

Ideal Wonderland : Korean “Eight Views of Xiao-Xiang”
Poems and Folk Paintings in Joseon Dynasty

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- I. Origins of the Eight Views of Xiao Xiang
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<Abstract>

“Eight Views of Xiao-Xiang(瀟湘八景)” series of paintings was originally created by the Chinese painter Song Di in Song dynasty(11th century). According to Shen Kuo's Mengxi Bitan, the titles of its scenes are: Geese Descending to Level Sand, Sails Returning from a Distant Shore, Mountain Market, Clearing Mist, River and Sky, Evening Snow, Autumn Moon over Dongting, Night Rain on Xiao-Xiang, Evening Bell from a Mist-Shrouded Temple, and Fishing Village in the Evening Glow. The images were then transmitted to Korea and Japan in the Southern Song, remaining extremely important in the literature and art of China, Japan and Korea from the 12th to the 19th century.

This paper investigates Korean poems and folk paintings(민화) in

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Joseon (Chosun) Dynasty(1392-1910) from the aspect of text and image studies. Prince Anpyeong and the literati's gathering in 1442 is an important example of aesthetics consciousness about "Eight Views of Xiao-Xiang". the Korean folk painters adopted the literati's ideology, their articles are full of secular taste, treat "Eight Views of Xiao-Xiang" as wonderland image.

Keywords : Eight Views of Xiao-Xiang, literati, folk painting, Joseon (Chosun) Dynasty, Text and Image Studies(文圖學)

I. Origins of the Eight Views of Xiao Xiang¹⁾

The character 'Xiang' in Xiao Xiang refers to the waters of Xiang River (瀟水). Xiang River(湘江) originates from Mountain Haiyang(海陽山) in China's Guangxi(廣西) province, flowing northeast into Hunan(湖南) province, becoming one of four major rivers in Hunan. The character 'Xiao', during the Wei and Jin dynasties, was an adjective describing depth and clarity of the Xiang; by the Tang dynasty, 'Xiao' has evolved to refer to the Xiao River. The Xiao River originates from Mountain Jiuyi(九疑) in Hunan province, merging into Xiang River at Lingling(零陵) county; the Xiang River runs through Hunan province before emptying into Lake Dongting(洞庭湖). Therefore, Xiao Xiang refers to the Xiao and Xiang rivers; in the broader context, Xiao Xiang may be associated as the entire province of Hunan itself.

The character 'Jing(View, 景)' in 'Ba Jing(Eight Views, 八景)' originally

1) Some of this paper content bases on I Lo-fen, "The East Asian Cultural Image: A Study on Eight Views of Xiao Xiang", *Reconsidering the Sinosphere: A Conference to Critically Analyze the Literary Sinitic in East Asian Cultures*, 30 March~1 April 2017, Houston, Rice University.

refers to daylight. Around the period of the Six Dynasties, scenery is encompassed in the meaning of 'Jing(View, 景)'. The emergence of poetry singing the praises of the eight types of sceneries began around this time too, for example, Shen Yue's(沈約, 441~513) "Ba Yong Poems(八詠詩)". The term, formed by combining the two characters, 'Ba(Eight, 八)' and 'Jing(View, 景)', was originally used in Taoism to describe the divine palanquin used in Taoist ceremonial rites.

During the Song dynasty era, 'Ba Jing(Eight Views, 八景)', became the collective term for the eight most significant landscape scenes, also known as 'Ba Jing(Eight Regions, 八境)', for example, Su Shi(蘇軾, 1037~1101) composed the poems on the paintings of Qian Zhou's Eight Views(虔州八境圖八首) and Feng Xiang Eight Views(鳳翔八觀). The Eight Views of Xiao Xiang refers to Hunan's eight scenic areas. Shen Kuo(沈括, 1031~1095) of Northern Song documented that Song Di(宋迪, ca.1015~ca. 1080)²⁾, a scholar and artist, conceived the concept of the Eight Views of Xiao Xiang through his painting on the theme of natural landscape:

Civil official Song Di is a master in painting,	度支員外郎宋迪工畫
He is especially adept with level-distance landscapes.	尤善爲平遠山水
The masterpieces amongst them are	其得意者有
Geese Descending on Level Sand,	平沙雁落
Returning Sails from Distant Shore,	遠浦帆歸
Mountain Market in Clearing Mist,	山市晴嵐
River and Sky, Evening Snow,	江天暮雪
Autumn Moon over Dongting,	洞庭秋月
Night Rain on Xiao Xiang,	瀟湘夜雨
Evening Bell from Mist-shrouded Temple,	煙寺晚鐘
Fishing Village in Twilight Glow,	漁村落照
He refers to them as "Eight Scenes".	謂之八景
Connoisseurs are talking about them.	好事者多傳之 ³⁾

2) courtesy name Fugu(復古).

3) Shen Kuo(沈括), *Xin Jiaozheng Mengxi Bitan*(新校正夢溪筆談, *Brush talks from Dream*

Strictly speaking, Shen Kuo did not mention that Song Di painted the Eight Views of Xiao Xiang. Huizong's(徽宗) court recorded that the imperial residence had a collection of thirty-one pieces of Song Di's paintings and one of them is the Eight Scenes⁴⁾, however, that is not specifically the Eight Views of Xiao Xiang.

The earliest records of Song Di's Eight Views are poems by Huihong(惠洪)⁵⁾, "Song Di painted eight regions, which are totally amazing. People say he creates sentences without sounds. The Reverend Yen(演上人) playfully said that, 'Can the monk make paintings with sounds?' Therefore I composed a poem for each." Huihong also wrote poems for another set of paintings by an unknown painter, entitled the Eight Views of Xiao Xiang. Each scene title illustrated in the poetry of Eight Views of Xiao Xiang bears striking similarity with Shen Kuo's records of Song Di's Eight Views. Zhao Xigu(趙希鵠, ca.1242) recorded that, "Song Scholar Song Di created the Eight Views of Xiao Xiang."⁶⁾ Moving forward to the Yuan dynasty, Zhu Derun(朱德潤, 1294~1365) credited Song Di's authorship when he wrote, "The Eight Views of Xiao Xiang originated from Song Scholar Song Di."⁷⁾

Song Di was the acknowledged creator of the Eight Views of Xiao Xiang; and people were of the opinion that he was also the one who gave each individual scene its poetic title, and the titles were only determined after the paintings were completed. This is illustrated by Zhao Xigu's *Dongtian Qingluji*(洞天清祿集) and Deng Chun's(鄧椿) *Hua Ji*(畫繼), for instance:

Brook), ed, Hu Daojing(胡道靜), Hong Kong: Chung Hwa Book Co., 1987, juan 17, p.171.

4) Xuanhe Huapu(宣和畫譜, Imperial Painting Catalogue of the Xuanhe era): *Siku Quanshu*, Taipei: The Commercial Press, Ltd., 1983, juan 12, pp.138~139.

5) Dehong Juefan(德洪覺範, 1071~1128).

6) Zhao Xigu(趙希鵠), *Dongtian Qingluji*(洞天清祿集, *Compilation of Pure Earnings in the Realm of the Immortals*), Vol.1, ed, Huang Binhong and Deng Shi, Nanjing: Jiangsu Ancient Book Publishing House, 1997, p.566.

7) Zhu Derun(朱德潤), *Cunfu Zhai Wenji*(存復齋文集, Literary collection of Zhu Derun): *Siku Quanshu Cunmu Congshu*, Tainan: Zhuangyan Culture Publishing Company, juan 7, p.6.

Song Fugu's Eight Views, all were evening scenes	宋復古八景, 皆是晚景,
Of them, Evening Bell from a Mist-Shrouded Temple and Night Rain on Xiao Xiang are almost impossible to depict.	其間煙寺晚鐘, 瀟湘夜雨, 頗費形容。
The sound of a bell cannot be painted.	鐘聲固不可爲,
What of Xiao Xiang at night!	
And when you add to that rain, what could possibly be seen?	而瀟湘夜矣, 又復雨作, 有何所見,
Actually, Fugu first painted and then later determined the meaning.	蓋復古先畫而後命意,
Most[of his paintings], however, merely had concealing atmospheres and a dispirited quality.	不過略具掩護慘淡之狀耳。 ⁸⁾

II. Historical Development of Eight Views of Xiao Xiang in East Asia's Poetry and Art

Northern Song scholar-artist Song Di created the Eight Views of Xiao Xiang, which accordingly to Shen Kuo's illustration, is a set of eight paintings of level-distance mountain scape. Song Di imitated from Li Cheng(李成, 919~968)⁹⁾, who was especially adept at painting wintry landscape with grace and elegance.¹⁰⁾ Huihong's poetry described Song Di's Eight Views of *Xiao Xiang*, for example, his thoughts on the painting entitled *River and Sky in Evening Snow* :

8) Deng Chun(鄧椿), Hua Ji(畫繼, Painting Continued): *Siku Quanshu*, Taipei: The Commercial Press, Ltd., 1983, juan 6, p.534; Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent*, Cambridge Massachusetts and London: Harvard University Asia Center for the Harvard-Yenching Institute, 2000, p.229.

9) Mi Fu(米芾), Hua Shi(畫史, History of Painting): *Siku Quanshu*, Taipei: The Commercial Press, Ltd., 1983, p.18.

10) Guo Ruoxu(郭若虛), *Tuhua Jianwenzhi*(圖畫見聞誌, *Record of Things Seen and Heard about Painting*), Taipei: The Commercial Press, Ltd., 1983, juan 3, p.5.

Splashed ink, dark clouds, returning birds are gone,	潑墨雲濃歸鳥滅
Pure spirits suddenly cause river and sky to become snowy;	魂清忽作江天雪
A stream's beauty manifest, snow sifting wildly,	一川秀發浩零亂
A myriad trees without sound, icily peaceful;	萬樹無聲寒妥帖
In a solitary boat lying listening:	孤舟臥聽打窗扉
patter on door and window,	
Rising to look: the night is clearing, a brilliant moon;	起看宵晴月正暉
Startled that it has rolled away into the green mountains,	忽驚盡卷青山去
All the more, it feels like spring has returned.	更覺重攜春色歸 ¹¹⁾

Song Di's Eight Views of Xiao Xiang are not extant today. The earliest complete set of the Eight Views landscapes(dating to around 1150) is ascribed to Wang Hong, a painter who lived during the late Northern Song and early Southern Song eras, and is now housed in Princeton University in the United States.¹²⁾ Wang Hong's Eight Views of Xiao Xiang emulated the North China winter landscape painting techniques of previous masters, Li Cheng and Guo Xi 郭熙(around 1010~1090); mountain rocks were created with stylized expression of stroke(Cunfa, 皴法), withered branches look vividly like crab's pinchers. The style is very similar to Song Di's painting style as depicted in art history. This technique is widely adopted in the Korean version of the Eight Views of Xiao Xiang and gained prominence in artistic expression. The earliest extant version of Eight Views of Xiao Xiang in Korea was painted in the second half of the fifteenth century and now belongs to private collector, Yūgensai(幽玄齋). The artistic style displayed is an amalgamation of the styles of Li Cheng and

11) Institute of Ancient Chinese Classics & Archives, Peking University(北京大學古文獻研究所), ed., *Quan Song Shi*(全宋詩, *Complete Collection of Song Poetry*), Vol.23, Beijing: Peking University Press, 1995, juan 1334, pp.15~163. The translation references Alfreda Murck, *Poetry and Painting in Song China: The Subtle Art of Dissent*, Cambridge Massachusetts and London: Harvard University Asia Center for the Harvard-Yenching Institute, 2000, p.282.

12) Wen C. Fong et al., *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting at the Art Museum*, Princeton University, Princeton, N.J.: Princeton University Press, 1984.

Guo Xi, Goryeo An Gyeon(安堅), and numerous other anonymous artists, who embraced the aesthetic effect of moisture prevalent in the art of China's Jiangnan(江南) landscape painting.

Well-known for his exquisite taste and passion for fine arts, Song Emperor Huizong(r.1100~1125) had a collection of Song Di's paintings. He commissioned the court painter, Zhang Jian(張戡), to make a field trip to Hunan to record the actual scenery¹³⁾ and even imitated Song Di's style to create his own set of "Eight Scenic Places" paintings.¹⁴⁾ In 1124, Yi Ning(李寧), a painter at Goryeo Art Academy, and Senator Yi Jadeok(李資德, 1071~1138) served as envoys to Song. Yi Ning's artistic style was appreciated by Song Emperor Huizong and he decreed the art academicians, such as Wang Kexun(王可訓), to learn from Yi Ning. Wang Kexun had previously done a painting on Night Rain on Xiao Xiang.¹⁵⁾ Yi Ning could have, with the favor of Emperor Huizong, admired his collection of Song Di's paintings, and consequently, brought the idea of Eight Views back to Korea and passed on to his son, Yi Gwang-pil(李光弼). In the fifteenth year of Goryeo Myeongjong's reign(1185), Yi Gwang-pil, successfully accomplished the commission given to him by imperial decree and painted the Eight Views of Xiao Xiang.¹⁶⁾

After the fall of Northern Song, Song Di's paintings remained at the northern state of Jin. Goryeo diplomats to the state of Jin, scholar-official Yi Inro(李仁老, 1152~1220)¹⁷⁾, and Chen He(陳灌, ca.1200)¹⁸⁾ had the opportunity to admire Song Di's Eight Views of Xiao Xiang paintings

13) Xia Wenyan(夏文彥), *Tuhui Baojian*(圖繪寶鑑, *Treasured Mirror of Painting*), Shanghai: Shanghai People's Fine Arts Publishing House, 1962, juan 3, p.89.

14) Zhang Cheng(張澂), *Hualu Guangyi*(畫錄廣遺, *Painting Record, Bequeathed*), ed. Huang Binhong and Deng Shi, Nanjing: Jiangsu Ancient Book Publishing House, 1997, 2018.

15) Institute of Eastern Studies, Yonsei University, *Gaoli Shi*(高麗史, *History of Goryeo*), Seoul: Kyöngin Munhwa Sa, 1972, second edition, juan 122, p.567.

16) Kim Jong-seo(金宗瑞)et al., *Gaoli Shi Jiexiao*(高麗史節要, *A Brief History of Goryeo*), Seoul: Asia Munhwa Sa, 1973, juan 13, pp.342~343.

17) served as a diplomat in 1182.

18) served as a diplomat in 1209.



fig. 1

firsthand. Yi Inro's poem on Song Di's Eight Views is, until this time, the earliest Goryeo poetry acclaiming the Eight Views of Xiao Xiang. Not only were the poetic titles identical to Shen Kuo's records, even the sequence was correct. Chen He's classical seven-character regulated verse in poetry painting tended towards emulating Huihong.¹⁹⁾ Sixteenth-century KimHyonSung's (金玄成, 1542~1621) praises of the Eight Views of Xiao Xiang on a folding screen (conserved at Kyushu National Museum)

included Chen He's poetry painting (fig. 1)

During the Southern Song era, Eight Views of Xiao Xiang broke away from the convention of painting scenes of Hunan region only, and inclined towards conceptualization, abstraction and localization. Mi Youren's(米友仁, 1074~1153) landscape paintings, "Xiao Xiang Wonders(瀟湘奇觀圖)" and "White Clouds Along the Xiao and Xiang Rivers(瀟湘白雲圖)", though have Xiao Xiang in their titles, were in reality paintings of the scenery of Zhenjiang(鎮江). The natural scenery around West Lake in Lin'an(臨安) was popularly the main subject of artists from the Art Academy and the monks in Xiao Xiang genre, and a precedent for the Japanese version of the Eight Views of Xiao Xiang.²⁰⁾ The phenomenon of transforming 'physical geography' to 'cultural geography', where artists painted the scenery they saw before their eyes yet referred to their works as Xiao Xiang or "Eight

19) I Lo-fen(衣若芬), "The Reception and the Historical Significance of Chinese Eight Views Poems by Goryeo Literati(高麗文人對中國八景詩之受容現象及其歷史意義)" in *Eight Views and Nine Gorges in Landscape Culture of Korea and China(한중팔경구곡과산수문화)*, ed., Kwon Seokhwan(權錫煥), Seoul: Yihui Publisher, 2004, pp.59~72.

20) Baker, Jennifer, "The Eight Views from its origin in the Xiao and Xiang rivers to Hiroshige", MA Thesis, College of Arts at the University of Canterbury, New Zealand, 2010.

Views of XX"²¹⁾, promulgated the idea and reproduction of Xiao Xiang locally as well as overseas.²²⁾

III. Eight Views of Xiao Xiang Poems in Pre-modern Korea

Like Chinese literati, Joseon counterparts, from the perspective of personal misfortunes, would also express their desire to continue to contribute their services, the overall atmospheric mood of the Eight Views of Xiao Xiang in Korea still inclined towards cheeriness and optimism.

With Prince Anpyeong taking the lead, the tradition of Eight Views of Xiao Xiang was revitalized in the early Joseon period; the Eight Views of Xiao Xiang became a leitmotif in poetry writing in Joseon court and palace. Prince Anpyeong held a literati gathering in 1442, one of the participants scholar-official Kim Jong-sep(金宗瑞, 1390~1453), wrote in this representative poem:(Fig. 2)

21) Itakura Masaaki(板倉聖哲), "*The 'Eight Views of Xiaoxiang,' an East Asian Pictorial Image: Renderings of the 'Eight Views of Xiaoxiang' Seen by 15th Century Joseon Literati*(作為東亞圖象的瀟湘八景圖—十五世紀朝鮮前期文人所見到的東亞瀟湘八景圖)" in *Shaping the Cultural Images of East Asia*(東亞文化意象之形塑), ed. Shih Shou-Chien and Liao Zhao-heng(石守謙、廖肇亨), Taipei: Asian Culture Co., 2011, pp.167~190.

22) I Lo-fen(衣若芬), "*The Influence of Su Shi on Goryeo Dynasty 'Eight Views of Xiaoxiang' Poetry - Yi Kwei-po's 'Eight Views of Qian Zhou' as an Example*(蘇軾對高麗「瀟湘八景」詩之影響—以李奎報<虔州八景詩>為例)", *Songdai Wenxue Yanjiu Congkan*(宋代文學研究叢刊) 10, 2004, p.205-229; I Lo-fen(衣若芬), "*The Poetry of Yi Zae-hyun and the Creation of Korean Local 'Eight Views'*(李齊賢八景詩詞與韓國地方八景之開創)", *Zhongguo Shixue*(中國詩學) 9, 2004, pp.147~162.

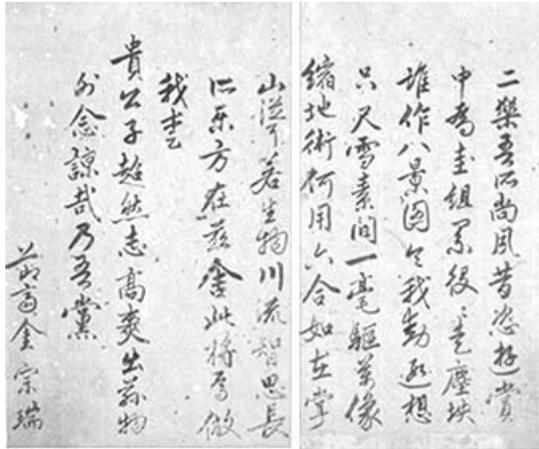


Fig. 2

Mountains and rivers are my love.
 I used to roam freely among these natural wonders.
 Then, being burdened with official duties,
 I have labored myself walking in this dusty realm.
 Who painted these Eight Scenes?
 Bringing me to a state of pure imagination.
 A small piece of white silk canvas;
 One brush paints myriad images.
 Shrinking techniques, what's the use?
 The entire world seems grasped in one hand.
 Mountains rise like live beings;
 Rivers flow like endless thoughts.
 This is the place where I find happiness;
 No other place can compare.
 "I adore you, my distinguished Lord
 For your great integrity!
 Your concerns go beyond this mundane world.
 You are my bosom friend indeed!"

二樂吾所尚
 夙昔恣遊賞
 中爲圭組累
 役役走塵埃
 誰作八景圖
 令我動遐想
 只尺雪素間
 一毫驅萬像
 縮地術何用
 六合如在掌
 山聳若生物
 川流智思長
 所樂方在茲
 舍此將焉傲
 我愛貴公子
 超然志高爽
 出茲物外念
 諒哉乃我黨²³⁾

23) I Lo-fen(衣若芬), "The eight Views of Xiao Xiang: East Asian Cultural Image(소상팔경: 동아시아 공통 모티프의 문화형상)", 숭실대학교 한국문예연구소, *Korean Literature and Art*

Just like Kim Jong-seo's poem said: mountains and rivers are two kind of pleasure, Shin Seokjo(辛碩祖, 1407~1459), who attended the gathering as well, had the same opinion: "The kind men enjoy mountains; the wise men enjoy rivers. The happiness of mountains and rivers is difficult to express(人[仁]樂山, 知[智]樂水, 此中之樂難與說)." Another participant An Sungseon(安崇善, 1392~1452) thought of Peach Blossom Paradise(桃花源) written by Tao Yuanming(陶淵明) from Eight Views of Xiao Xiang by his poem: "Where is Wuling? The Peach Blossom Paradise from far memory. I would like to look for the immortals in my dreams(遙憶武陵何處在, 夢入異境尋神仙)."

Since then, the image of Eight Views of Xiao Xiang is sort of metaphor of ideal wonderland similar to the Peach Blossom Paradise. Prince Anpyeong dreamed of his visiting at the Peach Blossom Paradise in April 1447 and asked An Gyeon painted his dreams accordingly.²⁴⁾ Even though there are various meaning created by poets in Joseon dynasty, the image of "happiness in wonderland" is the main connotation influences to Korean Folk Paintings.

IV. Korean "Eight Views of Xiao-Xiang" Folk Paintings

The term "Folk Paintings(민화)" was created by Yanagi Muneyoshi(柳宗悅, 1889~1961), a Japanese folk art researcher who was also a learned aesthetician. During their times, artists of the folk paintings were regarded as mere craftsmen, and they bore a social status way lower than that of the literati and court painters. Their works of art were relatively simple

(한국문학과 예술), vol. 13, March, 2014; An Jangli(安章利), *Han'guk ūi p'algyōng munhak(한국의 팔경문학, The literature of Eight Views in Korea)*, Seoul: Jipmongtang(집문당), 2002.
24) I Lo-fen(衣若芬), "Analysis of Li Rong and his Album of 'Eight views of Xiao Xiang' Poems from No-idleness Hall(朝鮮安平大君李瑔及「匪懈堂瀟湘八景詩卷」析論)", *Yuwai Hanji yanjiu jikan(域外漢籍研究, Study of Oversea Classics in Chinese)* 1, 2005, pp.113~139.

and unadorned, enriched with lively colours and often used to decorate screens and cupboards. The themes of the paintings include landscape sceneries, the nature, fables, religious depictions, and also illustrations that express the peoples' wish for a peaceful life, free of calamities.

The paintings of ordinary Korean folks are characterized by the use of China's intense ink colors-giving expression to and conjuring up illusions of utopia, amateurish brush strokes, boldness and freedom. "Auspiciousness and blessings" is one of the central themes of the Eight Views of Xiao Xiang²⁵⁾ amongst the ordinary folks. One variant of Joseon's Eight Views of Xiao Xiang is depicting two landscapes in one painting; it gradually became associated to Four Seasons type of paintings.

Precisely due to its secularity and commercialized nature, artists of folk paintings bore a lowly social status and were never taken seriously by the academics and art collectors. In the past decade, however, things took a turn and collectors began to find it difficult to obtain such paintings. Universities, along with both privately and publicly funded art museums also started collecting these paintings. Amongst these organizations, the Joseon Folk Art Museum houses the largest collection.

The Joseon Folk Art Museum is located at Youngwol-gun, Kangwon-do of Korea. Over a span of more than twenty years, curator Oh Suck Hwan collected over three thousand folk art paintings. The museum took three years to build and attracts approximately forty thousand visitors per year, since its opening on the 29th of July, 2000.

Over the past years, the museum has been expanding gradually. Besides the exhibition of the 19th century folk art paintings on the first floor, there are also exhibitions of contemporary folk art paintings on the second and third floors, many of which were winning pieces in competitions. Viewing

25) I Lo-fen(衣若芬), "The Secular Taste in Korean 'Eight Views of Xiao-Xiang' Folk Paintings", *Korea and Korean Studies: Vision from Asia, Hanoi*: The University of Social Sciences and Humanities, Vietnam National University, Hanoi in coordination with the Academy for Korean Studies, 2008, pp.309~314.

the exhibition in accordance from the first to the third floor leads one along the path of history, with the succeeding generations of folk art paintings unveiling before our eyes.

This essay will proceed to discuss the secular taste displayed in folk art paintings, based on the four categories of the 19th century "Eight Views of Xiao-Xiang" paintings, which are presently housed in the Joseon Folk Art Museum.

The theme of "Eight Views of Xiao-Xiang" is absent in Chinese folk art. It lacked symbolic meaning among the commoners, as they were unable to identify with the sorrow experienced by the literati. In Korea, poetry and paintings on the "Eight Views of Xiao-Xiang" since the 12th century depict beautiful sceneries, which is congruent with the people's hope for bliss.

Despite the stringent bureaucratic system and vast differences brought about by social stratification, the Korean commoners in the 19th century enjoyed economic prosperity that boosted their industries. They imitated music, theatre and art of the aristocracy, and at the same time, developed a different taste that was widely popular among themselves. This is the distinguishing characteristic of Korean folk paintings—a combination of refinement and a popular aesthetic taste.

Taking the paintings in the Joseon Folk Art Museum as examples, the following points illustrate its differences from Chinese paintings.

1. Decorative purposes

The Chinese versions of "Eight Views of Xiao-Xiang" were typically painted on hanging scrolls, hand scrolls and folding fans. They were not meant for public display, but rather, for personal appreciation of art. Hanging scrolls were not necessarily displayed all year long; while folding fans were items that the literati brought around with them. Hand scrolls can be viewed by unrolling them towards the right, and then kept by rolling

it up along the length of the table.

On the other hand, the Korean folk paintings on “Eight Views of Xiao-Xiang” were mostly painted on album leaves and screens, with the ones painted on screens making up the largest number. Album leaves, as its name suggests, can be viewed by opening them up like a book. Screens were used to separate parts of a room, or simply to furnish and decorate. Not only were they practical, they were also used for public display. As such, paintings on the screens are usually uncomplicated, accompanied by explicit themes and good visual effects, thus producing a beautiful piece of art.

2. Beautiful colours and rustic strokes

The Chinese “Eight Views of Xiao-Xiang” paintings were popular only among the literati and members of the imperial court. They were mainly painted with black ink and variation of colour was rare. Absorption of ink on the paper or silk was of great importance; if properly managed, it should produce great effects – especially subtleness that express meaning beyond words.

As Korean folk paintings emphasize more on its decorative purposes, a gorgeous array of contrastive colours were often used, and they represent the bliss and happiness of the commoners. The strokes applied were bold and unrefined, almost immature or even similar to those used in books of model paintings.

3. The originality and hybridity of the “Eight Views of Xiao-Xiang” titles

As one can tell from its name, the “Eight Views of Xiao-Xiang” paintings depict eight different sceneries. However, the Korean “Eight Views of Xiao-Xiang” folk paintings included titles and content that

was originally absent in the Chinese paintings, producing "Ten Views of Xiao-Xiang" instead.

Examples of the additional titles are "Crying Dragon in Huang-Ling(黃陵啼龍)" and "Evening Cloud of Cang-Wu(蒼梧暮雲)". They tell the story of E-Huang(娥皇) and Nu Ying's(女英) undying love for their husband, Emperor Shun(舜), which led them to suicide when he died in the Cang-Wu Mountains during his journey to the south. This is related to the belief that Shun Emperor was the ruler of the Dongyi(東夷) people, and that the Koreans were of their descent. The Chinese "Eight Views of Xiao-Xiang" paintings also tell the story of Shun Emperor and his wives, but their emphasis, however, is on political harmony, rather than mythology.

There are also a few of the folk paintings which did not include all the eight sceneries in "Eight Views of Xiao-Xiang". To make up for it, paintings depicting Tang Poetry were added. Li Bai's(李白) poem, "A Drink with the Recluse in the Mountains(山中與幽人對酌)" is one example, with a part of the poem inscribed by the painting - "As I savour the wine and your heartwarming company, wild flowers blossom and, indulgingly, we down one cup after another(兩人對酌山花開, 一杯一杯復一杯)". There is also Du Mu's(杜牧) poem, which says "In the midst of the sorrow, I ask for the way to a tavern and the young shepherd boy points to a distant village(借問酒家何處有, 牧童遙指杏花村)". These paintings are indeed very different from the Chinese "Eight Views of Xiao-Xiang" paintings.

4. A combination between the "Eight Views of Xiao-Xiang" and folk paintings

Besides the eight or ten subtitles that were altered from its traditional Chinese form, changes were also made to the content of individual "Eight Views of Xiao-Xiang" folk paintings.

For example, the folk painting "Autumn Moon over Dongting", which was originally a part of the "Eight Views of Xiao-Xiang", has a phoenix



Fig.3

Painted into the picture, in addition to the elements that were already present – the moon, the Dongting Lake and the Jun Mountains(君山). The phoenix was adapted from another Korean folk painting, called the “The Phoenix on a Chinese Parasol Tree(鳳凰梧桐圖)”.

Some researchers believe that Koreans are descendants of the Dongyi people, and that the picture of a phoenix is a representation of the race. As the Shun Emperor was supposedly the ruler of the Dongyi people, it becomes apparent that the illustration of phoenixes in Korean palaces and the presidential residence today is a symbol of power and authority. Phoenixes rest on Chinese parasol trees, thus inspiring “The Phoenix on a Chinese Parasol Tree”

painting.

In my opinion, the phoenix that was added into the “Autumn Moon over Dongting” painting was adapted from the term “The Red Phoenix Facing the Sun”. Quoting Shanhaijing(山海經), it says that “Phoenixes are born in the Red Cave of the extreme south.”, thus giving rise to the name “Red Phoenix”. And since the Red Cave faces the sun, it is apparent how the term “Red Phoenix Facing the Sun” obtained its name. The phoenix bears the imagery of the sun, and therefore, the phoenix and the sun is a common combination in Chinese folk paintings and paper-cut art works. Replacing the sun with the moon, which is wellknown for its reference to “Autumn Moon over Dongting”, thus gives us the exceptional “Autumn Moon over Dongting” painting.(Fig.3)

V. Conclusion

The Korean "Eight Views of Xiao-Xiang" folk paintings had on one hand inherited the art of the original Chinese paintings, while on the other hand created a style of their own, after it was first introduced into the country in the 12th century. The Korean styled folk paintings are free and unrestrained; whether inform, brushwork, lines, colour and subtitles, they are very much dissimilar to the "Eight Views of Xiao-Xiang" paintings produced by literati.

Of all the paintings, the "Autumn Moon over Dongting" with a phoenix painted in it is exceptional. What was originally a sun was replaced with a moon instead. Not only does this preserve the significance of phoenixes in the Korean culture, it also incorporates the culture of the literati. Therefore, it can be concluded that the Korean "Eight Views of Xiao-Xiang" folk paintings are indeed an excellent combination of the literati's refinement and the beauty of popular culture.

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1. List of Illustrations

Fig.1. Eight Views of Xiao Xiang Paintings with inscription by Kim Hyon Sung (detail) (Kyushu National Museum, Japan.)

Image Source: Photography by I, Lo-fen

Fig.2. 비해당소상팔경시첩Feixietang's Eight Views of Xiao Xiang匪懈堂瀟湘八景詩帖(National Museum of Korea),

Image Source : <https://www.museum.go.kr/site/main/relic/recommend/view?relicRecommendId=16924>

Fig.3. Autumn Moon over Dongting (Joseon Folk Art Museum, Korea)

Image Source : Photography by I, Lo-fen

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<국문초록>

완벽한 낙토(樂土):

조선시대의 ‘소상팔경(瀟湘八景)’에 관한 시와 민화

『소상팔경도(瀟湘八景圖)』는 중국 송나라의 화가 송적(宋迪)이 11세기에 처음으로 창작했다. 심괄(沈括)의 『몽계필담(夢溪筆談)』에 의하면, 여덟 경관의 표제는 각각 ‘평사안락(平沙雁落)’·‘원포범귀(遠浦帆歸)’·‘산시청람(山市晴嵐)’·‘강처모설(江天暮雪)’·‘동정추월(洞庭秋月)’·‘소상야우(瀟湘夜雨)’·‘연사만종(煙寺晚鐘)’·‘어촌낙조(漁村落照)’라고 한다. 이 이미지들은 남송(南宋)시대에 들어서 한국과 일본에도 전해졌는데, 12세기부터 19세기에 이르기까지 중국, 일본, 한국의 문예에서 매우 중요한 부분을 차지했다.

본 논문은 문도학(文圖學)의 관점에서 조선시대(1392~1910)의 시와 민화를 탐구하고자 한다. 1442년 안평대군과 문인의 모임은 ‘소상팔경’에 대한 미의식을 보여주는 중요한 사례다. 한국의 민화는 문인들의 이념을 받아들여, 작품에 세속적인 취향이 가득하며 ‘소상팔경’을 이상향의 이미지로 다루었다.

핵심어: 소상팔경, 문인, 민화, 조선시대, 문도학(文圖學)

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