

## A Study on the intercourse reflected on the gold brocade of East and West Asia in the Middle Ages

### 중세 직금금(織金錦)의 동서교류에 관한 연구

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#### Abstract

본 논문은 중세 동서 아시아 사이의 직금금(織金錦; gold brocade)의 장식적 교류에 대한 연구이다. 중세 직금금에 대해서는 선행 학자들이 기술적인 측면이나 디자인과 관련하여 논의한 바 있다. 그러나 동서 아시아 직금금의 기술적 및 장식적 교류와 관련된 연구는 진행된 바가 없다. 특히 한국에 보존되어 있는 고려시대의 직금금은 다른 나라의 직금금과 비교하여 연구되어 있지 않다. 따라서 본 논문에서는 한국에 보존되어 있는 고려시대 직금금을 포함한 동서 아시아 직금금의 장식적 교류에 대하여 연구하고자 하였다.

본 논문은 한국의 직금금을 포함한 동아시아의 직금금 21점과 서아시아의 직금금 37점을 연구대상으로 하였으며, 이들 동서아시아의 직금금 각각을 그 장식적 특성에 따라 분류하였고 동서 아시아 직금금 사이에 교류된 문양과 패턴의 장식적 특성에 대하여 논의하였다.

**Key words:** West and East Asia, intercourse, gold brocades, ornamentation characteristics;  
동서아시아, 교류, 직금금, 장식적 특성

### I. Introduction

A term 'the brocade' has been used for any rich figured textile, and by extension is applied to any textile with a woven pattern, especially one with a pattern in gold or silver.<sup>1)</sup> So the term 'the gold brocade', which is used in this paper, means a rich figured textile woven with a pattern in gold.

Several gold brocades, attributed to the fourteenth century of the Koryo dynasty, were found in Korea.<sup>2)</sup> Also in China, the silk textiles woven in gold, attributed to the same time, were

excavated from tombs.<sup>3)</sup>

The prevalence of weaving the gold brocades in the Middle age is not a phenomena only for East Asia. This prevalence is also true for West Asia. The gold brocades of West Asia were found in the European tombs and church treasuries. This fact is strongly related to the foundation of the Mongol Yuan, which preferred the gold brocades. The Mongol empire used the gold brocades termed as *nasij(nashi)* for the official robes *Jisun* and linings on *gers*(Mongol tents) of the noble class.<sup>4)</sup>

The domains of the Mongol empire encompassed the territories stretching from Korea

to western Russia in the north and from Vietnam to Syria in the south. By the consequence of the Pax Mongolica, they imposed on much of Asia, especially on Central Asia from the late thirteenth to mid-fourteenth century, the flourish of the commercial relation and the great shifts in population took place, including the transplanting of communities of artisans and craftsmen between West and East Asia.<sup>5)</sup>

Attempts to observe changes in technique, design and application, and to attribute dates and provenances, have also been carried out by a few of scholars, although none have written specifically on the changes in gold brocades between West and East, especially including those, of Korean. Wardwell(1988~1989)'s work on Central Asian and Islamic Textiles has been fundamental, but she did not discuss those of East Asia. Krishna Riboud, who collected a variety of textiles in AEDTA, in Paris, divided the gold brocades of her collection, mostly woven in gold on a monochrome ground, according to technical differences.<sup>6)</sup> She attributed them to the Liao and Jin dynasty, but Regina Krahl has attributed them to the Jin and Tangut Xia according to the stylistic evidence.<sup>7)</sup> Ogasawara has discussed the Chinese textiles preserved in Japan.<sup>8)</sup> Gilza Min divided the Korean gold brocades according to the technical differences.<sup>9)</sup>

There are also some reports about the gold brocades found up to the present.<sup>10)</sup>

This study focuses on the intercourse of the ornamentation repertoires between East and West Asia, and will discuss the gold brocades attributed to those regions. This study excludes the gold brocades of Central Asia, since it is hard to determine whether these textiles belong to West Asia or China.

Twenty-three silk textiles were used in studying the ornamentation characteristics of the gold

brocades of East Asia; those silk textiles consist of nine Chinese textiles, seven Korean textiles, and five Chinese textiles preserved in Japan. The date and provenance of these textiles were identified.

There are, however, no gold brocades excavated from the tombs in West Asia; most of them are preserved in the churches of Europe except two textiles with the date and the provenance. Several scholars seem to attempt to attribute provenances according to the differences of the ornamentation. Therefore, the results are different for each scholar. Wardwell, however, classified the textiles of West Asia by the difference of the technics such as selvage, weave and yarn.<sup>11)</sup> This classification by Wardwell is supported by a lot of scholars. This study uses the forty gold brocades attributed to West Asia by her.

This study classifies the gold brocades of East and West Asia depending on the patterns of them. Also, this study focuses on the intercourse of the ornamentation repertoires appeared on the gold brocades of East and West Asia. To study the intercourse of the ornamentation repertoires easily, this study classifies the gold brocades of West and East Asia according to whether the pattern has influenced by the external ornamentation repertoires or not. In case of the gold brocades of East Asia, the classification consists of three group. For the case of the Western Asia gold brocades, the classification consists of four groups.(See Table 1 ~7)

## II. Ornamentation Characteristics of the Gold Brocade

### 1. The Gold Brocades of East Asia

Twenty-two textiles of East Asia can be divided into the three categories by ornamentation characteristics.

Table 1. Category I: The Gold Brocade of East Asia

Preservation	Main Motifs	Characteristics	Attributed date
Huhhot, Inner Mongolia Institute of Archaeology	Reclining deer	Tabby; silk & gold threads	early 13th century
Lanzhou, Gansu Museum	rabbits	silk and gold threads	ca. 1243
Lanzhou, Gansu Museum	qilins	silk and gold threads	ca. 1243
Tokyo National Museum	lingzhi cloud	silk and gold threads	1282 - 1337
Shizuoka, Shuzen-ji Temple Collection	phoenixes	silk and gold threads	ca. 1210
Tokyo National Museum	rabbits	silk and gold threads	15th-16th century
Tokyo, Urugami Sōkyū-dōCo, Ltd.	phoenix	silk and gold threads	13th century
Tokyo National Museum	goose	silk and silver threads	early 14th century
Yesan, Suduk-sa	birds	compound twill; silk and silver threads	early 14th century
Yesan, Suduk-sa	mandarin ducks	compound twill; silk and silver threads	early 14th century
Onyang, Onyang Folk Museum	small flowers	compound twill; silk and silver threads	early 14th century
Onyang, Onyang Folk Museum	birds	tabby ; silk and silver threads	early 14th century
Onyang, Onyang Folk Museum	rabbits	compound twill; silk and gold thread	early 14th century
Onyang, Onyang Folk Museum	small flowers	silk and silver threads	early 14th century

## 1) Category I

Thirteen gold brocades belong to this category, which have a pattern woven in gold on a monochrome ground. This is a popular pattern unique to East Asia in the Middle age, and there is no such example in the gold brocades of West Asia. Particularly, the gold brocades preserved in Korea were woven in this style, except one. (See fig. 1) Beside these, the Western collection preserves those of this pattern which had been preserved in Tibet.<sup>13</sup>

The decoration consists of medallions, woven in gold or silver, of varying size and of circular, pear-shaped, square, pointed-arch shapes. They are interwoven at regular intervals, arranged in staggered horizontal rows. Some motifs are symmetrically arranged, others are oriented to one side and then used in two mirror-symmetrical versions. The motifs such as the birds, and the



Fig. 1. Jikeun-neung with Birds, Suduk-sa, Yesan (Sim Yeon-ok, 5,000 Years of Korean Textiles, p. 232)

flowers used by themselves, and the motifs such as a rabbit, a falcon attacking a goose and a reclining deer, were used with flowers or clouds.

One textile has a pear-shaped motif with a falcon attacking a goose.<sup>13</sup> The motif consists of a falcon,

named *Hai dong cheng*, chasing a wild goose against a background of clouds and plants. *Hai dong cheng*, used for a hunting, gives a cultural and historical connection to north-eastern China under the Liao (907-1125) and Jin (1115-1234) dynasties, and is one of the major exports of the Koryo dynasty to the Yuan as well.

A reclining deer can be seen on the gold brocade excavated in the tomb of Mingshui, Inner Mongolia.<sup>14)</sup> It is a motif of a recumbent deer gazing back and up at a full moon among clouds; floral branches fill the space between the deer and the clouds. The orientation of the scenes to the right and to the left alternates from one row to the next. This motif is commonly seen on the Chinese art of the Jin dynasty and survives into the Yuan period.<sup>15)</sup> This can be also found in those of West Asia.<sup>16)</sup>(See fig. 2)

Five textiles have a pattern of rabbits in shrubs or with clouds.<sup>17)</sup> A motif of a rabbit is prevalent in the gold textiles of East and West Asia at that time. The rabbit of East Asia may well be related to hunting activities, as the rabbit was hunted in the periodical hunting game by the northern nomadic peoples -the Khitans, the Jurchens, and the Mongols. Not only are occasions for rabbit hunts recorded in the *Liaoshi*,<sup>18)</sup> but envoys from the Song court to the northern states often returned with descriptions of the hunt, including the hunting of rabbits.<sup>19)</sup> The rabbits can be divided by two types. One is a reclining rabbit,<sup>20)</sup> and the other is a running rabbit.<sup>21)</sup>

A motif of a bird only can be found in those preserved in Korea.<sup>22)</sup> A flying bird or a swimming duck is arranged in the horizontal staggered rows oriented to the right and to the left. It does not combine with clouds or shrubs.

A prunus,<sup>23)</sup> a lotus,<sup>24)</sup> and a fungus<sup>25)</sup> were used for a motif of flowers, and were arranged

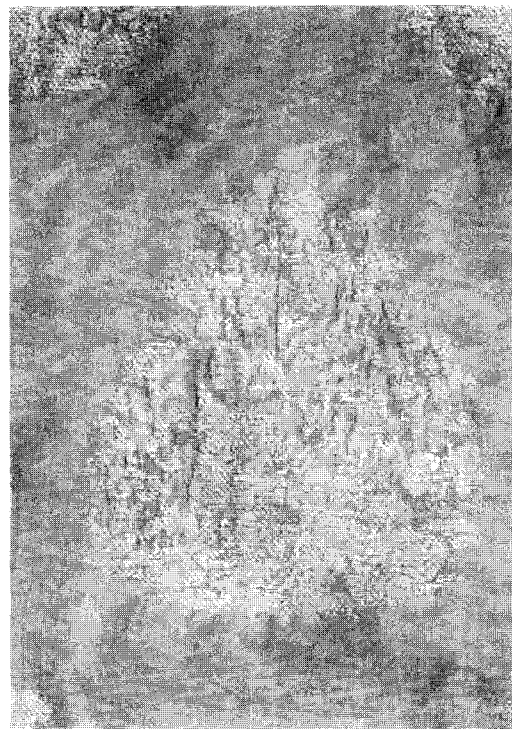


Fig. 2. Reclining deer, Inner Mongolia Institute of Archaeology, Huhhot (Zao Feng, *Treasures in Silk*, p. 173)

symmetrically in the staggered rows. These are the traditional repertoires of East Asia.

## 2) Category II

Category II is characterized by the brocade woven in gold on a geometrical ground or in floral scrolls fully spaced on the ground. Four textiles belong to this category and can be divided into two groups. The first group is characterized by a pattern of roundels on the geometrical ground, and the second is characterized by floral scrolls.

Two gold brocades, excavated from Zhang County in China, belong to the first group. On the geometrical ground, one has a pattern of floral roundels,<sup>26)</sup> and the other has a pattern of roundels consisted of a coiled dragon spaced in the



Fig. 3. Floral Medallions, Gansu Museum, Lanzhou  
(Zao Feng, Treasures in Silk, p. 204)

staggered rows.<sup>27)</sup> The floral roundel is similar to that of the Tang dynasty's textiles, and the background pattern consists of lozenges filled with *yeoyi* heads. The roundels of a coiled dragon are woven in on the ground of lozenges. Similar pattern is preserved in Western collections.<sup>28)</sup> The main motif is the roundel consisted of phoenixes and dragons, and the ground is composed of tiny hexagons. (See fig. 3)

Two gold brocades belong to the second group. One, preserved in Japan, has a pattern of the scrolls of peonies; the regular alignment of the scrolls is more similar to those of the early Ming dynasty.<sup>29)</sup> The other textile, dated to the Koryo dynasty, has a similar pattern, and is preserved in Korea.<sup>30)</sup> The pattern of the latter is named by 'the treasures'. (See fig. 4)

### 3) Category III

Five gold brocades, attributed to the Category III,

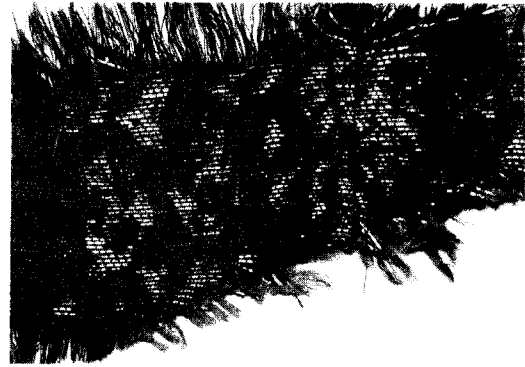


Fig. 4. Jikguem Neung with Treasures, Onyang,  
Onyang Folk Museum (Huh Heung-sik etc.,  
Koryoyi Bulbokjangua Yeomjik, p. 52)

can be characterized by western-style patterns. Confronted lions,<sup>31)</sup> paired griffins,<sup>32)</sup> a king,<sup>33)</sup> and a *makara* (a kind of fish-dragon)<sup>34)</sup> are used for motifs of these textiles. The textiles in this category were excavated from the tombs of the western and the northern part of China. Therefore, it seems to be easily influenced by western styles. (See figs. 5, 6, and 7)

## 2. The Gold Brocades of West Asia

Thirty-nine gold brocades of West Asia are divided into four categories by the ornamentation characteristics.

### 1) Category I

Thirteen textiles, grouped into category I, are woven with a traditional Islamic pattern, and can be divided by two groups; one with a pattern of a traditional roundel consisted of a pair of animals,<sup>35)</sup> and the other with a traditional Islamic geometrical pattern.<sup>36)</sup>

A roundel with a pair of animals was a popular and representative motif from Persia, and was adopted from the Tang dynasty in East Asia. The animals inside roundels are pelines, eagles,

**Table 2. Category II: The Gold Brocade of East Asia**

Preservation	Main Motifs	Characteristics	Attributed date
Lanzhou, Gansu Museum	Floral medallions	Lampas; silk & gold threads	early 13th century
Osaka, Amano-sha	peony scroll	silk and gold threads	1378
Lanzhou, Gansu Museum	qilins	silk and silver threads	early 13th century
Onyang, Onyang Folk Museum	floral vines	compound twill; silk and gold thread	early 13th century

**Table 3. Category III: The Gold Brocade of East Asia**

Preservation	Main Motifs	Characteristics	Attributed date
Huhhot, Inner Mongolia Museum	confronted lions	1/3 twill; silk and gold threads	early 13th century
Huhhot, Inner Mongolia Museum	makara	tabby; silk and gold threads	early 13th century
Beijing, Palace Museum	falcons	lampas; silk and metallic thread	late13th-14th century
Urumqi, Xinjiang Institute of Archaeology	a king	lampas; silk and gold thread	13th century
Urumqi, Xinjiang Institute of Archaeology	paired griffins	lampas; silk and gold threads	13th century

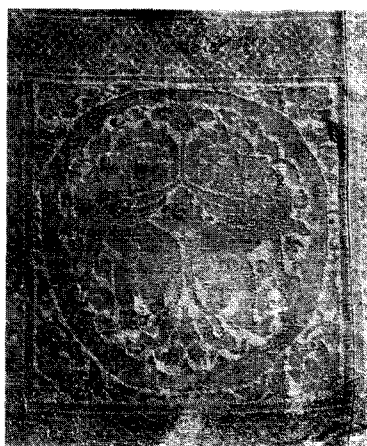
parrots, other kinds of birds. Also, a motif of hunter was used, which is a traditional Persian motif as well.<sup>37)</sup>

The traditional geometrical patterns used in West Asia are stripes and small squares formed by interlacing bands. Running animals and Arabian characters were woven between the stripe

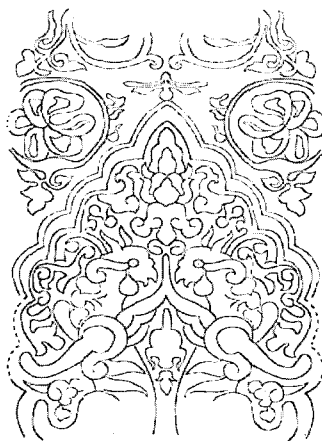
patterns, and the small squares contain birds, animals, or floral motifs. (See fig. 8)

2) Category II

Eleven textiles, grouped into category II, are woven in a pattern mixed with a traditional Islamic design and an oriental one. The ways to mix



**Fig. 5. Inner Mongolia Museum, Huhhot (Zao Feng, Ibid., p. 193)**



**Fig. 6. Xinjiang Institute of Archaeology, Urumqi (Wenwu, No.10, 1973, p. 29)**



**Fig. 7. Xinjiang Institute of Archaeology, Urumqi (Wenwu, No.10, 1973, p. 29)**

Table 4. Category I: The Gold Brocade of West Asia

Preservation	Main Motifs	Weave	Attributed date
Nationalmuseet, Copenhagen	Winged lions	Lampas/silk & gold	13th century
The Cleveland Museum of Art	Felines and Eagles	Lampas/silk & gold	mid-13th century
The Metropolitan Museum of Art	Griffins	Lampas/silk & gold	mid-13th century
The Cleveland Museum of Art	Rabbit Wheels	Lampas/silk & gold	mid-13th century
Lyon, Musée Historique des Tissus	Eagles	Lampas/silk & silver	late 13th-14th century
Brussels, Musées Royaux d' Art et d' Histoire	Eagles	Lampas/silk & silver	late 13th-14th century
Lübeck, Marienkirche	stripes with Arabic Inscription	Lampas/silk & gold	late 13th-14th century
Lübeck, Marienkirche	stripes with running animals	Lampas with areas of compound weave /silk & gold	late 13th-14th century
Vienna, Dom-und Diözesanmuseum	stripes with running animals	Lampas with areas of compound weave /silk & gold	nearly 1335
Augsburg, Diözesanmuseum	hunters	Lampas/silk & gold	late 13th century
The Cleveland Museum of Art	stripes with running animals	Lampas/silk & gold	14th century
The Cleveland Museum of Art	gold disks	Lampas/silk & gold	13th century
The Cleveland Museum of Art	squares with birds	Lampas with areas of compound weave /silk & gold	14th century

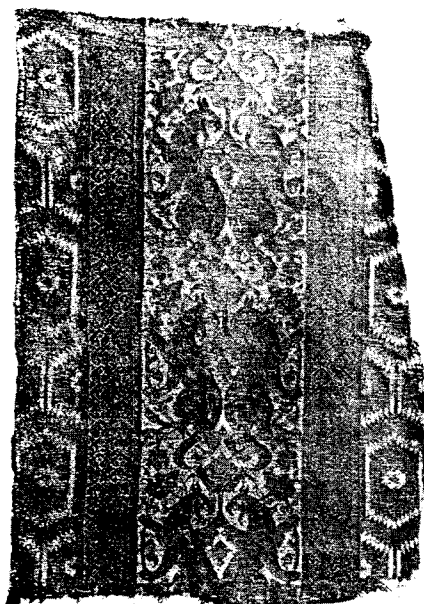


Fig. 8. Nationalmuseet, Copenhagen  
(A.E.Wardwell, "Panni Tartarici", p. 161)

oriental designs are just using the oriental motifs instead of Islamic motifs or adopting the oriental fluid using flavour, which is characteristics of East Asian art. The oriental motifs, used in the textiles of category II, are Chinese style roundels, a pair of phoenixes, lotuses, and Chinese floral scrolls. (See fig. 9)

The kinds of the Chinese roundels, used in West Asian gold brocades, are the pear-shaped medallions,<sup>38)</sup> twelve-lobed floral medallions,<sup>39)</sup> and the *Yeoyi*.<sup>40)</sup> The gold brocade with a pear-shaped medallion, a popular motif from the Jin dynasty, contains a motif of a *djeiran*, derived from the Sogdian ornamentation. The recumbent shape of a *djeiran* is different from that of East Asia.<sup>11)</sup>

A pair of phoenixes was used instead of the traditional persian motif, a pair of birds.<sup>2)</sup> The phoenix was described dynamically, instead of the traditional rigid-style bird of the Persia, and this is

also a Chinese influence.

One gold brocade of West Asia adopted a motif of



Fig. 9. Germanisches- Nationalmuseum, Nuremburg (Ibid., p.164)

the lotus flower, one of the traditional East Asian ornamentation. It used a palmette consisted of the lotus flower instead of the traditional Islamic palmette.<sup>43</sup>

Three gold brocades adopted the parallel curving vines instead of the traditional stripes.<sup>44</sup> This is a pattern that appears to have migrated from China to the West during the Mongol period.<sup>45</sup>

### 3) Category III

Category III has a pattern influenced by Italian design silks, and seven gold brocades belong to this category. The Italian silk design made a lot of development during from the twelfth to the fifteenth centuries, and influenced those of West Asia and Europe.<sup>46</sup>

The Italian motifs, used in textiles of this category, are grape vines, cheetahs, and fountains. (See fig. 10)

There are two gold brocades with a pattern of the Italian grape vines.<sup>47</sup> It is worth noting, however,

Table 5. Category II: The Gold Brocade of West Asia

Preservation	Main Motifs	Weave	Attributed date
Nuremburg, Germanisches Nationalmuseum	djeiran	Lampas; silk & gold thread	late 13th-14th century
Copenhagen, The David Collection	cloud collars with flowers and palmettes	Lampas; silk & gold thread	ca. 1260
Berlin, Kunstgewerbemuseum	coiled dragons and arabic inscription	Lampas; silk & gold thread	late 13th- mid 14th century
Cleveland Museum of Art	Phoenixes	Lampas; silk & gold thread	late 13th-14th century
Cleveland Museum of Art	Phoenixes	Lampas; silk & silver thread	late 13th-14th century
Berlin, Kunstgewerbemuseum	Phoenixes	Lampas; silk & silver thread	late 13th-14th century
Brussels, Musées Royaux d' Art et d' Histoire	Birds and lotus	Lampas; silk & gold thread	late 13th-14th century
Vienna, Bamberg Cathedral	parallel curving vines	Lampas; silk & gold thread	13th century
Vienna, Bamberg Cathedral	parallel curving vines and birds	Lampas; silk & gold thread	13th century
Vienna, Bamberg Cathedral	parallel curving vines and griffins	Lampas; silk & gold thread	13th century
Brandenburg Cathedral	palmette and phoenixes	Lampas; silk & gold thread	early 14th century



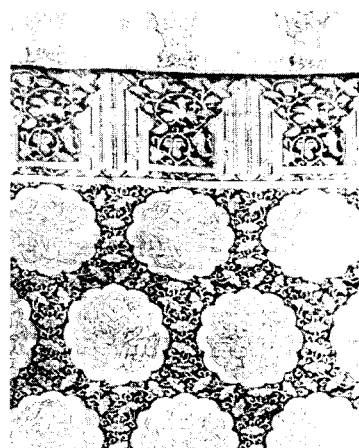
Table 6. Category III: The Gold Brocade of West Asia

Preservation	Main Motifs	Weave	Attributed date
New York, Cooper-Hewitt Museum	paired cheetars	Lampas with areas of compound weave /silk & gold	14th century
Salzburg, Dommuseum	cheetars and deers	Lampas/silk & gold	14th century
The Cleveland Museum of Art	grape vines	Lampas/silk & gold	14th century
London, Victoria and Albert Museum	birds and undulating floral vines	Lampas/silk & gold	14th century
London, Victoria and Albert Museum	birds and undulating floral vines	Lampas/silk & gold	14th century
New York, Cooper-Hewitt Museum	griffins and fountains	Lampas/silk & gold	mid 14th century
Lyon, Musée Historique des Tissus	Italian vines	Lampas/silk & silver	14th century

Fig. 10. Cooper-Hewitt Museum, New York  
(*ibid.*, p. 172)

that the grape leaves are stylistically different from those of the Italian silk, and that they are ornamented in their centers with small rosettes, a motif not characteristic of the grape leaves in Italian silks.<sup>48)</sup>

The other textiles used the Italian popular motif, the cheetah and the fountain, at the time.<sup>49)</sup> These are the motifs newly appeared in the Italian silk designs which were developed after adopting the designs of China.

Fig. 11. Kunstgewerbemuseum, Berlin  
(A.E.Wardwell, *ibid.*, p. 164)

#### 4) Category IV

Eight gold brocades belong to this category and have a pattern combined with traditional Islamic, Chinese, and Italian motifs. The Chinese motifs, used in these brocades, are the Chinese characters,<sup>50)</sup> and the traditional East Asian ornamentation repertoires such as the *gilin*,<sup>51)</sup> dragons,<sup>52)</sup> phoenixes,<sup>53)</sup> and lotus bulbs.<sup>54)</sup> The Italian motifs are the grape vines,<sup>53)</sup> one of representative Italian motifs, the fountain,<sup>54)</sup> and the pelican.<sup>55)</sup> The fountain and the pelican were

frequently used on the 14th century Italian silks. (See fig. 11)

### III. The ornamentation exchange between East and West Asia

#### 1. East Asia

The Western motifs, seen in the gold brocades of East Asia, are a motif of a roundel consisted of a pair of lions, the confronted griffins, and a king.

A motif of a roundel of addorsed animals (fig. 5) is a design originated from Sassanian Iran, and these designs influenced the silk designs of the Tang dynasty. The roundel discussed here, however, is different from that of the Tang dynasty. It is not a pearl roundel, a characteristic of a Sasanian roundel, but a multi-lobed roundel inside a simple roundel filled with floral vines, which is a characteristic at the time.

A motif of the confronted griffins (fig. 6) has a design of curved bills, ears, scalloped neckbands, and joined wings terminating in a palmette, and this is almost similar to a Western silk preserved in Copenhagen. (fig. 8) The motif of a king (fig. 7) can also be found on a Islamic textile preserved in Augsburg.

In the gold brocades of East Asia, other foreign motifs can be found. One is a motif of a *djeiran* (a deer), one of the Central Asian repertoires, and the other is a pattern of *makara*, originated from India.

A motif of a deer gazing back and up at a full moon (fig. 2) fits the image nearly so well as of a *djeiran* (a Central Asian antelope), which frequently appears on Sogdian silver from the seventh century onward. It first appeared in the arts of the Jin and Yuan dynasty in China. There is yet no known instance of the occurrence of this motif on any Chinese object before the Jin period, whether on textiles, metal, or porcelain. Nor is it seen on

contemporary objects outside the Jin territories.<sup>53</sup> This *djeiran* motif also appears in the Western textile (fig. 9), and its shape has a little difference.

A brocade with the *makara* roundel was found in the tomb Mingshui.<sup>54</sup> The shape of *makara* is similar to a dragon but it has wings and a tail of a fish. It was originated from India and began to be widely used on Liao textiles, and in the Ming dynasty, it was known as *feiyu* (flying fish).<sup>55</sup>

#### 2. West Asia

The eastern motifs adopted in the gold brocades of West Asia are a pear-shaped and a *Yeoyi*-shaped medallion, the eastern motif such as a phoenix, a lotus, a *gīn*, a dragon, a *youngji*, and a Chinese character. These motifs were used combined with the traditional Islamic motifs and/or Italian popular motifs at the time. (fig. 11) Besides using the oriental motifs, the way of representation of design such as the oriental

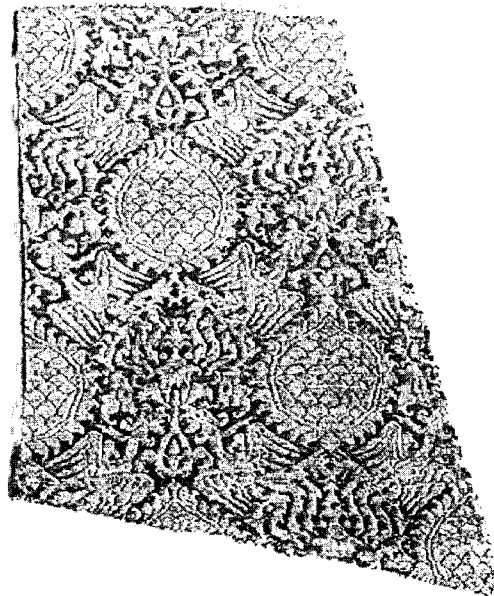


Fig. 12. The Cleveland Museum of Art (ibid., p. 158)

dynamic style was also adopted. For example, figure 12 shows a pattern of a dynamically flying Chinese phoenix and an Islamic palmette, and it can be compared to the shape of the traditional Islamic confronted eagles.

The gold brocades of West Asia shows various eastern motifs, and patterns modified with other exotic motifs such as the Italian. Therefore, it seems that West Asia was more active in adopting the foreign motifs than East Asia.

#### IV. Conclusion

The Mongol Yuan expanded their territory, encompassing most of Asia in the Middle age, and this Pax-Mongolica made it possible to broaden the exchange of the textile designs between West and East Asia; it was almost the same in case of the gold brocades, preferred by the Mongols, at that time.

This study, therefore, made an attention to the ornagements exchanged in the gold brocades of East and West Asia. For this purpose, it discussed each ornamentation characteristic of the gold brocades. The gold brocades of East Asia can be divided into three categories; a category consisted of the silks woven in gold on a monochrome ground, a category with those woven in gold on a geometrical ground or in floral scrolls, and a category with the gold brocades characterized by the western-style pattern.

The western motifs accepted by East Asia are seen in the gold brocades of Category I and III. These are roundels consisted of a pair of lions, confronted griffins, and a king. These motifs, originally, came from the Sasanian Iran. However, the designs of these motifs are different from those of the Sasanian textiles, and have similarities with western patterns in the Middle age. Therefore, it

can be said that these western motifs accepted by East Asia came from the western textile designs at the time.

The region of West Asia had been famous for the production of the high quality textiles for a long times. The *tiraz* of the Persia got a great fame and influenced the textiles of Europe, Spain and North Africa including Egypt. The textiles of West Asia were influenced by the diverse exotic designs - especially those of China and Italy -, which was caused by the exchange between West and East Asia with the expansion of the Mongol Yuan.

The eastern motifs accepted by West Asia are a pear-shaped and a *Yeoyi*-shaped medallion, the eastern motifs such as a phoenix, a lotus, a *gilin*, a dragon, a *youngji* and a Chinese character. The gold brocades of West Asia also adopted the eastern-style dynamic design.

Compared to the western motifs accepted by East Asia, the eastern motifs accepted by West Asia show more various kinds, and more various combinations. The textile design of East Asia, influenced by the repertories of West Asia, was not so diverse as that of West Asia. This could be, of course, because this study uses the gold brocades only, and because the quantity of the textiles remained is not enough. It appears, however, that East Asia was not so active to adopt the foreign designs as West Asia or Europe at that time.

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