adjust	Collar	^bent at waist		Short Pleated Skirt	Braided Hair		Bare Feet	Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 4 (Fire god)	Joint Adjust	Collar, Sleeve Edge Skirt Hem	^bent at waist		Knee-high	Fungimiyung moeri		Bare Feet	Feather shaped jacket and upper garment (Use of Mask)
Tongu Ohgoibun Tomb No. 4 (Agricultural god)	Joint Adjust	Collar, Sleeve Edge	^bent at waist		Knee-high			Ei (Pointed Toe)	Feather shaped jacket and upper garment (Use of Mask)
Tongu Ohgoibun Tomb No. 4 (Iron god)	Joint Adjust	Collar	Waist Fit	Short Tight Pants		Single Topknot		Ei (Similar to the toe of Korean Traditional Socks)	Top wears are not feather shaped jacket and upper garment.
Tongu Ohgoibun Tomb No. 4 (Wagon god)	Gegumhyung	Collar	^bent at waist		Knee-high	Short Hair		Ei (High and Pointed Toe)	Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 4 (A god in front of a tree)	Joint Adjust	Collar	^bent at waist		Knee-high	Short Hair		Ei (Pointed Toe)	Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 5 (Solar god)	Gegumhyung	Collar	^bent at waist		Knee-high pleated skirt	Fungimiyung -moeri			Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 5 (Lunar god)	Joint Adjust	Collar	^bent at waist		Short pleated skirt	Fungimiyung -moeri			Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 5 (Fire god)	Joint Adjust	Collar, Sleeve Edge Skirt Hem	^bent at waist		Long double lined skirt				Feather shaped jacket and upper garment (Use of Mask)
Tongu Ohgoibun Tomb No. 5 (Agricultural god)	Joint Adjust	Collar, Sleeve Edge	^bent at waist	Tights styled tight pants	Knee-high pleated skirt			Ei (Sharp End)	Feather shaped jacket and upper garment (Use of Mask)
Tongu Ohgoibun Tomb No. 5 (Wagon god)	Gegumhyung	Collar	^bent at waist		Knee-high	Long Braided Hair		Ei (Bulging End)	Feather shaped jacket and upper garment
Tongu Ohgoibun Tomb No. 5 (A god in front of a tree)	Joint Adjust	Collar	Waist Long	Tights styled tight pants	Knee-high	Short Hair		Ei (Bulging End)	
Tongu Ohgoibun Tomb No. 5 (Dragon-riding Wizard)	Gegumhyung	Collar, Sleeve Edge Skirt Hem	Waist Long		Long skirt	Short Hair	Crown		Feather shaped jacket and upper garment

1) Men's Dress and its Ornament

Men's dress and its ornament from Suhainmyuldo of the Goguryeo ancient tomb mural between the 4th to late 6th century shows similar left adjust and right adjust on Geogori (jacket). Po (Durumagi or coat) can only be found from a couple of pictures from Mooyongchong which are "Goguryeo Man on a Flat Bench I" and "Goguryeo Man on a Flat Bench II." Furthermore, most men are wearing Gun as their official hats and Ei for everyday shoes. The difference between Suhainmyuldo and other Goguryeo ancient tomb murals from the 4th to late 6th century is that almost no men are wearing Po that can be inferred from the nature of ancient tomb mural as a type of funeral fine arts.

The Goguryeo man on a flat bench appeared in Suhainmyuldo of the Goguryeo ancient tomb mural is referred to as 之二人來樹對席圖 in Tongu. Such painting is drawn on the east wall in the tiers of ceiling which serves as the foundation for Suhainmyuldo with symmetry of people under a tree. Those men are wearing Gokryungpo (a coat with bent collar) with wide wired collar and sleeves and putting Gungoik (a type of towel) on their heads, but their sleeves are narrower than those men appeared in later Suhainmyuldos from Anahk Tomb No. 2, Sooryupchong and Gakjeochong. This indicates that the shape of Po (Durumagi) changed with respect to time. According to archaic texts, men prior to the age of Three States were wearing Baekpodaequaepo (a big coat made of white hemp) and Popo (white hemp coat), but the documents do not specify the shape of such coats. Fortunately, there are many portraits wearing Po from the Goguryeo ancient tomb murals so that those paintings help us infer the style of Po in those days.

2) Women's Dress and its Ornament

The early Goguryeo murals portray more number of characters which tend to be replaced with ambassadors or other patterns henceforth. For example, about 100 people appear in the Jangchun Tomb No. 1 mural from the 5th century which provides us with abundant data for the folk customs studies.¹¹⁾ However, it is peculiar that there are only two cases of female dress and its ornament among the Suhainmyuldo of Goguryeo ancient tomb mural from the 4th to late 6th century: one is a woman among a number of characters in "Goguryeo People's Customs" of Jangchun Tomb No. 1 and the other is a picture of seven ladies from Anahk Tomb No. 1 of the late 4th century, one of the earlier Suhainmyuldos. The first impression regarding the tree in the ancient tomb mural is the notion and expression of holy tree in the ancient civilization whether it is the western or eastern civilization. Han Dynasty with torus stone and torus palace was limited to the general idea and expression of holy tree, but the notion of holy tree was handed down to the tomb murals of Three States, Wu and Jin Dynasties. The trees from the murals of front chamber and coffin room of Gakjeochong are highly likely to be related to the cosmic tree and the tree of life from the tomb murals of Han, Wu and Jin Dynasties.¹²⁾

The dancer from Jangchun Tomb No. 1 is wearing left adjust, long Geogori and tight pants along with a long sleeved Yougosang (a type of one-piece clothing) who doesn't have any hat on just like other tomb murals.

Goguryeo dances were usually in soft rhythm in which dancers were wearing long sleeved dancing apparel. There were some fast and high spirited Goguryeo dances where dancers were wearing simple clothes and holding various stage properties as well. In addition to the tomb

murals, other documents including *History of Three States*, Vol. 32, "Music" also state that there were dances that required long sleeved clothing.¹³⁾

3) Wizard's Dress and its Ornament

The dress and its ornament of wizards from Suhainmyuldo of the Goguryeo ancient tomb mural between the 4th and late 6th century was mostly joint adjust of which collar was laid with a line, wearing Sang (upper garment) mostly. Most wizards are wearing black feather shaped jackets and upper garments. One noticeable observation is that the wizards of Mooyongchong, Tongu Ohgoibun Nos. 4 and 5 are completely different from one another in terms of ways to dress each wizard's official hats and shoes.

All the wizards from Mooyongchong are wearing Bichungwan except women, but they are bare feet. Among the wizards from Tongu Ohgoibun Nos. 4 and 5, no wizard is wearing an official hat except for the dragon-riding wizard who is bare foot as well along with solar gods, lunar gods and fire gods from both tombs. More importantly, solar god and lunar god can be only found from the murals in Xian region that was a newly introduced expression. Since the 5th century, foreign civilizations from the southern and northern China and some parts of Central Asia to Goguryeo through political, social and cultural interactions went through assimilation and acceptance stages in the second stage such as the tomb murals, which can be interpreted as the stage of assimilation and re-creation of Goguryeo's own in the third stage.¹⁴⁾

Paintings of ambassadors became popular along with customary portraits which began to show in the corner of ceiling. However, Goguryeo paintings were divided into two categories: customary portraits and paintings of ambassadors.

As a result, people divided the wall into two areas: top and bottom. They later drew portraits on the top and ambassadors on the bottom. As the time went by, customary portraits were drawn in the corner of ceiling and eventually disappeared. Finally, paintings of ambassadors occupied the whole wall.¹⁵⁾

IV. Conclusion

Suhainmyuldo a type of picture which expresses a person under the tree and is known to be brought to the Korean Peninsula from the Middle Asia. When the person in the painting is a woman, it may be referred to as Suhameindo as well. The origin of this kind of expression is assumed to be from lykshini (or lygsha), the fairy of tree, in India and the 'Tree of Life' in Western Asia which influenced on the craft art design of Chinese art. However, China had already developed the motif of this kind in its own way such as Banwadang (a crescent-figured pattern) from Suhassangsumun in the age of Chinese civil wars (around the fifth to third century B.C.), Jookrimchilhundo and the motive of Buddha and Bodhisattva of Suhasayoudo in the Six Dynasty. Suhainmyuldo originated from Chinese history on tombs and funeral and settled as an art genre during the Tang Dynasty that especially reached its climax in the Prosperous Tang Dynasty, for example, tomb murals from an annex tomb of Janghoi Crown Prince's Tomb in 700 and the Astana Ancient Tomb No. 38 located in Torobun Hyun, Uygur Autonomous District, Xingang in 711, and a paper folding screen Suhainmyuldo from such tomb as the Astana.

The Goguryeo mural painting, Suha Portrait is strongly expressing the ethnic color and since it depicts mysterious philosophy of the East that describes the postmortem world in the life after

death, the costumes present in the Suha Portrait is different from general attire.

Men's dress and Men's dress and its ornament from Suhainmyuldo of the Goguryeo ancient tomb mural between the 4th to late 6th century shows similar left adjust and right adjust on Geogori (jacket). Po (Durumagi or coat) can only be found from a couple of pictures from Mooyongchong which are "Goguryeo Man on a Flat Bench I" and "Goguryeo Man on a Flat Bench II." Furthermore, most men are wearing Gun as their official hats and Ei for everyday shoes. The difference between Suhainmyuldo and other Goguryeo ancient tomb murals from the 4th to late 6th century is that almost no men are wearing Po that can inferred from the nature of ancient tomb mural as a type of funeral fine arts.

There are only two cases of female dress and its ornament among the Suhainmyuldo of Goguryeo ancient tomb mural from the 4th to late 6th century: one is a woman among a number of characters in "Goguryeo People's Customs" of Jangchun Tomb No. 1 and the other is a picture of seven ladies from Anahk Tomb No. 1 of the late 4th century, one of the earlier Suhainmyuldos that must be investigated in parallel with the origin of Suhainmyuldo.

The dress and its ornament of wizards from Suhainmyuldo of the Goguryeo ancient tomb mural between the 4th and late 6th century was mostly joint adjust of which collar was laid with a line, wearing Sang (upper garment) mostly. Most wizards are wearing black feather shaped jackets and upper garments. One noticeable observation is that the wizards of Mooyongchong, Tongu Ohgoibun Nos. 4 and 5 are completely different from one another in terms of ways to dress each wizard's official hats and shoes.

For the future reference, it is essential to compare and contrast dress and its ornament

between Suhainmyuldo from this study and different Suhainmyuldo of other regions.

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