

Special Feature

The Origin and Symbolic Meanings: Designs on the 12th century Goryeo Celadon Roof Tiles

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Introduction

The entry regarding Yangijeong Pavilion in Sudeokgung Palace in the eleventh year (1157) of the reign of King Uijong from *Goryeosa* (*History of the Goryeo Dynasty* 高麗史) is the sole reference to the use of celadon roof tiles at Goryeo royal court. Goryeo Dynasty is the only dynasty in the world to use celadon in building materials. In China, roof tiles and bricks were produced in white porcelain, but they were not decorated with designs. Large quantities of celadon roof tiles have been excavated from the celadon kiln site in Sadang-ri, Gangjin, Jeollanam-do Province 100 years before. These tiles show particular designs on specific locations. A curved celadon roof tile unearthed in almost intact form from “Ga” area in Sadang-ri, Gangjin in 2019 received much attention. Underneath the tile, an inscription reading “Daepyeong” 大平 is carved. As shown in many celadon convex roof tiles from Sadang-ri, the outer surface of this tile was also incised with the designs of floral scrolls, probably peonies, in its most parts and a fret band around the edges. Celadon concave roof-end tiles from Sadang-ri are characterized by mold-impressed decoration of scrolls.

In this paper, I focused on why these designs were incised on the celadon roof tiles, and why celadon roof tiles with such designs were used in the pavilion at the secondary palace of the Goryeo royal court. My interest in the designs on Goryeo celadon roof tiles resulted from the fact that incised floral scroll designs decorating celadon convex roof tiles, which are also referred to as peony scroll design or floral medallion (or *bosanghwa* in Korean) scroll design, are shaped differently from peony scroll or floral medallion scroll designs in other Goryeo celadon wares. Previous studies on celadon roof tiles, however, did not address such difference in designs. There were only a few studies exploring celadon roof tiles by focusing on Yangijeong Pavilion and the introduction of excavated objects from “Ga” area in Sadang-ri, Gangjin (Ogawa 1934, 49-51; Nomori 1944, 18-19; Ko 1939a, 1939b; Choi 1964, 1969); the types of inscriptions on celadon roof tiles (National Museum of Korea 1989, 1992); the examination of inscriptions on the celadon roof tiles excavated from celadon kiln site in Buan, Jeollabuk-do Province (Kim 2005); and the state of celadon roof tiles excavated from Goryeo Buddhist temples (Han 2008). Since celadon roof tiles are not ordinary vessels, they may have been ignored in the study of history of ceramics.

This paper aims to investigate the origins and symbolic meanings of the two representative designs on celadon roof tiles from the Goryeo Dynasty. In

order to do so, it first examines designs used to decorate Goryeo celadon roof tiles. Then, noting the use of celadon roof tiles in buildings of Goryeo royal court, this paper identifies the names of the two designs by comparing them with the pattern illustrations in the Northern Song official building manual *Yingzao fashi* (*Building Standards* 營造法式). It will also reveal the archetype of the two designs by reviewing how they were represented in Chinese historical records and artworks. By doing so, it argues that these designs symbolize social notions—Buddhist and Daoist—of the time. Moreover, this paper will scrutinize these two designs’ utilization and development in other artworks of China and Goryeo as well as the progenitors that exerted a direct influence on the twelfth-century Goryeo celadon roof tile designs. Hopefully, this paper will provide a foundation for in-depth studies on celadon roof tiles in the future.

Goryeo Royal Architecture and Celadon Roof Tiles

Some celadon roof tiles from the Goryeo Dynasty are inscribed with the names of the buildings at the secondary places of Goryeo royal court, including “Daepyeong” and “Seoru.” Yangijeong mentioned in the historical record *Goryeosa* also refers to the building name (Cho 2020b, 45-46).¹ Both Sudeokgung Palace where Taepyeongjeong and Yangijeong Pavilions were once situated and Janwonjeong Palace where Seoru Pavilion is presumed to have been sited were not main palaces but detached palaces of the Goryeo royal court. Moreover, as the names of Taepyeongjeong, Yangijeong, and Seoru suggest, celadon roof tiles were used in small pavilions. Celadon convex roof tiles have lengths of roughly between 24.8 and 23 centimeters and widths of between 7.7 and 8.8 centimeters, while celadon concave roof tiles have lengths of between 25.5 and 32 centimeters and widths of between 18.2 and 21.4 centimeters (Cho 2020a, 126 Table 5). Given such small size of celadon roof tiles, the scale

1. “Daepyeongjeong” 大平亭 and “Daepyeong” 大平 inscribed on celadon roof tiles and mentioned in historical records refer to Taepyeongjeong Pavilion 太平亭. The Chinese character “大” is often used instead of “太,” as found in several entries in *Goryeosa*. For instance, the entry for the first day of the fourth lunar month in the eleventh year (1157) of the reign of King Uijong in the “Sega” Vol. 18 of *Goryeosa* records as follows: “闕東離宮成，宮曰‘壽德’，殿曰‘天寧’，...又毀民家五十餘區，作大平亭，命太子書額，旁植名花異果，奇麗珍玩之物，布列左右，亭南鑿池，作觀瀾亭，其北構養怡亭，蓋以青瓷，南構養和亭，蓋以櫻。”

of Seoru, Taepyeongjeong, and Yangjeong Pavilions is presumed to have been similar to that of pavilions using small earthenware roof tiles. Since convex roof tiles served as a determining element of the appearance of a roof, it was important to standardize their size with the same length and width to arrange them in uniform lines. Accordingly, some of the tiles were inscribed with their length (number with units such as *chi* or *pun*), which took into account the shrinkage of clay during the production process, or their setting position on a roof (direction, side, number of row). These inscriptions greatly differ from the inscriptions on common earthenware roof tiles in terms of content, carving technique, and where they are carved. Thus, celadon roof tiles that were used to build gardens of the secondary palaces of the Goryeo royal court were exceptional building materials requiring distinctive production technique, patterns, and structural design in their construction.

Designs on celadon roof tiles, the building materials exclusive to royal court, also appear to have been specially chosen. A particular design was set for each type of celadon roof tiles, including convex roof tile, concave roof-end tile, and convex ridge-end tile. A convex roof tile is adorned with incised floral scrolls in full bloom (Plate 1), while the front side of a concave roof-end tile is mold-impressed with scrolls from one end to the other (Plate 2). The convex roof tile is decorated with a fret band on both the left and right edges, and the rest of the surface is adorned with curled scrolls. At the end of each stem is a flower in full bloom and facing another flower. The flowers are reminiscent of the peony design from the mid-Goryeo period; however, pistils in the center of flowers vary (Figure 1).



Figure 1. Floral Design on Celadon Convex Roof Tile

The pistil of a flower is distinctively depicted as a pouch-shaped ovary with seed dots or as a pouch-shaped ovary topped with a four-tiered cluster of small semicircles featuring three of them, two of them, one of them, and individual ones in an accumulated posture. Some are represented in the shape of fern fronds connected to the other. For the sake of convenience, let us call such flower design as peony. The pouch-shaped ovary and seeds, which are characteristic of this peony design, are carved on Goryeo-period celadon *maebyeong* (prunus vase), celadon ewer, and other celadon vessels for special use, using incising and inlaying techniques. As a case in point, similar floral scrolls can be found in the celadon *maebyeong* excavated from Yucheon-ri and the large celadon vessels excavated during the trial digging of a Goryeo royal palace in Gaeseong (Plates 3-4). The only difference between the flowers on these two examples and those on celadon convex roof tiles is that the former show small rings pouring out from the upper end of the ovary like a bunch of grapes. Since peony designs with such depictions of pistil apply to specific cases in Goryeo celadon, their meanings appear to be different from common peony designs.

Another representative motif of celadon roof tile is a mold-impressed scroll on the front end of a concave roof-end tile (Figure 2). As shown in objects excavated from the Goryeo royal palace in Gaeseong and Wolnamsa Temple Site in Gangjin, such scroll design was used in earthenware roof tiles and ceramic wares. Particularly in ceramic wares, it was one of the most frequently used secondary motifs from the mid-Goryeo period through the early Joseon period. A band of scroll design was employed mainly as a supplementary motif to divide a surface into sections or decorate borders on a wide variety of celadon wares. These celadon wares include bowls, plates, pillows, kundika, lidded bowls, *maebyeong*, flat jars, ewers, water droppers, incense burners, hourglass-shaped drums, mounts, and stools (Figure 3). They were decorated with scroll design using different techniques, including incising, relief carving, inlaying, openwork, and impressing. Most of them were luxury items of superb quality and elaborate carving. In some cases, scroll design was used as a main motif of celadon. In the late Goryeo period, scroll design became simplified and degraded into a diagonal line around the mouth of a bowl and dish. In the early Joseon period, *buncheon* wares rarely bore schematized scroll design. Both the fully blossomed floral scrolls and lengthy scrolls are presumed to have been applied to celadon roof tiles in the mid-Goryeo period as new yet finished designs rather than as designs that developed in rudimentary forms.

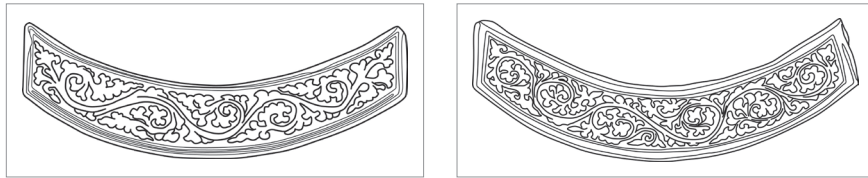


Figure 2. Scroll Design on Celadon Concave Roof-end Tile

Celadon <i>Maebyeong</i> with Lotus Design in Relief Philadelphia Museum of Art	Celadon Gourd-shaped Ewer with Incised Lotus Design National Museum of Korea	Celadon Dish with Incised Peony and Scroll Design National Museum of Korea	Celadon Pillow with Openwork Lotus Design National Museum of Korea	Celadon Stool with Openwork Design National Museum of Korea

Figure 3. Scroll Design in Mid-Goryeo Celadon

The Names and Symbolic Meanings of Celadon Roof Tile Designs

The Names of Designs in the Pattern Illustration of the Manual Yingzao fashi

As discussed above, a difference between peony design on celadon roof tile and that on typical Goryeo celadon can be found in the pistil portrayed as a pouch-shaped ovary with seeds. Currently, in China, peony design with such pistil is named *haishiliuhua* (exotic camellia 海石榴華) (Yang 2011, Guoli 2014, Li 2014), while scroll design on concave end-roof tile is called *longyahuicao* (elixir or dragon-fang-shaped fairy orchid 龍牙蕙草) (Xie 2020c). These designations

are based on the *Yingzao fashi* (Building Standards 營造法式) compiled by Li Jie 李誠 (1035?-1110) in 1103 (the second year of the Chongning era) by the order of Emperor Huizong 徽宗 of the Northern Song Dynasty. The building manual *Yingzao fashi* consists of thirty-four volumes introducing architectural theories and practical illustrations of patterns for constructing official buildings, such as imperial palaces, imperial gardens, government offices, and Daoist temples; among thirty-four, six volumes containing illustrations serve as painting manuals (Li 2014, 310-13).² Since celadon roof tiles were used as architectural elements of garden buildings at the secondary palaces of Goryeo royal court during the mid-Goryeo period, designs in the *Yingzao fashi* can work as a meaningful comparison to trace the origin of the designs on celadon roof tiles.³ It should be noted, however, that because the patterns in the *Yingzao fashi* were designed for imperial buildings and government offices, the same designs were not applicable to all artworks using different materials. Moreover, the *Yingzao fashi* does not represent the entire architectural culture of the Northern Song Dynasty. Nevertheless, the *Yingzao fashi* is an essential reference as it includes the illustrations of numerous patterns for sculptures and multi-colored paintings of the buildings and names of each pattern. The entry for “Five-color decoration” in Volume 14, System of Color Painting of the *Yingzao fashi* classifies floral designs 華文 (or 花文) as follows:

一曰海石榴華 寶牙華太平華之類同 二曰寶相華 牡丹華之類同 三曰蓮荷華 以上宜於梁額撩檐方椽柱枋材昂拱眼壁及白版內 凡名件之上 皆可通用 其海石榴若華葉肥大不見枝條者 謂之鋪地卷成 如華葉肥大而肥露枝條者 謂之枝條卷成 並亦通用 其牡丹華及蓮荷華或作寫生畫者 施之於梁額或拱眼壁內

Number one is *haishiliuhua* (exotic camellia), which is the same type as

- The first-edition *Yingzao fashi* published in 1103 (the second year of Chongning era) during the Northern Song Dynasty and the Shaoxing-edition published in 1145 (the fifteenth year of Shaoxing era) during the Southern Song Dynasty and on which many later abridged texts were based are now lost. All surviving examples are the copies reissued more than twice in and after the Ming period.
- Five types of copies of *Yingzao fashi* have survived, including the Palace edition found at the Library of the Imperial Palace, Beijing in 1932; the Jiaping-era redrafted edition of the Great Compendium of Emperor Yongle, a Ming-period reprint of the Yongle-era copy of the *Great Compendium of Emperor Yongle*; the Siku edition held at Wenyuange Imperial Library of the Forbidden City during the Qing period; the Ding edition, a facsimile edition published by the Commercial Press in 1919; and the Tao edition in which the book collector Tao Xiang added colors to the illustrations depicted in lines in 1925.

baoyahua (precious spike-petal flower) and *taipinghua* (peaceful flower); number two is *baoxianghua* (precious rose), which is the same type as the peony; and number three is *lianbehua* (lotus flower). The above[-mentioned flower designs] should be used in crossbeams, eave purlins, columns, bracket sets, timbers, cantilevers, intrabacket-set boards, and the inside of white boards. Above names are interchangeable. In the case of a pomegranate flower, if petals and leaves are plump and large with no sprays visible, [the design] is called “scrolled on a paved background”; if petals and leaves are plump and large but sprays are visible, [it] is called “scrolled on sprays.” Both can be used. Peony and lotus flowers painted in lifelike styles are installed on crossbeams or in the inside of intrabacket-set boards.

The excerpt above categorizes flower designs into classes: the first class includes exotic camellia, precious spike-petal flower, and peaceful flower; the second class, precious rose and peony; and the third class, lotus flower. It continues to explain their depiction styles, including the “scrolled on sprays” style which portrayed flower petals, leaves, and stems with blank spaces; the “scrolled on a paved background” style which filled the entire plane with flower petals, leaves, and stems with no blank spaces; and the “lifelike” style which depicted flowers in a realistic manner.⁴ Among these styles, the designs on Goryeo celadon roof tiles were rendered in the “scrolled on sprays” style. Most importantly, the portrayal of an ovary and seeds at the center of a flower is a defining factor that proves a floral scroll design on celadon roof tile amounts to exotic camellia. The section on “Five-colored variety of flowers” in Volume 33, Illustrations in the System of Color Painting in the *Yingzao fashi* includes the illustrations of the six floral designs. These illustrations present the same S-shaped scrolls and leaf shapes, but different flower forms (Figure 4). Both exotic camellia and precious spike-petal flower have a pouch-shaped ovary and

bead-shaped or semicircular seeds, which are portrayed like a series of small petals or ruyi heads. However, the former is equipped with petal tips rolled inward. Although these petals look completely different from the petals on Goryeo celadon roof tiles, they are discussed here since shapes of these petals impacted not only celadons but also other artworks of the Goryeo Dynasty.

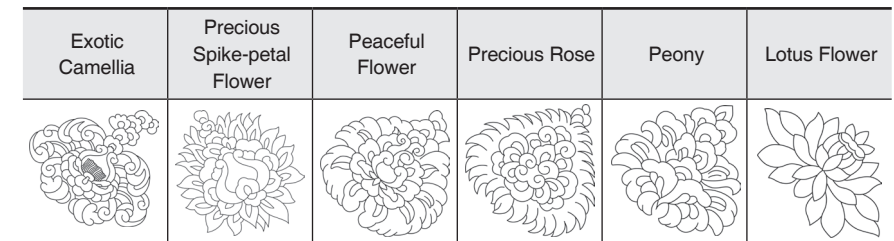
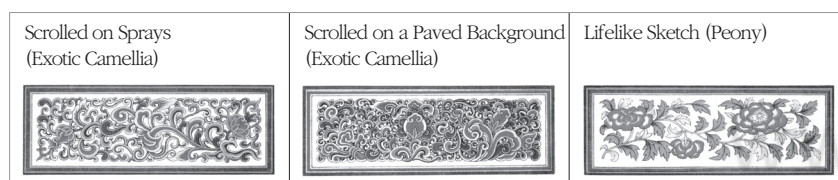


Figure 4. Floral Pattern Illustrations in Vol. 33 of the *Yingzao fashi* (Palace Edition) (qtd. in Li 2011, 234)

At the time of the publication of *Yingzao fashi*, exotic camellia designs were carved in actual Chinese buildings. As a case in point, a stone pillar from the main hall of Chuzu Hermitage at Sholin Temple in Zhengzhou, Henan Province is decorated with exotic camellia designs (National Research Institute of Cultural Heritage 2015, 334-35) (Plate 5).⁵ Each side of the octagonal pillar is carved in relief with designs. These designs include intertwining stems of lotus flowers and exotic camellias and a figure, for example, a child or a bodhisattva, sitting on a lotus flower while holding a stalk of an exotic camellia. Exotic camellias on the stone pillar and those in the pattern illustrations from the *Yingzao fashi* are identical in the shapes of petals and ovaries. However, those on the stone pillar have no small petals on top of the ovary. Instead, seeds are depicted as small circles inside the ovary. Such designs are subject to slight changes and omissions due to the physical properties and sizes of the materials where they are carved and also according to carving techniques. Stone carving decorations from several Northern Song imperial mausoleums, produced earlier than the stone pillar in Chuzu Hermitage, shows exotic camellias which are

4. Styles of Depiction of the Flower Class in the “System of Color Painting” Vol. 33 of the *Yingzao fashi* (Tao Edition).



5. The main hall of Chuzu Hermitage at Sholin Temple is known to have been established in 1125 (the seventh year of Xuanhe era) during the Northern Song Dynasty. The inscription on the western wall of the hall, however, indicates that the hall existed before 1107 (the first year of Dagan era). It was repaired multiple times in the Ming and Qing periods, but all stone carving decorations inside and outside the hall were produced in the late Northern Song period.

fancier and more complicated than the pattern illustration in the *Yingzao fashi* (Henansheng wenwu kaogu yanjiusuo 1997, 63; 95; 163). In a similar vein, stone columns from these imperial mausoleums are sculpted with various floral patterns including exotic camellia, precious spike-petal flower, precious rose, and peony. A dragon, *bonghwang*, peacock, etc. is carved in between the scrolls of exotic camellia with elixir or dragon-fang-shaped fairy orchid, exotic camellia, precious spike-petal flower, and precious rose. The elixir or dragon-fang-shaped fairy orchid pattern is also used to decorate the borders of the dragon or the edges of a skirt of the warrior's robe.

In China, exotic camellia patterns began to appear from the early Tang Dynasty. They are different in forms from those in the *Yingzao fashi* and on the stone pillar in Chuzu Hermitage. During the Tang Dynasty, these patterns were often used to adorn halos and mandorlas of Buddhist deities on grotto murals, stone outer coffins made of stone inside imperial mausoleums, and steles of Buddhist monks. The exotic camellia patterns on the decorations of stone sarira stele and sarira shrine at Qingshan Temple rebuilt by Empress Wu Zetian (690-705) as an imperial temple (Xiong 2017) and the stone basin found at Xingjiao Temple in Shaanxi Province are examples before the they would get voluminous and rhythmic (Liu 2006) (Figure 5).



Figure 5. Exotic Camellia Design on the Stone Basin at Xingjiao Temple in Chang'an, Shaanxi Province

By the eighth century, exotic camellia patterns were equipped with many curvy leaves stretching out of petals or stems and with petals or leaves whose tips were rolled up and rhythmically depicted. From middle to late Tang periods, pistils of the bodhi tree under which the Buddha attained Enlightenment were depicted reflecting the elements of exotic camellia designs (Plate 6). As discussed

above, in the Northern Song Dynasty, however, exotic camellias lacked a sense of rhythm observed in Tang-period examples and came to be schematized. Designs can be described in a more unrestrained manner in murals than stone slabs. Nonetheless, a comparison between two stone carving examples, the stone basin at Xingjiao Temple from the Tang Dynasty and the stone pillar at Chuzu Hermitage from the Song Dynasty, indicates that exotic camellias came to have petals with curled tips and stylized pistils. The tips of actual camellia petals are not curled, however.

The other representative design on celadon roof tile is scroll design. It corresponds to *longyahuicao* (elixir or dragon-fang-shaped fairy orchid), a pattern used in polished jade decoration in the *Yingzao fashi* (Figure 6). Besides elixir or dragon-fang-shaped fairy orchid, the *Yingzao fashi* records *huicao* (fairy orchid 蕙草), *juantouhuicao* (scrolled-head fairy orchid 卷頭蕙草), *changshengcao* (long-life grass 長生草), and *manyunhuicao* (barbarian-cloud fair orchid 蠻雲蕙草), in “Process of Carving System” section in Volume 3, System of Stonework, and *luanyun* (mountain cloud 巒雲), *huyun* (barbarian cloud 胡雲), and *huicaoyun* (fairy orchid cloud 蕙草雲) in “Background-indented Concave-leaf Flowers” section in Volume 12, System of Carving. However, since the *Yingzao fashi* has no illustrations of these patterns, differences in their shapes are unidentifiable. The elixir or dragon-fang-shaped fairy orchid pattern was formed in Greece around the sixth century BCE and transmitted to China via Western and Central Asia around the fifth century. After its transmission to China, elixir or dragon-fang-shaped fairy orchid had long been used as an official design of ceramics, textiles, Buddhist paintings, and architectural decorations in China, Korea, and Japan (Xie 2020a, 2020b).

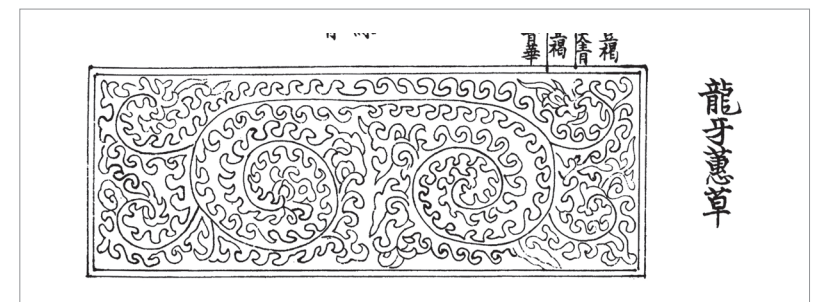


Figure 6. Elixir or Dragon-fang-shaped Fairy Orchid Pattern Illustration in Vol. 33 of the *Yingzao fashi* (Palace Edition)

Elixir or dragon-fang-shaped fairy orchid design resembling the scrolls on Goryeo celadon roof tiles began to emerge in the mid-eleventh century during the Northern Song Dynasty (Figure 7). This pattern was employed to decorate details of bracket set supporting beam, column connecting beam, and lintel of a building, the entrance of a burial chamber, and a Buddhist altar, as demonstrated in grotto murals of the Western Xia Dynasty and mural tombs of the Jin Dynasty. A sophisticated version of this pattern can also be found in the painting on the wooden coffin inside the Liujialing Mural Tomb built in Guiyang in the late Northern Song period (Henansheng wenwu kaogu yanjiusuo 2013). Moreover, the stone coffin and stone stairs from the Jin Dynasty imperial mausoleum built on Dafangshan Mountain in Beijing in the late twelfth century are filled with elixir or dragon-fang-shaped fairy orchid patterns (Lin 2013, 121).⁶


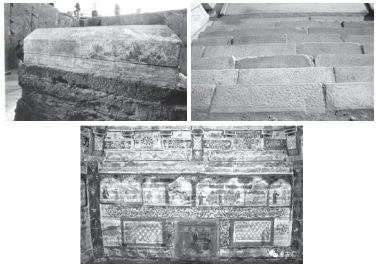
Northern Song Dynasty	Jin Dynasty
	
<p>Lintel of the lower section of the stylobate of the Liaodi Pagoda at Kaiyuan Temple in Dingzhou, Hebei Province</p> <p>Mural painting of the entrance on the south wall of a burial chamber in the mural tomb in Nanwuli, Laizhou, Shandong Province</p> <p>Rubbing of the coffin top in Liujialing mural tomb in Guiyang, Hunan Province</p>	<p>White jade stone coffin and stairs from the Jin Dynasty imperial mausoleum on Dafangshan Mountain in Beijing</p> <p>West wall of the antechamber of the mural tomb in Nangou, Zhangzi, Shanxi Province</p>

Figure 7. The Use of Elixir or Dragon-fang-shaped Fairy Orchid Design during the Northern Song and Jin Periods

6. The stone coffin and stone stairs from the Jin Dynasty imperial mausoleum were sculpted out of white jade. The stone coffin is adorned with the main motif of dragons and *bonghwang* and the background motif of clouds. The edges of the coffin lid are carved with elixir or dragon-fang-shaped fairy orchid designs.

The use of elixir or dragon-fang-shaped fairy orchid pattern during the Southern Song Dynasty can be found in buildings depicted in paintings. The *Auspicious Omens for Dynastic Revival* attributed to the court painter Cao Xun (1098-1174) and currently housed at Tianjin Art Museum shows a notable pavilion on the stone platform with splendid decorations (Xing 2018) (Plate 7).⁷ The pavilion is placed above the trapezoid stone platform whose four sides are richly decorated with designs. Within the borders of elixir or dragon-fang-shaped fairy orchid pattern is an ogival-shape window, which encloses two mythical *bonghwang* birds (or phoenixes) that face each other, against the background of clouds.⁸ The title of this painting refers to an auspicious sign from heaven in response to a king's benevolent rule. Emperor Gaozong of the Southern Song Dynasty commissioned the production of this painting to affirm the legitimacy of the imperial authority, which had been weakened due to the collapse of Northern Song Dynasty and continuous invasions by Jin Dynasty. During the Jin and Song Dynasties, the designs of the elixir or dragon-fang-shaped fairy orchid used in architectural stone works and mural paintings had not changed much and remained mostly the same.

Exotic Camellia Symbolizing the Rebirth in Paradise

Let us discuss the symbolism of exotic camellia and elixir or dragon-fang-shaped fairy orchid patterns. Considering that celadon roof tiles were chiefly used in Goryeo royal architecture, the emergence of the standardized patterns of exotic camellia and elixir or dragon-fang-shaped fairy orchid in the mid-Goryeo period is presumed to have resulted from the production of celadon roof tiles modeled after official design. This assumption is based on the fact that the exotic camellia-patterned celadon roof tiles produced at the celadon kilns in Gangjin, Jeollanam-do Province and Buan, Jeollabuk-do Province are the same in design

7. The *Auspicious Omens for Dynastic Revival* is a Chinese imperial court painting of political significance. In order to strengthen imperial power that had been weakened due to the collapse of Northern Song Dynasty and abnormal succession to the throne, Emperor Gaozong of Southern Song, personal name Zhao Gou, commissioned the production of this painting affirming that he was a ruler with a heavenly mandate. According to the inscription on the painting, Emperor Gaozong aimed at the three Chinese characters in the hanging board of the Feixiandai Pavilion and the arrows hit each character.

8. These clouds are probably *huicaoyun* (fairy orchid cloud 蕙草雲) mentioned in the *Yingzao fashi* since they look like slightly widened and shortened elixir or dragon-fang-shaped fairy orchids.

and size. Examination of these patterns' names and their symbolic meanings will outline the background of using them as official designs.

In China, *haishiliuhua* (exotic camellia) was also called *hailiu* 海榴. It differs from pomegranate imported from the West and referred to as *anshiliu* (pomegranate 安石榴) in China. It is also different from *shanshiliu* (mountain pomegranate 山石榴) or *dujuanhu* (azalea 杜鵑花). There is some confusion in identifying exotic camellia since several Chinese prose and poems document pomegranate as *hailiu* or *haishiliu* (Yu 2004). The first appearance of exotic camellia in historical records dates back to the Southern Dynasties period (420-589). For example, "Mountain Garden on Spring Day" by Jiang Zong (519-594) of the Southern Dynasties has a phrase that "Willow trees turn green by the shore, and exotic camellias shine red by the pond" 岸綠開河柳 池紅照海榴; similarly, "Feasting in the Eastern Hall" by Emperor Yang (569-618) of the Sui Dynasty includes a phrase that "Exotic camellias wholeheartedly draw out passion, and wild cherry blossoms are yet to blow away" 海榴舒欲盡 山櫻開未飛 (Chang and Zhuo 2016, 105). *Quan Tang shi* (Massive Comprehensive Anthology of Tang Poetry 全唐詩) also contains a number of poems related to exotic camellias, including "Singing together in Harmony of Two Exotic Camellias in Front of Yonglu Pavilion" 同和詠樓前海石榴二首⁹ by Sun Ti, "Praising the Exotic Camellias under the Window of My Female Neighbor" 詠鄰女東窗海石榴¹⁰ by Li Bai, "The Exotic Camellia Surrounding the Backside of a Pavilion in Runzhou" 韋潤州後亭海榴¹¹ by Li Jiayou, and "Camellias" 海榴¹² by Wen Tingyun. In these poems, exotic camellias appear on a day when flowers are not yet to bloom, willow trees turn green, and a spring breeze blows or in a landscape with the river still covered in snow. Moreover, according to other poems from *Quan Tang shi*, many camellia trees appear to have been planted around Buddhist temples during the Tang period.¹³

9. See *Quan Tang shi*, vol. 118. The original text is as follows: "客自新亭郡 朝來數物華 傳君妓樓好 初落海榴花 露色珠簾映 香風粉壁遮 更宜林下雨 日晚逐行車 海上移珍木 樓前詠所思 遙聞下車日 正在落花時 舊綠香行蓋 新紅灑步基 從來寒不易 終見久逾滋。"

10. See *Quan Tang shi*, vol. 183. The original text is as follows: "魯女東窗下 海榴世所稀 珊瑚映綠水 未足比光輝 清香隨風發 落日好鳥歸 願為東南枝 低舉拂羅衣 無由共攀折 引領望金扉。"

11. See *Quan Tang shi*, vol. 207. The original text is as follows: "江上年年小雪遲 年光獨報海榴知 寂寂山城風日暖 謝公含笑向南枝。"

12. See *Quan Tang shi*, vol. 581. The original text is as follows: "海榴開似火 先解報春風 葉亂裁箋綠 花宜插鬢紅 蠟珠攢作蒂 綉彩剪成叢 鄭驛多歸思 相期一笑同。"

13. These poems include "A Present for Li Dan" by Sikong Shu in *Quan Tang shi*, vol. 292 and "In Early

A list of the presents sent from Japan to the emperor of Tang included exotic camellia oil¹⁴, and among the goods that the Japanese emperor sent to Balhae Kingdom in 777 was a jar of exotic camellia oil.¹⁵ During the Tang Dynasty, the names of the flowers imported from Silla Kingdom and Japan were prefixed with Chinese character "海", meaning foreign or exotic.¹⁶ This prefix can also be found in a verse "precious trees brought from Korea" in Sun Ti's poem. In sum, *haishiliu* were imported from Silla Kingdom and Japan, oil could be extracted from them, and they were referred to as red flower-bearing trees that bloomed between winter and early spring. It is camellia, currently called *shanchahua* 山茶花 in Chinese, that has all these characteristics. However, shapes of *shanchahua* differ from those of exotic camellias depicted in tomb decorations and grotto murals from the early Tang period. Mural paintings at grottos in the Tang and Song periods show both *shanchahua* and *haishiliuhua*, and actual *shanchahua* stems are also illustrated in the Yuan Dynasty tomb mural at Hansenzhai in Xi'an.¹⁷ Thus, although *shanchahua*, namely actual camellia, and *haishiliuhua* with a pouch-shaped ovary and seeds both depict camellia flowers, the latter connotes different symbolic meanings.

As mentioned previously, the iconography of exotic camellia appeared

Spring When Climbing the Longshan Mountain [to visit] Jingshengsi Temple, One Must Often Take a Bath; Shikong Is Allowed to Go as He Presents [Gifts] to the Gentlemen at Headquarters" by Yuan Zhen in *Quan Tang shi*, vol. 413. The original texts for these two poems are as follows: "共憶南浮日 登高望若何 楚田湖草遠 江寺海榴多 載酒尋山宿 思人帶雪過 東西几回別 此會各蹉跎 謝傳知憐景氣新 許尋高寺望江春 龍文遠水吞平岸 羊角輕風旋細塵 山茗粉含鷹背嫩 海榴紅綻錦窠勻 歸來笑問諸從事 占得閑行有幾人。"

14. This list from the "Ministry of Finance" vol. 30 of the *Engshiki* 延喜式 (Procedures of the Engi Era) is cited in Hu Cangze, "A Brief Discussion about the Overseas Trades between Fujian and Japan in the Tang and Song Dynasties," *Hai jiao shi yan jiu* (January 2001) 39: 69. The original text is as follows: "銀大五百兩 水織純 美濃純 各二百匹 細純 黃純各二百疋 黃絲五百 黃絲五百絢 細屯綿一千屯、別送彩帛二百疋 疊綿二百帖 屯綿二百屯 笠布三十端 望陀布一百端 木綿一百帖 出火水精十顆 瑪瑙十顆 出火鐵十具 海石榴油六斗 甘葛汁六斗 金漆四斗。"

15. See the entry for the twenty-third day of the fifth lunar month of 777 (the eighth year of Hōki era) in the "Ametsumune-takatsugi no Sumeramikoto Emperor Kōnin" Vol. 34 of the *Shoku nihongi* 續日本紀 (The Chronicle of Japan, Continued). The original text is as follows: "...又緣都蒙請 加附黃金小一百兩 水銀大一百兩 金漆一缶 漆一岳 海石榴油一缶 水精念珠四貫 檳榔扇十枝 至宜領之..."

16. See Chapter 1 "Shancha" (Camellia) in the *Vegetation*, vol. 406 of the *Taiping guangji* (Extensive Records of the Taiping Era 太平廣記). The original text is as follows: "山茶似海石榴, 出桂州, 蜀地亦有。" See Chapter 4 "Haishiliuhua" in the *Vegetation*, vol. 409 of *Taiping guangji*. The original text is as follows: "新羅多海紅并海石榴。唐贊皇李德裕言:「花中帶海者, 悉從海東來。」章川花差類海石榴, 五朵簇生, 葉狹長, 重還承。"

17. See the plate 195 in the *Complete Collection of Chinese Tomb Mural Paintings*, vol. 3 (Zhongguo mushi bihua quanji pianji weiyuanhui 2011, 143; see also Yang 2011, 60-61).

in artworks mostly related to Buddhism during the early Tang period. In the Northern Dynasties period (386–581), borders of the entryways to tombs or niches in grottos were painted with wish-granting jewel-shaped pistils and honeysuckle- or flame-shaped petals. A tomb entrance serves as the gate to heaven or pure land of Amitabha Buddha after death. Therefore, wish-granting jewel designs embody wishes for the rebirth by transformation in Amitabha Buddha's pure land (Chang and Zhuo 2016, 105). During the Tang Dynasty, pistil came to be portrayed as a pouch carrying several wish-granting beads instead of one. The shape of a pouch pistil recalls a large and round camellia fruit, and small semicircles on the upper tip of the pouch are seeds pouring out of the camellia fruit. Camellias are evergreen throughout four seasons; once whole flowers fall at once, fruits grow in their place; and as fruit shells open, three to nine seeds pour out. Since these features of camellias conform to the concept of rebirth by transformation as lotus flowers do, *haishiliuhua* are presumed to have been depicted like camellias. Accordingly, *haishiliuhua* motif is the newly developed iconography that is based on camellia or *shanchahua* and reflects the concept of rebirth by transformation, as evinced by the use of such design in artworks related to Buddhist temples or tombs.

From the High Tang period in the eighth century, a child began to be depicted sitting on the exotic camellia like those reborn by transformation from a lotus blossom, and the designs of a pouch and piles of wish-granting beads were illustrated separately (Figure 8). The stone outer coffin made of stone from the Jing mausoleum of Empress Zhenhshun, a consort of Emperor Xuanzong, well demonstrates that exotic camellia is a symbol of rebirth by transformation (Ge 2015, 133-34; Cheng 2015, 164). Because symbolic meanings of rebirth in paradise and rebirth by transformation in pure land were attributed to exotic camellias, they appear to have been regarded as the first class in flowers in the *Yingzao fashi*. Exotic camellia design with connotation of rebirth by transformation can also be found in Goryeo celadons. As a case in point, “Ewer: Celadon with Inlaid Design of Boys and Exotic Camellia” in the collection of the Museum of Oriental Ceramics, Osaka exhibits an inlaid design of a child holding a stem of exotic camellia on its front and rear, thus representing rebirth by transformation in exotic camellia (Plate 8).¹⁸ “The Basin with Silver-inlaid

Design of Boys and Exotic Camellia Inscribed Figures and Calligraphy” in the collection of the Cleveland Museum of Art also presents a delicately engraved design of a child holding a stem of exotic camellia (Plate 9). Close examination of camellias on these two objects reveals that the tips of petals are curled inward as seen in official designs of the Northern Song Dynasty. However, bead-like seeds on top of an ovary are not found in Chinese official designs. The foot of the bronze bowl bears an inscription reading that “[the bowl is] offered to Seonwonsa Temple and weighs seven *geun* and two *ryang*,” indicating that this bowl was used at Seonwonsa Temple on Ganghwado Island in the late thirteenth century (National Museum of Korea 2012, 71). Some scholars have argued recently that the patterns illustrated in the *Yingzao fashi* served as prototype of shapes and designs of the twelfth-century Goryeo celadons as well as Chinese Ru ware and Ding ware of the time (Xie 2020a, 2020b). I agree with this argument. However, in regard of exotic camellia on Goryeo celadon, its details seem to have been based on iconographies other than those in the *Yingzao fashi*. This will be discussed more in the following chapter.

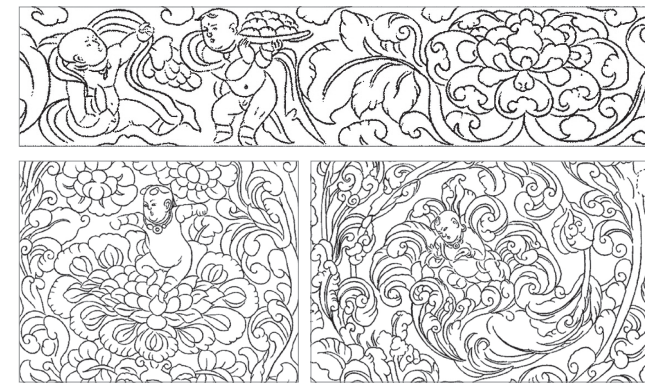


Figure 8. Exotic Camellia Design on the Stone Outer Coffin from the Jing mausoleum of Empress Zhenhshun in 737 during the High Tang Period

18. The National Museum of Korea also holds the “Celadon Ewer with Exotic Camellia and Child Design” (duk 4181) using a similar inlaying technique. Both examples share similarities in form,

design composition, and decoration technique. However, the ewer at the National Museum of Korea has a much simpler design of exotic camellia and child. Thus, it is presumed to have been produced relatively later than the ewer at the Museum of Oriental Ceramics, Osaka.

Elixir or Dragon-fang-shaped Fairy Orchid Symbolizing Good Health and Longevity

Longyahuicao, or dragon-fang-shaped fairy orchid, is currently referred to as curly grass pattern, flowering plant pattern, or swirling pattern in China. However, research on “*longya*” 龍牙 has never been properly conducted. Given that camellias carry Buddhist connotation of rebirth by transformation, *longyahuicao* too may have been widely used in ceramics, metal ware, textiles, and paintings because of its own symbolism. The word *longyahuicao* can be a combination of either “*longya*” and “*huicao*,” or “*longyacao*” 龍牙草 or 龍芽草 and “*huicao*.”

In several historical records from the Song period, “*longya*” 龍牙 or 龍芽 means a type of tea or a Daoist elixir for good health, longevity, and immortality. The poem “Passing Pingwang” by Yang Wanli (1127-1206) from the Southern Song Dynasty contains a following line, “Waking up from a nap in a bad mood, I hurried to brew *longya* tea with my eyes half-closed.”¹⁹ In his *Xixi cong hua* (*Collected Talks of [Yao] Xixi* 西溪叢話), Yao Kuan (1105-1162), a historian from the Southern Song Dynasty, categorized tea into ten classes, and tea called longevity *longya* is mentioned here.²⁰

Another meaning of “*longya*” can be found in *Chunyang Lü zhenren yaoshi zhi* (*Medical Treatment Methods by Lü the Perfected of Pure Yang* 純陽呂真人藥石制), which is presumed to have been published during the late Tang and Five Dynasties periods or during the Song Dynasty at the latest. This book refers to seventy-two raw materials of elixirs as “○ ○ *longya*.” It further explicates shapes, properties, production regions, collecting period, and efficacies of elixirs in heptasyllabic quatrains. For instance, tree peony is named *longbao* (imperial treasure) *longya*; herbaceous peony, *yihua* (exotic flower) *longya*; chrysanthemum, *jinyao* (gold medicine) *longya*; pine tree, *yongqing* (evergreen)

longya; lotus leaf, *dipan* (ground) *longya*; lotus flower, *tianyan* (heavenly flame) *longya*; and daylily, *wuyou* (worry-free) *longya* making anxiety disappear. The postscript of the *Chunyang Lü zhenren yaoshi zhi* reads, “if seventy-two types of *longya* grasses are frequently collected and handed down to descendants as a family treasure, the false would gradually become the truth, and the heaven will open the way out of poverty and to make earnings.”²¹ *Xuanyuan Huangdi shuijing yaofa* (*Medicinal Methods from the Aqueous Manual of Xuanyuan, the Yellow Emperor* 軒轅黃帝水經藥法) is believed to have been published around the same time, and it explains thirty-two methods to develop underground mineral water as one of the Daoist alchemical arts, listing *longya* also mentioned in *Chunyang Lü zhenren yaoshi zhi* and used as materials for the mineral water.²²

Next, *huicao* (fairy orchid) is a type of orchid and is also known as *xuncao* (tulsi 薰草), *xuncao* (basil 熏草), *ling ling xiang* (loosestrife 零陵香), or *peilan* (fragrant orchid 佩蘭) since it has a scent. *Huicao* appeared in China’s oldest geographical books, *Shanhaijing* (*The Classic of Mountains and Seas* 山海經) and *Xishanijing* (*The Classic of the Western Mountains* 西山經). It is believed that carrying fairy orchid would cure epidemics. According to the *Bencao tujing* (*Illustrated Cannon of Materia Medica* 本草圖經) compiled by Su Song and others in 1061 during the Northern Song Dynasty, *ling ling xiang* consists of *hui* (stems and leaf 蕙) and *xun* (roots 薰).

The other interpretation of *longyahuicao* originates from the denomination of the plant *longyacao* (agrimony). Most patterns in the *Yingzao fashi* were designated by combining names of plants, animals, and natural objects, of which shapes are similar to the patterns. Such names include leopard’s feet, auspicious cloud and suspended fish, a cluster of six burrs, square ring, and hexagon-shaped tortoise. The name *longyacao* comes from a dragon-fang-shaped sprout appearing in the spring. *Longyacao* is also called yellow dragon tail, as a long stem with small yellow flowers blooming from June to August is shaped

19. The full original text is as follows: “望中不著一山遮，四顧平田接水涯。柳樹行中分港汊，竹林多處聚人家。風將春色歸沙草，天放晴光入浪花。午睡起來情緒惡，急呼蟹眼滄龍牙。”

20. Longevity *longya* is mentioned in the following original text: “茶有十綱，第一綱太嫩，第三綱最妙，自六綱至十綱，小團至大團而至。第一名曰試新，第二名曰貢新，第三名有十六色 龍園勝，雪白茶，萬壽龍芽，御苑玉芽，上林第一，乙夜供清，龍鳳英華，玉除清賞，承平雅玩，啟沃承恩，雪葉，雪英，蜀葵，金錢，玉華，寸金。第四有十二色 無比壽芽，宜年寶玉，玉清慶雲，無疆壽龍，萬春銀葉，玉葉長春，瑞雪翔龍，長壽玉圭，香口焙，興國岩，上品揀芽，新收揀芽，第五次有十二色 太平嘉瑞，龍苑報春，南山應瑞，興國岩小龍，又小鳳，續入額，御苑玉芽，萬壽龍芽，無比壽芽，瑞雪翔龍，先春太平嘉瑞，長壽玉圭。已下五綱，皆大小團茶也。”

21. The original text is as follows: “七十二般龍芽草 依時採折為家寶 解將假物變成真 天賜衣祿濟貧道。”

22. Mineral water is made by blending stone powder with water, adding *longya* grass elixir and vinegar, boiling and drying it, adding grinded gallstone and saltpeter, *longya* grass elixir, and vinegar, boiling and drying it again, and burying it underground for thirty or forty-nine days. This mineral water can turn into silver and gold, and a drink of stone water can bring longevity, prevent disasters including fire and flood, and make one become an extraordinary sage. For further information, see Chapter 1 “Cinnabar and Mineral Water” in *Xuanyuan Huangdi shuijing yaofa*.

like a tail of yellow dragon (Plate 10).²³ *Longyacao* consisting of a long stem with pinnate short-stemmed flowers bears a close resemblance to *longyahuicao*. As agrimonies are effective in stopping the bleeding, killing insects, and preventing cancers, they have long been used as medicines in China. They were recorded as *langya* 狼牙 in China's first medicinal book, *Shennong bencao jing* (*Divine Farmer's Cannon of Materia Medica* 神農本草經) published in the Qin and Han periods.²⁴

In this chapter, I have examined different interpretations of *longyahuicao* through several historical records. In the case of a compound of *longya* and *huicao*, I think it is more likely that *longya* means elixir rather than tea. *Longyahuicao* could be also a compound of *longyacao* and *huicao*. In either case, *longyahuicao* appears to connote cure for diseases, good health, and longevity.

Sharing Designs as a Style of the Times

Popularization of Exotic Camellia and Elixir or Dragon-fang-shaped Fairy Orchid Designs

As addressed in the previous chapters, exotic camellia design was often used on grotto murals, imperial mausoleums, temples, steles, and other Buddhist artworks from the early Tang period, while elixir or dragon-fang-shaped fairy orchid design emerged in the Northern Song period, which is later than exotic camellia design. However, it is necessary to examine how these two designs were applied in other forms of art: gold or silver wares as well as ceramic wares. Although Goryeo celadon roof tiles were building materials, they were produced at the kiln sites for general celadon wares. Therefore, they would have been influenced by the designs of general ceramics and gold or silver wares. It is a well-known fact that forms and designs of some Goryeo celadons are similar to those of ceramics and gold or silver wares of both Goryeo and China.

In China, camellia design began to appear in Tang-period gold or silver

wares earlier than it did in ceramics. While the absolute dates for imperial mausoleums, temples, and steles can easily be specified, dating gold or silver wares is difficult. There are subtle differences in shapes of exotic camellia designs between gold or silver wares and stone carvings or murals due to discrepancies in physical properties of the materials and sizes of surfaces where designs are carved. Exotic camellia designs on stone carvings or murals are more illustrious and dynamic. In contrast, those on gold or silver wares have perfect symmetry and are schematized since the size of the surface is relatively small and carving or repoussé techniques are employed.

Exotic camellias depicted in the Tang-period gold or silver wares have an ovary and seeds that are relatively larger than petals. These flowers are portrayed as seen from above, emphasizing the ovary, which is depicted as roundels encircling seeds, or simply stressing the flowers with dots (Figure 9). In particular, the iconography on gold or silver wares excavated from the storage pit in Hejiacun Township in Xi'an, Shaanxi Province is similar to that on the stone-made outer coffin in the Jing mausoleum of Empress Zhenshun from 737. Thus, during the Tang Dynasty, the iconography of gold or silver wares and imperial stone carvings is presumed to have been based on official designs and selectively used different official designs of exotic camellias depending on the types of subjects being decorated. In the Song and Yuan periods, camellia designs adorning gold or silver wares became simplified. In the case of Silver-plated Cup and Saucer excavated from Taokantou Village in Shishixiang in Quzhou, Zhejiang Province, the interior wall of the cup and the mount on the saucer are engraved with almost identical exotic camellia designs (Plate 11). The petals are simplified like those of chrysanthemums and peonies. The bracken-shaped pistils with dotted ovaries are reminiscent of pistils depicted in Goryeo celadon roof tiles. Silver-gilt High-footed Cup with Exotic Camellia Design found at the storage pit in Bazishao Town in Yiyang, Hunan Province is adorned with elixir or dragon-fang-shaped fairy orchid design around its mouth and on the lower part of its foot, while exotic camellia design, which was popular in the Southern Song period, on the inner bottom of the cup (Yang 2011, 60).

23. Agrimony is also called in China as *langyacao* 狼牙草, *shidachuan* 石打穿, *guaxiangcao* 瓜香草, *jinding longya* 金頂龍牙, or *xianhecao* 仙鶴草, and known in Korea as *jipsin namul*.

24. Agrimonies are referred to as *langya* in Chapter "Lower Class of Grass" of the *Shennong bencao jing*, vol. 2 as follows: "味苦寒有毒 主治邪氣熱氣 疥癬惡瘍瘡痔 去白蟲 一名牙子生川谷。"




Tang Dynasty	Southern Song Dynasty	Yuan Dynasty
		
<p>Silver-plated water chestnut-flower shaped dish with mushroom and horned deer design (excavated from Dayeyu Village in Yuerya, Kuancheng, Hebei Province)</p> <p>(Left) Gilt silver lidded bowl with lion and exotic camellia design (Right) Gilt silver lidded tea cup with exotic camellia design (excavated from the storage pit in Hejiacun Township in Xi'an, Shaanxi Province)</p>	<p>Silver-plated gold wine cup with saucer (excavated from Taokantou Village, Shishixiang, Zhejiang Province)</p>	<p>Silver cup with exotic camellia design and inscription of "She" 射 (Changde Museum)</p> <p>Silver-plated gold stem cup with lotus and exotic camellia design (excavated from the storage pit in Bazishao Town, Yiyang, Hunan Province)</p>

Figure 9. Exotic Camellia Design on Metal Ware during the Tang, Song, and Yuan Dynasties

Exotic camellia designs are found less in ceramic wares than they are in gold and silver wares. As a case in point, there are a Five Dynasties-period celadon shard with exotic camellia and child design from Huangbao kiln site (Shaanxisheng kaogu yanjiusuo 1997, 257) and Cizhou pillows with black patterns against the white background from the Song period (Li 2002, 179). Among the high-quality Ding wares with silver rims from the Northern Song Dynasty through the Jin Dynasty, some are decorated with incised or impressed exotic camellia design. Particularly in the Northern Song period, the interior wall of inverted triangular bowls is decorated with exotic camellia scroll design either by incising or in relief by mold-impressing (Plate 12). From the Southern Song Dynasty through the Jin Dynasty, impressed exotic camellia design chiefly appears as a sub motif to the main motif of rain dragon or deer (Figure 10).



	
<p>Dish with Impressed Stamped Double Dragon Design (Jin Dynasty; Diam. of mouth: 17.2 cm; National Palace Museum)</p>	<p>Dish with Impressed Stamped Running Deer Design (Northern Song Dynasty-Jin Dynasty; Diam. of mouth: 19.0 cm; National Palace Museum)</p>

Figure 10. Exotic Camellia Design on White Porcelain (Ding Ware)

Elixir or dragon-fang-shaped fairy orchid design began to be used in the Northern Song period not only in metal ware but also in architecture, tomb murals, and stone carvings. Particularly among metal objects, silver lidded sarira reliquaries and silver cups and saucers are adorned with this design around the rim and the edges (Plate 13). As for ceramics, elixir or dragon-fang-shaped fairy orchid motif decorated in openwork a Yue ware incense burner from Silongkou kiln as well as that of Ru ware from Qingliangsi Temple, openwork Laohudong bottles in Hangzhou, and Cizhou ware pillows from the Northern Song and Jin Dynasties (Xie 2020c, 67-69). Among gold or silver wares unearthed from the storage pit in Pengzhou, Sichuan Province, tripod plates and bottles employed elixir or dragon-fang-shaped fairy orchid as a main motif or as background of a dragon motif. Moreover, silver *maebyeong* and lidded bowls filled with elixir or dragon-fang-shaped fairy orchid designs were excavated from the tomb built in 1199 for Lady Zhang, the wife of Zhang Tong, in Puhuangyueling, Jiangsu Province (Zhejiangsheng bowuguan 2015) (Plate 14). These metal *maebyeong* are presumed to have served as prototype of *maebyeong* and *yuhuchun* ping bottle with elixir or dragon-fang-shaped fairy orchid design from Jizhou kiln in Jiangxi Province. From the Song through the Yuan Dynasties, the shape of elixir or dragon-fang-shaped fairy orchid design had not changed much, while the iconography of camellia had transformed throughout the Tang, Song, and Yuan periods. The exotic camellia motif in Goryeo celadon roof tile shows similarities

with that in gold or silver wares of the Southern Song Dynasty to some degree.


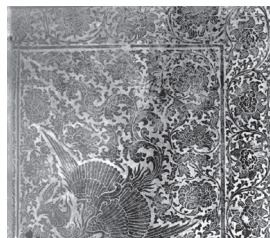
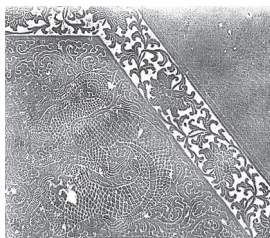
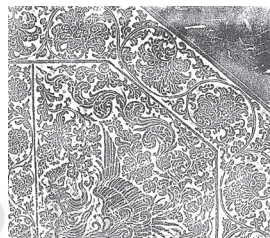
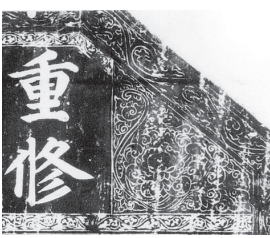
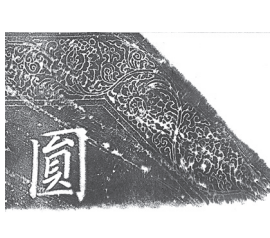
The Impact of Buddhist Art during the Goryeo Dynasty

Exotic camellia and elixir or dragon-fang-shaped fairy orchid designs on celadon roof tiles are also found in objects other than Goryeo celadons. I have come across Buddhism-related steles, stone carvings, and metal ware like incense burners and kundika, transcribed Buddhist sutras, and Buddhist paintings of the Goryeo Dynasty, all of which used both designs as a main motif. Moreover, I have discovered that the exotic camellia motif shares more affinities with the pattern illustration in the *Yingzao fashi*. It seems natural that these two designs, respectively symbolizing rebirth in paradise and good health/longevity, were used in Buddhist artworks in a more elaborate manner. In this chapter, I will investigate how these two designs adorn Goryeo Buddhist artworks besides Goryeo celadons, and how their iconographies differ from the iconographies of celadon roof tiles. Dates for many examples of steles, incense burners, sutras, and Buddhist paintings have been identified, so a comparison between their designs and celadon roof tile designs will facilitate the understanding of periodic changes that should have occurred in the iconographies of exotic camellia and elixir or dragon-fang-shaped fairy orchid, and the influential relationship that existed between them.

In Goryeo, both exotic camellia and elixir or dragon-fang-shaped fairy orchid designs first emerged in the late-eleventh-century steles for Buddhist monks.²⁵ Table 1 shows the details of steles carved with these two designs in a chronological order. Hyeonmyo Stele for National Preceptor Jigwang

at Beopcheonsa Temple from 1085 is the first example displaying the two iconographies. In each upper corner of the stele head, a pair of *bonghwang* are facing each other against the background of elixir or dragon-fang-shaped fairy orchids (Figure 11). On both sides of the title plaque are two square blocks, each with a *bonghwang* in between exotic camellias. Exotic Camellias on the Hyeonmyo Stele have more abundant petals and more complex and elaborate pistils than those on celadon roof tiles (Figure 12). The edges of the title plaque of the Stele for National Preceptor Daegak at Yeongtongsa Temple Site from 1125 are adorned with elixir or dragon-fang-shaped fairy orchid designs. On both sides of the title plaque are two square blocks, each with a *bonghwang* against the background filled with three types of exotic camellias. Outer borders of the blocks are decorated with peony scrolls.

Table 1. Decorative Design on Steles of Goryeo Dynasty

1085	1125	1128
Hyeonmyo Stele for National Preceptor Jigwang at Beopcheonsa Temple	Stele for National Preceptor Daegak at Yeongtongsa Temple Site	Stele for Royal Preceptor Wongyeong from Banyasa Temple Site
		
1132	1185	1224
Stele for National Preceptor Daegak at Seonbongsa Temple	Stele Recording the Restoration of Yongmunsa Temple	Stele for National Preceptor Wonjin at Bogyeongsa Temple
		

25. Most of these monks were *guksa* (national preceptor) or *wangsa* (royal preceptor) of the Goryeo royal court. National Preceptor Jigwang (984-1067), who belonged to the Beopsang (Dharma-Character) school of Buddhism, served as a national preceptor during the reign of King Munjong. National Preceptor Daegak Uicheon (1055-1101), the fourth son of King Munjong, introduced the Tiantai (Dharma-Lotus; K. Cheontae) school of Buddhism to Korea after returning from Song China. Royal Preceptor Wongyeong (1045-1114) became *seungton* (sangha overseer) during the reign of King Sukjong and was appointed as the royal preceptor during the reign of King Yejong. National Preceptor Woneung (1052-1144) was a head abbot of the Anhwasa Temple reconstructed by King Yejong. He also served as the royal preceptor during the reign of King Yejong and Injong. National Preceptor Wonjin (1172-1221) became *beopsa* (high priest) during the reign of King Huijong, *samjung daesa* (third-grade master) during the reign of King Gangjong, and *daeseonsa* (great Seon master) during the reign of King Gojong. He was posthumously conferred the title of national preceptor.

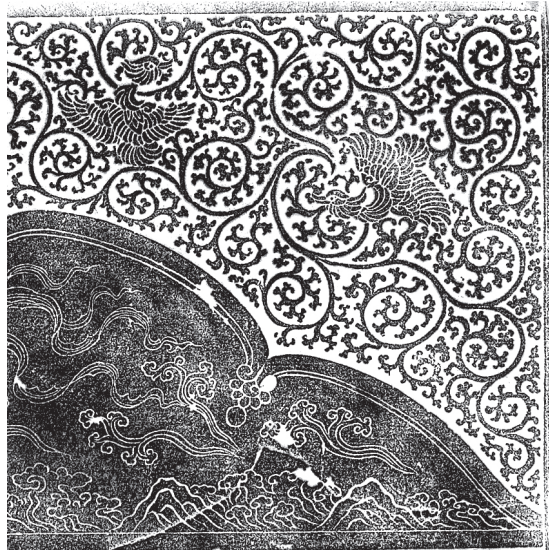


Figure 11. Elixir or Dragon-fang-shaped Fairy Orchid Design on the Stele for National Preceptor Jigwang

As seen in the Figure 12, the inward-curled petals—like those of the official designs of Northern Song and from the *Yingzao fashi*—had already appeared by 1125, which yielded varied forms of flower petals (Figure 12). Moreover, as for peonies, their petals were already depicted with several fine lines since 1125, which precedes the peony scroll designs found on relics from Daeseom Island in Taean, Chungcheongnam-do Province, which are thought to have been created before 1151, (Lee 2019). Exotic camellias with inwardly curled petals, as seen in the pattern illustration of the *Yingzao fashi*, can also be found in the Stele for National Preceptor Daegak at Seonbongsa Temple from 1132, the Stele for National Preceptor Woneung at Unmunsa Temple from 1145, and the Stele Recording the Restoration of Yongmunsa Temple in 1185. Elixir or dragon-fang-shaped fairy orchids are used as an auxiliary motif in the steles from 1085, 1125, and 1185 in Table 1, but they are not found in steles produced in and after the thirteenth century. The use of fret pattern as a secondary motif in the Stele for National Preceptor Hyeono at Seobongsa Temple (1185) marked the end of the use of elixir or dragon-fang-shaped fairy orchid design in steles. Since then, only the exotic camellia designs were employed.


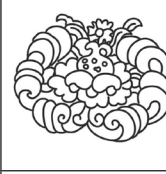

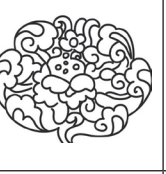
Hyeonmyo Stele for National Preceptor Jigwang	Stele for National Preceptor Daegak at Yeongtongsa Temple Site		
			
Exotic Camellia	Exotic Camellia		Peony

Figure 12. Elixir or Dragon-fang-shaped Fairy Orchid Design on the Stele for National Preceptor Jigwang

Silver Dish with Inscription of “Storehouse of the Estate of Princess Boknyeong” used in the Goryeo royal court is another example adorned with elixir or dragon-fang-shaped fairy orchid design earlier than celadon roof tile. Since this dish is presumed to have been used at the estate of Princess Boknyeong (1096-1133), a daughter of King Sukjong, it could be dated to 1133 at the latest (Plate 15). This indicates that the iconography of elixir or dragon-fang-shaped fairy orchid was used in metal ware or stone carvings long before the production of Celadon Roof Tile with Inscription of “Daepyeong” produced around 1157.

The use of both exotic camellia and elixir or dragon-fang-shaped fairy orchid designs can be identified more clearly in silver-inlaid bronzeware. The Stele for Royal Preceptor Wongyeong from Banyasa Temple Site from 1128 shows carved dragons against the background with elixir or dragon-fang-shaped fairy orchid pattern. This bears a close resemblance to the pattern on Bronze Large Basin with Silver-inlaid Dragon Design at the National Museum of Korea (Kim 2009, 13) (Plate 16).²⁶ A combination of *bonghwang*, exotic camellia, and elixir or dragon-fang-shaped fairy orchid in the steles from 1085, 1125, and 1132 in Table 1 is also located in the Bronze Lidded Bowl with Silver-inlaid Exotic Camellia, Elixir or Dragon-fang-shaped Fairy Orchid, and *Bonghwang* Design in the collection of Leeum, Samsung Museum of Art (Plate 17).

26. This large basin with wide flaring rim is referred to as *sara* 鉢羅, *chora* 鈔羅, *sara* 鈔羅, and *sara* 沙羅. Given that a bronze basin in a similar form with no silver-inlaid decoration bears an inscription reading “basin in which water is sprinkled over the image of Buddha,” this large basin might have been used as a Buddhist ritual vessel.

A large number of bronze incense burners with silver-inlaid design are decorated with a mixture of exotic camellia and elixir or dragon-fang-shaped fairy orchid patterns. In particular, bodies of several examples produced in and after 1164 during the Goryeo Dynasty have a round ruyi-shaped frame which encircles a Sanskrit character against the background of other designs (Lee 2012, 11-13). Since an incense burner is placed on a Buddhist altar to burn incense while praying to the Buddha, it is an offering vessel that effectively reveals the concept of rebirth in paradise, which is symbolized by the exotic camellia pattern. Like Bronze Incense Burner with Inscription of “Gichuk Year” and “Heungwangsa Temple,” some incense burners exhibit the designs of dragon or a combined design of elixir or dragon-fang-shaped fairy orchid with willow and waterfowl, instead of a Sanskrit character on their bodies. Others from Songgwangsa Temple (current location unknown) and Yongmunsa Temple show exotic camellias with petals carved in the style of the *Yingza fashi* on their overall surfaces (Plate 18). The Songgwangsa incense burner in particular, is an example that displays the most elaborate exotic camellia design in metal ware. Its seeds are shaped like a bundle of grapes, which are contoured with double outlines, along with sepals.²⁷ Moreover, cloud design in the lower section of its round base cannot be found in other metal ware. The clouds in the Songgwangsa incense burner are identical to those in Celadon Lidded Bowl with Inscription of “Sangyaguk Office.” Thus, the Songgwangsa example appears to have been produced earlier than other incense burners. A record on silver incense burner in the entry written in 1099 in *Goryeosa* attests that silver-inlaid incense burners began to be produced from the late eleventh century.²⁸

27. Dates of bronze incense burners or bronze large basins with similar iconography need to be reconsidered. In the case of the Bronze Incense Burner with Inscription of “Gichuk Year” and Heungwangsa Temple, the “gichuk” year could amount to either 1229 or 1289. Considering its main motifs of cloud and dragon, willow and waterfowl, and elixir or dragon-fang-shaped fairy orchid, it is presumed to have been produced in 1169, the *gichuk* year in the late twelfth century. The bronze large basin at the National Museum of Korea, which is carved with dragons against the background with elixir or dragon-fang-shaped fairy orchid pattern like the Stele for Royal Preceptor Wongyeong, is thought to have also been produced in the twelfth century.

28. The entry for the ninth leap month in the fourth year (1099) of the reign of King Sukjong in the “Sega” vol. 11 of *Goryeosa* records as follows: “甲戌 幸僧伽窟，設齋，仍施銀香椀·手爐各一事，金剛子·水精念珠各一貫，金帶一腰，并金花果繡幡·茶·香·衣對·金綺。”

Table 2. A Comparison of Exotic Camellia Designs in Silver-inlaid Bronze Incense Burners from the Goryeo and Early Joseon Periods



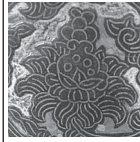
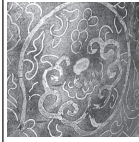
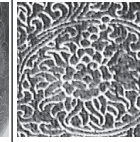

Incense Burner of Songgwangsa Temple	Incense Burner of Yongmunsa Temple	Incense Burner of Tongdosa Temple	Incense Burner with Inscription of the “Estate of Princess Hampyeong”	Incense Burner of Pyohunsa Temple	Incense Burner of Cheonggoksa Temple
			1211–1247	1346	1397
					

Table 2 lists camellia designs in silver-inlaid bronze incense burners produced in the Goryeo and early Joseon periods. All of these designs share similarities in pistils topped with a cluster of small beads like grapes, which are characteristic of the Korean iconography of exotic camellia. Among the examples listed in Table 2, the exotic camellia design in the incense burner from Tongdosa Temple is most similar to that of the celadon roof tiles. Similarities between them include several fine lines engraved in petals, three small sepals under the ovary, small circles inside the ovary, and a pile of seeds on top of the ovary. The Tongdosa example also shows a combination of *bonghwang*, exotic camellia, and elixir or dragon-fang-shaped fairy orchid on its overall surface, and the tails of *bonghwang* are portrayed with an ovary and seeds of exotic camellia (National Museum of Korea and Gwangju National Museum 1997, 109) (Plate 19). Exotic camellia design was employed in transcribed Buddhist sutras and Buddhist paintings as well. As a case in point, front and back covers of Buddhist scriptures, including *Avatamsaka Sutra* (*The Flower Garland Sutra* 大方廣佛華嚴經) and *Saddharmapundarika Sutra* (*The Lotus Sutra* 妙法蓮華經), are ornamented with such flowers (Plates 20-21). In most paintings of Water-Moon Avalokitesvara Bodhisattva, the hemline of the bodhisattva’s red skirt is adorned with exotic camellias in gold paint (Plate 22).

As mentioned above, camellias depicted in Goryeo Buddhist artworks have bead-like seeds resembling a cluster of grapes. Such depiction of seeds cannot be found not in any Chinese exotic camellia patterns from Tang to Yuan periods, and came to be in fashion only in Goryeo. It is presumed to have

originated from the intention to express in detail camellia's material and physical transformation from flower into fruit and from fruit into seed in accordance with Buddhist concepts of rebirth in paradise and rebirth by transformation in pure land. Therefore, the exotic camellia iconography in Celadon Ewer with Exotic Camellia and Child Design (Plate 8) as well as in Celadon *Maebyeong* (Plate 3) and Celadon *Maebyeong* with Inlaid Design (Plate 23), both of which are excavated from Yucheon-ri in Buan, appears to have been impacted by that in Goryeo bronze incense burners. So is Large Celadon Container with Exotic Camellia and Scroll Design unearthed from Manwoldae Vestige in Gaeseong (Plate 4). This particular vessel was probably produced for use in Buddhist rituals held at Goryeo royal palaces.

Conclusion

This paper has analyzed the designs on celadon roof tiles that were used in the buildings at secondary palaces of the Goryeo royal court, including Taepyeongjeong, Yangijeong, and Seoru Pavilions, during the mid-Goryeo period from different perspectives. The findings demonstrated that celadon roof tiles laid on Goryeo royal buildings in the twelfth century were produced to wish for the king's good health, longevity, and rebirth in paradise. This paper also revealed the following findings that previous studies have not discussed.

First, comparisons with the pattern illustrations in the *Yingzao fashi* revealed that the names of celadon roof tile designs are *haishiliuhua* (exotic camellia) and *longyahuicao* (elixir or dragon-fang-shaped fairy orchid) and that these two designs were used in Goryeo royal architectures because of their religious connotations. Exotic camellia iconography began to be used since Tang China. It was a newly conceived design by adopting camellia's quality of transforming from flower to fruit and from fruit to seed at the tip of a branch as a reflection of the most significant Buddhist concepts such as rebirth by transformation in lotus blossoms and rebirth in paradise. The name of elixir or dragon-fang-shaped fairy orchid is presumed to have derived from its connotation of elixir or its shape similar to dragon-fang-shaped agrimony, an efficacious medicine. Hence, exotic camellia and elixir or dragon-fang-shaped fairy orchid designs were used to ornament a wide variety of artworks both in China and Goryeo as symbols of rebirth in paradise in Buddhism and good

health and longevity in Daoism, respectively. In China, these two designs were employed in the Tang and Song periods and the Jin and Yuan periods during which Buddhism and Daoism exerted a considerable impact on the whole society, while in Korea, they gained popularity in the mid- to late Goryeo period.

Second, the origins of both designs trace back to China, and they began to be used in grotto murals, stone carving decorations, and metal ware—exotic camellia from the Tang Dynasty and elixir or dragon-fang-shaped fairy orchid from the Song Dynasty. In the case of exotic camellia design, the depiction of its details differed depending on whether it was used on murals and stone carvings or gold or silver wares during the Tang period. Throughout the Song and Yuan period, the flower became simplified and schematized. The full use of exotic camellia and elixir or dragon-fang-shaped fairy orchid designs on ceramics began relatively late in the Song period. This suggests that these designs used in grotto murals, tombs, buildings, and metal ware influenced those used in ceramics. And such was the case for Goryeo as well. The influence of the two designs carved on stone steles in the late eleventh century extended to metal ware and ceramics. Particularly, since exotic camellia design on celadon roof tile shares affinities in terms of details, including incised fine lines in petals, with that on the silver-inlaid bronze incense burner at Tongdosa Temple, celadon roof tiles appear to have been adorned under the influence of bronze incense burners.

Third, religious symbolism embedded in exotic camellia design enabled it to be used as official design from the Tang period, be included in the Song-period *Yingzao fashi*, and utilized to decorate mainly imperial mausoleums, tomb murals, and temples. In that sense, exotic camellia and elixir or dragon-fang-shaped fairy orchid patterns can be first found in the late-eleventh-century steles for national or royal preceptors among Goryeo artworks.²⁹ The exotic camellia pattern in particular, was widely used after the late eleventh century. For example, it ornamented silver-inlaid incense burners, which were considered an offering vessel embodying wishes for rebirth in paradise, transcribed Buddhist

29. Exotic camellia and elixir or dragon-fang-shaped fairy orchid patterns could have been used on textiles, paintings, or gold or silver wares of Goryeo Dynasty earlier than on the late-eleventh-century steles for national or royal preceptors. However, as no textile objects from the eleventh and twelfth centuries survive, the earliest artworks employing these designs are stone steles.

scriptures including *Avatamsaka* Sutra and *Saddharmapundarika* Sutra, and paintings of Water-Moon Avalokitesvara Bodhisattva. The exotic camellia designs on celadon roof tiles of the twelfth century are also presumed to have copied the designs on bronze incense burners with silver-inlaid camellia design.

Fourth, a combination of exotic camellia and elixir or dragon-fang-shaped fairy orchid is featured more prominently in Goryeo than in China. Many bronze incense burners, which are thought to have served as models for celadon roof tiles, show exotic camellias on the bodies and elixir or dragon-fang-shaped fairy orchids on the bases or edges. A mixed use of both designs can also be observed in the Hyeonmyo Stele for National Preceptor Jigwang (1085), the Stele for National Preceptor Daegak at Yeongtongsa Temple Site (1125), and the Stele Recording the Restoration of Yongmunsa Temple (1185). The borders of the front and back covers of transcribed Buddhist sutras are surrounded by elixir or dragon-fang-shaped fairy orchids, while the centers are filled with exotic camellias. Such extensive use of both patterns is attributed to their association with good health, longevity, and rebirth in paradise, all of which were the most longed for by Goryeo populace.

Fifth, exotic camellia design used in Goryeo artworks displays the originality of the Goryeo Dynasty. Exotic Camellias across all types of Chinese artworks are depicted with a pouch-shaped ovary either marked with seed dots or topped by seeds, whereas in Goryeo seeds pouring out of the ovary are portrayed like a bunch of grapes or rows of beads. I argue that such depiction of seeds in Goryeo might be related to Goryeo people's endeavor to describe the transformation from flower to fruit and again to seed in detail, reflecting the Buddhist concepts of rebirth in paradise and rebirth by transformation in pure land. This depiction seems to have first appeared in the twelfth-century silver-inlaid bronze incense burners like the examples at Songgwangsa, Yongmunsa, and Tongdosa Temples. These incense burners impacted celadon *maebyeong*, celadons in special forms, and the thirteenth-century Stele for National Preceptor Wonjin at Bogyongs Temple. Accordingly, the *maebyeong* excavated from Yucheon-ri and large celadon container unearthed from Manwoldae Platform are presumed to have also been used during Buddhist rituals at the royal palaces of the Goryeo Dynasty.

In this paper, a study into Goryeo celadon roof tile design led to the understanding of symbolic meanings of the designs; an effective comparison made between contemporary ceramics and Buddhist artworks within the

context of Buddhist and Daoist concepts of good health and longevity as well as rebirth in paradise; and the verification of a correlation among designs. It is hoped that this study on celadon roof tile design will promote future research on diverse designs applied on Goryeo celadons.

Translated by Yegee KWON

Plates



Plate 1. Celadon Curved Roof Tile with Incised Exotic Camellia Design and Inscription of "Dapyeong." L. 46.5 cm. Excavated from "Ga" area in Sadang-ri, Gangjin



Plate 2. Celadon Roof Tile with Impressed Elixir or Dragon-fang-shaped Fairy Orchid Design. L. 28.5 cm. Excavated from "Ga" area in Sadang-ri, Gangjin

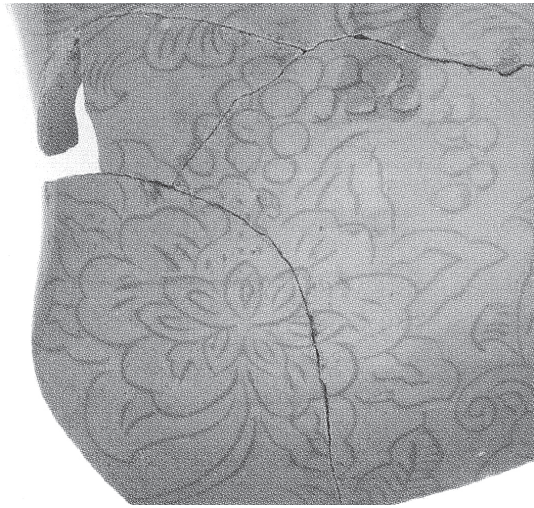


Plate 3. Detail of Celadon *Maebyeong* with Incised Exotic Camellia Design. Excavated from Yucheon-ri, Buan



Plate 5. Stone Pillar from the Main Hall of Chuzu Hermitage at Sholin Temple in Zhengzhou, Henan Province, before 1107, Northern Song Dynasty



Plate 4. Large Celadon Container with Incised Exotic Camellia Design, 12th-13th centuries, Goryeo Dynasty. H. 65.0 cm × Diam. of base 22.2 cm. Excavated from the trial pit at Malwoldae Platform in Gaeseong

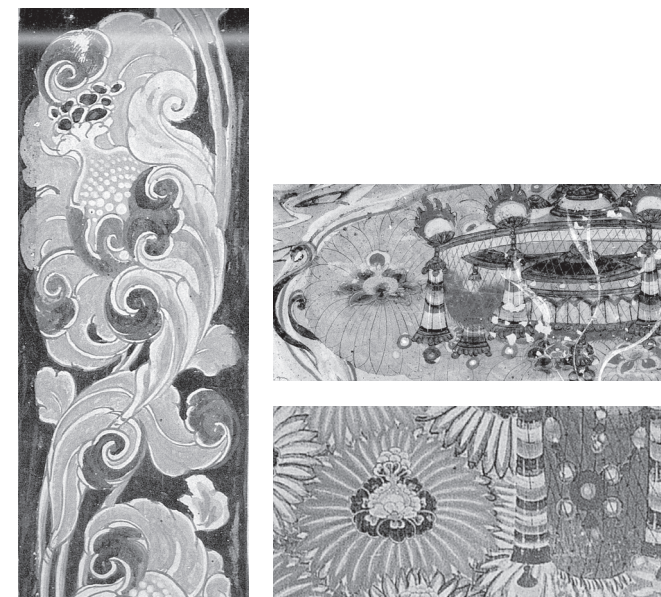


Plate 6. (Left) East wall of Mogao Cave 148, Late High Tang period (Top) Bodhi Tree on the South Wall of Mogao Cave 112, Mid-Tang period (Bottom) Bodhi Tree in Mogao Cave 196, Late Tang period



Plate 7. Anonymous, Detail of *Auspicious Omens for Dynastic Revival*, Song Dynasty. Colors on silk, H. 34.5 cm × W. 1463.3 cm. Tianjin Art Museum, Tianjin, China



Plate 8. Ewer: Celadon with Inlaid Design of Boys and Exotic Camellia Baoxianghua Scroll, 12th–13th centuries, Goryeo Dynasty. H. 19.2 cm. Museum of Oriental Ceramics, Osaka, Japan



Plate 9. Basin with Silver-inlaid Design of Boys and Exotic Camellia, late 13th century, Goryeo Dynasty. H. 17.0 cm × Diam. of mouth 21.7 cm. Cleveland Museum of Art, U.S.A.



Plate 10. *Longyacao* (Agrimony) Stem



Plate 11. Silver-plated Cup and Saucer, Southern Song Dynasty. (overall) H. 6.0 cm. Excavated from Taokantou Village, Shishixiang, Quzhou City, Zhejiang Province, China



Plate 12. Inverted Triangular Bowl with Incised Exotic Camellia Design, Northern Song Dynasty. Diam. of mouth 21.9 cm. National Palace Museum, Taipei, Taiwan



Plate 13. Silver Melon-shaped Lidded Sarira Reliquary, Northern Song Dynasty. H. 8.0 cm. Excavated from underground chamber of large pagoda at Baochan Temple in Anhui Province, China



Plate 14. Silver *Maebyeong* with Elixir or Dragon-fang-shaped Fairy Orchid Design, 1199. (overall) H. 21.5 cm. Excavated from the tomb of Lady Zhang, the wife of Zhang Tong, in Puhuangyueling, Jiangsu Province, China



Plate 15. Silver Dish with Elixir or Dragon-fang-shaped Fairy Orchid Design, early 12th century, Goryeo Dynasty. H. 2.4 cm × Diam. 11.5 cm; National Museum of Korea, Seoul



Plate 16. Bronze Large Basin with Silver-inlaid Dragon and Elixir or Dragon-fang-shaped Fairy Orchid Design, 12th century, Goryeo Dynasty. H. 18.8 cm × Diam. of mouth 77.5 cm. National Museum of Korea, Seoul



Plate 17. Bronze Lidded Bowl with Silver-inlaid Exotic Camellia and *Bonghwang* Design, 12th century, Goryeo Dynasty. H. 9.9 cm × Diam. 18.3 cm. Leeum, Samsung Museum of Art, Seoul



Plate 18. Bronze Incense with Silver-inlaid Exotic Camellia Design, 12th century, Goryeo Dynasty. Location unknown



Plate 19. Bronze Incense with Silver-inlaid Exotic Camellia and *Bonghwang* Design, 12th century, Goryeo Dynasty. H. 33.0 cm × Diam. of mouth 33.0 cm. Tongdosa Museum, Yangsan-si

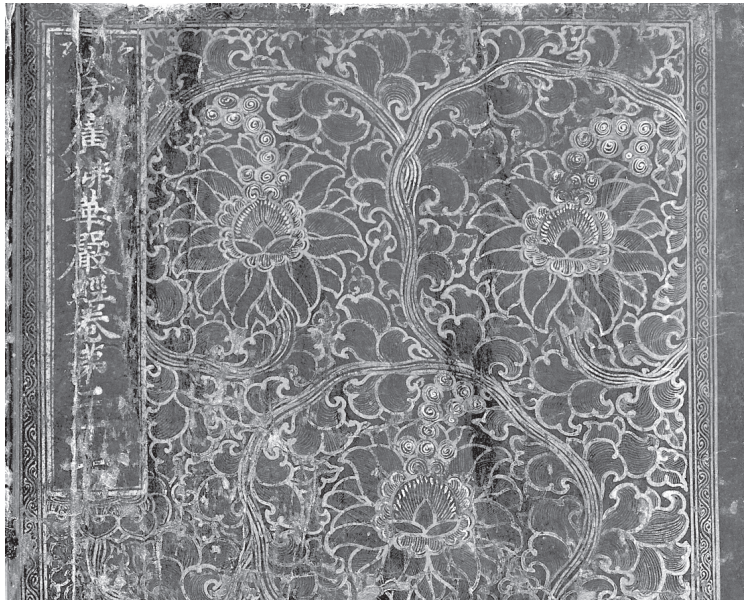


Plate 20. Detail of the Front Cover of *Avatamsaka Sutra (The Flower Garland Sutra)*, Vol. 27. National Museum of Korea, Seoul



Plate 22. Water-Moon Avalokitesvara Bodhisattva, early 14th century, Goryeo Dynasty. Metropolitan Museum of Art, New York, U.S.A.



Plate 21. Details of the Front and Back Covers of *Saddharmapundarika Sutra (The Lotus Sutra)*, Vol. 27, 1340. Metropolitan Museum of Art, New York, U.S.A.

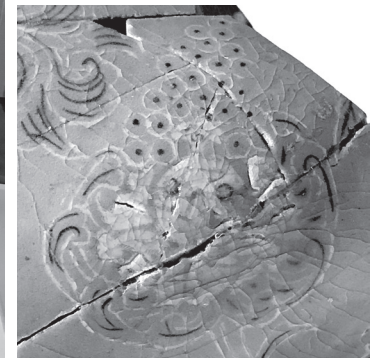
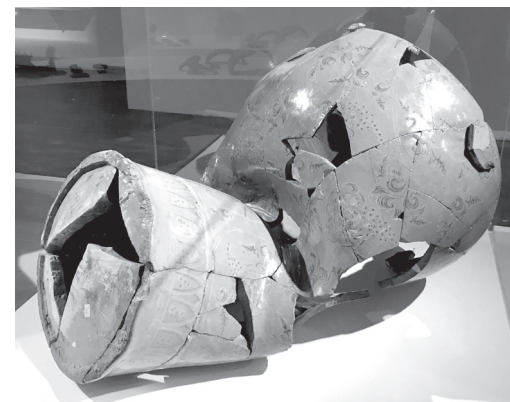


Plate 23. Celadon *Maebyeong* with Inlaid Exotic Camellia Design, 12th-13th centuries, Goryeo Dynasty. Excavated from the celadon kiln in Yucheon-ri, Buan

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Abstract

Goryeo Dynasty was the only dynasty in the world that used celadon roof tiles to adorn pavilions in the gardens of royal palaces in the mid-twelfth century. Celadon roof tiles were installed in Taepyeongjeong, Yangijeong, and Seoru Pavilions. Based on the *Yingzao fashi* manual published in 1103 during the Northern Song Dynasty, the titles of the designs on celadon roof tiles have been identified as *haishiliuhua* (exotic camellia) and *longyahuicao* (elixir or dragon-fang-shaped fairy orchid). The origins of both designs can be traced to China. Camellia design, symbolizing the concept of rebirth by transformation in pure land or rebirth in paradise, had been applied mainly to grotto murals, stone coffins inside imperial mausoleums and tombs of the nobles, and temple buildings from the Tang period. Moreover, *haishiliuhua* was the term referring to exotic camellia imported from Korea and Japan to China. Elixir or dragon-fang-shaped fairy orchid appears to have symbolized the cure for diseases, good health, and longevity. Owing to their religious connotations, exotic camellia and elixir or dragon-fang-shaped fairy orchid began to be used as official design on a wide variety of artworks in the Tang period and in the Song period, respectively. In particular, exotic camellia pattern which was flamboyant and rhythmical during the Tang period became simplified and schematized in the Song period. In Goryeo, the use of both designs can also be observed in Buddhist artworks. They began to be utilized in steles for Buddhist monks in the late eleventh century. Moreover, silver-inlaid incense burners, transcribed Buddhist sutras, and Buddhist paintings, including Water-Moon Avalokitesvara Bodhisattva, were ornamented with these designs throughout the early Joseon period. Celadon roof tiles of the mid-twelfth century marked the appearance of these designs in Goryeo celadons. The exotic camellia pattern used in Goryeo displays originality. In line with the Buddhist concept of rebirth in paradise, each phase in camellia's material and physical transformation from flower through fruit into seed is portrayed in detail as a pouch-shaped ovary of which seeds are pouring out like a cluster of grapes or a series of beads. Such depiction of seeds could not be found in China or Japan, but continued to be used in Korea until the early Joseon period. Both exotic camellia and elixir or dragon-fang-shaped fairy orchid designs on celadon roof tiles appear to have been influenced by the designs on silver-inlaid bronze incense burners of the time. Therefore, celadon roof tiles installed in Goryeo royal buildings in the mid-twelfth century were

produced embodying wishes for the king's good health, longevity, and rebirth in paradise.

Keywords: celadon roof tile 青瓷瓦, *haishiliubua* (exotic camellia 海石榴華), *longyahuicao* (elixir or dragon-fang-shaped fairy orchid 龍牙蕙草), rebirth in paradise 極樂往生, good health and longevity 無病長壽, rebirth by transformation 化生