

RESEARCH TRENDS IN KOREA ON THE SILK ROAD IN THE FIELDS OF ART HISTORY AND ARCHAEOLOGY

INTRODUCTION

In Korea, the first publication to use the term “Silk Road” was *The cultural history of the world* by historian of Asia Jo Jwaho (1917–1991).¹ From that time on, courses on the history of East-West relations were launched by Koh Byong-ik (1924–2004) at the College of Humanities of Seoul National University, and an international symposium addressing the theme of “Ancient Cultural Exchanges between East and West” was held under his leadership [Daehanminguk Haksulwon 1977]. These developments reflect the circumstances of a time when interest in the Silk Road was increasing.

However, it would be true to say that full-fledged research in Korea on the Silk Road began with Kwon Youngpil, commencing with his “Study on the murals of the Otani Collection at the National Museum of Korea” [Kwon Youngpil 1977], followed by his translation of *Central Asian Painting (Treasures of Asia)* written by Mario Bussagli [1978]. Kwon not only contributed to expanding the horizons of Koreans interested in the art of the Silk Road and introducing them to new research on the topic conducted around the world, but also exerted continuous effort toward promoting a better understanding of Korean art as an ex-

tension of Silk Road art. Consequently, a gallery dedicated to Central Asia was opened in the National Museum of Korea (Gungnip Jung-ang Bangmulgwan 국립중앙박물관) in 1986 under Kwon's leadership, and the Otani Collection put on display there. Simultaneously, a catalog on Central Asian art introducing 100 major works was published for the first time in Korea with an introduction to the subject written by Kwon [Gungnip Jung-ang Bangmulgwan 1986].

During the 1990s, which heralded the end of the Cold War, Silk Road studies entered a new phase. With the changes in a political environment where access to historic sites and artifacts had not been permitted, on-site surveys and investigations now became possible, and important books were actively translated and published in Korea by specialists of each region of Central Asia.² In addition, exhibitions featuring the Silk Road began to be held in Korea, presenting the collections of overseas museums, including the Turfan Collection of the Museum of Indian Art (Berlin), Scythian gold antiquities of the State Hermitage Museum (St. Petersburg), and the Altaic antiquities of the Institute of Archaeology and Ethnography of the Siberian Branch of the Russian Academy of Sciences, all creating a great deal of excitement reverberating through the academic and research communities [Gungnip Jung-ang Bangmulgwan 1991, 1993, 1995]. Within this invigorated atmosphere, Society for Central Asian Studies (Jung-ang Asia Yeon-guhoe 중앙아시아연구회) was founded by experts of diverse backgrounds in 1993, and thus paved the way for interdisciplinary study, eventually leading to the establishment of the Korean Association for Central Asian Studies (Jung-ang Asia Hakhoe 중앙아시아학회) in 1996. Henceforth, comprehensive research on the Silk Road would be conducted in Korea across diverse eras and conventional fields of study within the scope of "Central Asian Studies."

If the term "Silk Road" strongly embodies the meaning of "transportation route" or "passageway," then "Central Asia" refers to historical spaces with unique characteristics, not mere stopover points connected en route along a specific trade route. In general, Central Asia refers to the region on both sides of the Pamir Plateau; that is, East (Chinese) and West (Afghan and Russian) Turkestan. However, recently, as "Central Asia" has become generalized as a term referring to republics that achieved independence from the Soviet Union and the research has come to encompass not only East and West Turkestan, but also the Tibetan and Mongolian Steppe, as well as parts of Europe, the term "Central Eurasia" has come to be utilized as a new spatial concept. Geographically, Central Eurasia is viewed as encompassing the northern steppe with the Black Sea to its west, the Xing'anling Mountains to its east, the

Taiga of southern Siberia to its north, and the Hindu Kush Mountains and the Tibetan Plateau to its south. Today, nations, either in whole or in part—Russia, Ukraine, China's Xinjiang and Tibetan regions, Mongolia, Kazakhstan, Uzbekistan, Kyrgyzstan, Turkmenistan, Tajikistan, India's northwestern region, Iran, Afghanistan, Pakistan, and Turkey—fall within this domain.

Central Eurasia is a cultural as well as a geographical and regional concept. The history of this region parallels that of the nomadic tribes of the steppe and native peoples of the oases and deserts, all of whom settled in and adapted to those two different ecologies. Thus, the oasis and steppe cultures that developed within the spatial scope of Central Eurasia and the relationship between the Eastern and Western civilizations represented there have become the main subject of Silk Road studies.

The native peoples inhabiting the oases in desert regions and the nomads living on the basis of nomadic pastoralism in the steppe were those who formed the local cultures of Central Eurasia. Nomads of the steppe established an empire by gathering forces based on mobility; yet they needed a stable source of goods that could not be self-supplied due to the characteristics of the nomadic economy. On the other hand, people of the oases were widely dispersed and therefore did not gain in influence as a nation, but displayed exceptional ability as merchants leading long-distance trade and needed the protection and cooperation of a powerful force that could guarantee safety when traveling long distances. Consequently, the native settlers of the oases and the nomadic tribes of the steppe maintained a close relationship marked by political dominance and subordination or exchange and cooperation in each period of history and played leading roles in establishing the Silk Road culture.

Nevertheless, the study of the Silk Road in Korea has been largely approached from the standpoint of the cultural encounters between East and West since antiquity; in particular, research with a focus on the relevance of these encounters to Korea. On the other hand, research that is still rooted in such a focus, while at the same time emphasizing in-depth understanding of particular local cultures of Central Eurasia, is also on the rise. A good example of this new trend would be the study of the Otani Collection of the National Museum of Korea, which has accelerated since the 1990s under the leadership of Min Byunghoon. This inquiry has successfully revealed the acquisition process of the Otani Collection and further examined the documents found in the Astana Cemetery in Turfan, grave-posts, and paintings of Fuxi 伏羲 and Nuwa 女媧, while deciphering the Uyghur inscriptions on the murals of the Bezeklik Buddhist Caves [Min and An 1995; Min 1997, 1998, 1999, 2003, 2005].

Such efforts since the beginning in the late 1990s were followed by exhibitions at the National Museum of Korea presenting the diverse regional cultures of Central Eurasia, including a special exhibition on the art of the region [Gungnip Jung-ang Bangmulgwan 2009b, 2010, 2013c] and the publication of a series of source material collections and catalogs of the associated collections in the museum [Gungnip Jung-ang Bangmulgwan 2013a, 2013b], which all contributed toward creating a foundation for studying the cultures of Central Eurasia.

Keeping the above general characteristics and developments in mind, this review article will explore trends in research conducted on the Silk Road in Korea to date from the three perspectives of the Silk Road's relevance to Korean culture, Buddhist art, and steppe nomadic culture.

I. THE SILK ROAD'S RELEVANCE TO KOREAN CULTURE

Kwon Youngpil and Min Byunghoon are two representative scholars who continue the comprehensive study of relations between Central Eurasia and Korea. From early on, Kwon examined the association between Korean Buddhist paintings by exploring painter Yuchi Yiseng 尉遲乙僧 (Kor. Wiji Eulseung 위지을승) of the Kingdom of Khotan and the elements of landscape in the murals at Dunhuang. He also wrote a paper on the aesthetics, aesthetic consciousness, and formativeness of the two regions [Kwon Youngpil 1981, 1984, 1985, 1992b]. Later, Kwon published a number of papers on West Asia, Hellenism, the relationship of the art of the Silk Road to ancient Korean culture, and the association between the murals of Goguryeo and the art of Central Asia [Kwon Youngpil 2011, 2015b]. In his most recent publication, Min Byunghoon meticulously outlines the cultural connections between the Silk Road and Gyeongju from a broad perspective, examining archaeological and art history source materials from the Bronze Age to the Unified Silla period (668–935 CE) [Min 2015]. He has discussed Korea's association with various surrounding cultures from the perspective of cultural encounters between East and West, reviewing their distinctive features. Min's approach to his subject matter has consistently adhered to the perspective of receiving foreign cultures and local acculturation and has focused on exploring the cultural origins of the diverse elements embedded in ancient Korean culture [Min 2009b].

In the research to date focusing on links between the Silk Road and Korean culture, interest in identifying the origins of the latter, the

investigation of the characteristics (nationality) of the actors in cultural exchange, and the interpretations of the origins of foreign elements observed in ancient Korean culture have all been important topics. In this light, what first garnered attention were figures wearing the *jougwon* 鳥羽冠 (a hat worn by officials adorned with a feather on each side) depicted in the mural of Afrasiab Palace in Samarkand, which were introduced by Kim Wonryong [1976]. Since that time, the nationality of these particular figures donning the *jougwon* in a foreign land, also making appearances in the murals of Vimalakirti Sutra in the Mogao Caves in Dunhuang and Chinese paintings and craftworks, have become a center of controversy. Within the interpretation that these figures are part of some delegation dispatched from the Korean Peninsula, there is the view that they were representatives of the whole Korean Peninsula, rather than from a particular kingdom, in contrast to other views that they were travelers or envoys from Silla (57 BCE–935 CE), Goguryeo, or Balhae. Recently, the view of their Goguryeo origins has been gaining ground. Regardless of their province within Korea, such views seem to reflect the fact that they comprised a delegation from ancient Korea visiting each particular place at the time. These *jougwon* studies have thoroughly examined the historical and political contexts surrounding direct contact and exchange between the Korean Peninsula and Central Eurasia throughout the seventh century [Kim L. 1994; Kwon Youngpil 1997, 2002, 2011; No 2004; Cho Y. 2013; Jung 2013], and have also concentrated on the possible routes connecting Goguryeo and Samarkand [Yi J. 2013]. Meanwhile, the possibility was also raised that the *jougwon* out-fitted figures appearing in the Central Eurasian and Chinese sources are iconographic images drawn from a single template. Seeing that figures in the same attire appear in different places, including the Mogao Caves at Dunhuang, such a view raises doubts about a delegation of Korean envoys actually having been dispatched to Dunhuang on some diplomatic mission [Kim Haewon 2006a; Park G. 2015; Yim 2015].

The “Central Eurasian elements” observed in historical sites and artifacts in Korea are another frequent topic of discussion. In particular, the human statues with exotic features discovered in tombs of the Silla Kingdom, including the stone human statues at the tomb of King Wonseong 元聖 (r. 785–795) and the wide variety of goods introduced through the Silk Road, suggest that there was direct contact between Silla and Central Eurasia. Accordingly, there is research arguing verisimilar Central Eurasian human statues as the output of direct contact, and categorizing these Central Eurasian figures as Iranians with warrior-like and Uyghurs with scholar-like characteristics [Kwon Youngpil 1992a;

Min 2009a]. On the other hand, there is research purporting that the stone statues guarding the tombs of Silla cannot be verified as representations of the people of Central Eurasia and the Silk Road; rather they are related to the representations of Vajrapani, one of the divine guardians of Buddha and the Dharma [Yim 2002, 2013]. Meanwhile, there is also research attempting to illustrate in detail the presence of “Central Eurasian elements” in the tomb murals of the ancient Goguryeo Kingdom and connections to Central Eurasian and nomadic cultures based on extensive comparative study [Jeon 2012; Park A. 2015].

Moreover, the origin of the gold artifacts excavated in the royal tombs of Silla has long been a topic of interest in Korea. Ever since the first investigation connecting their origin with nomads [Lee I. 1997], there have been continuous efforts to link the genealogy of the developed goldsmithing of Silla, such as the filigree technique, with the technology of steppe nomads, focusing on networks of steppe merchants and craftsmen [Lee S. 2004, 2015]. Such perspectives are also related to the view that metalworking among the nomads was probably linked to Silla like stepping-stones through the Silk Road [Kwon Youngpil 2015b]. It is undeniable that this is a fundamental topic that needs be addressed and clarified in future Silk Road studies of Korea. Other notable topics of study include the production method and production site of the gold dagger embedded with jade excavated from Silla Kingdom Gyerimno 鷄林路 Tomb No. 14, which is very similar to the one excavated in Borovoe, Kazakhstan, once again suggesting exchange between the Korean Peninsula and Central Eurasia [Lee S. 2004; Yoon 2015], and the Tillya Tepe gold crown in Afghanistan that has long received much attention for its resemblance to the gold crown of Silla [Joo 2014a].

II. BUDDHIST ART

In Korea, Central Eurasian studies have mainly focused on Buddhist art. In the process of explaining the spread of Buddhism from India to East Asia, including Korea, the Buddhist art of the Central Eurasian region cannot but become an area of interest. Since the survey of the artifacts of this area undertaken by a team led by Professor Moon Myungdae in 1989, research on the Buddhist images in the regions of Gandhara, Xinjiang, and Dunhuang followed [Moon 1993, 1998, 2003, 2004, 2005], and a study of the sculpture of Western Regions (Serica, or Xiyu 西域, Kor. Seoyeok) was published by researcher Kang Woobang [2001].

Research on the Buddhist art of Central Eurasia has been actively

conducted with a focus on the regions of Gandhara, Xinjiang, and Dunhuang. Research on Gandhara Buddhist art covers the topics of the origin of Buddhist statues, the relationship of Mahayana Buddhism to Buddhist art, and the relationship between literature and art was actively conducted by Rhi Juhung [1996a, 1996b, 1996c, 2004a, 2007, 2009, 2013a, 2013b]. Rhi's research has not only contributed to broadening public understanding of the region of Gandhara through introductory books, including *Gandhara Art* [Rhi 2003] and *Afghanistan: Lost Civilization* [Rhi 2004b], but also interpreted visual materials based on an extensive understanding of bibliographic sources, while raising questions from the perspectives of art history and Buddhist studies. In addition, he has also suggested the relevance of the Bamiyan caves in Afghanistan and the stone caves in the style of circular shrines of Takht-i Rostam to the Seokguram 石窟庵 Sanctuary [Rhi 2006]. The research continues on Gandhara Buddhist art with studies introducing the major sites and religious relics of the region [Ju 2003, 2013; Park D. 2003, 2005; Yoo 2006, 2010], comparative study of the Gandhara and Xinjiang regions [Yim 2005, 2006a] and the study on the sarira reliquaries of the Gandhara and Xinjiang regions [Joo 2000, 2002, 2015].

Buddhist art research of the Xinjiang region has been mostly led by Yim Young-ae. Beginning with her paper on the Buddhist stupa of Rawak, Yim explored a wide range of topics from the major hubs of sculpture, including Turfan and Kucha, to the exchange conducted between the Central Asian region and Chinese empires. Moreover, Yim has attempted to define a clearer concept of "Western Regions" (Serica or Xiyu) that is often used so ambiguously and has offered an insightful interpretation of the iconography of the guardians [Yim 1996]. She has extensively surveyed reference materials on West Asia, India, Gandhara, and East Asia, and discussed the origin and regional transformations of Vajrapani, the Winged Crown, and the Living Creature Pedestal 生靈座 [Yim 2004, 2006a, 2006b, 2007a, 2007b, 2014]. Recently, the study of the Buddhist art of the Xinjiang region has witnessed a concentration on the region of Turfan. In particular, there is research discussing the iconography, bibliographical data, and historical context of Prandhi scenes and the representative form of the murals of the Bezeklik Caves in Turfan [Cho Sungkum 2012; Kim Haewon 2013a, 2013b; Min 2013]. Other notable research includes the study of the murals of Cave No. 38, a stone cave of Manichaeist influence in the same historic site [Kim N. 2005], a study of the Buddhist art of this region within a Turfan context [Cho Sungkum 2010, 2011], and a study of the paintings of the Dandan-uliq Temple in Khotan [Kang S. 2011].

Research on the Mogao Caves at Dunhuang began early on with the work of Kwon Youngpil, who introduced its murals to Korea and presented major issues regarding them. In particular, Kwon presented important research guidelines by establishing the field of Dunhuang studies, highlighting the current status of the research and presenting its pending issues [Kwon Youngpil 2011, 2015a]. Other research includes a comparative study on the illustration of the *Contemplation Sutra* 觀經 in Dunhuang and Korea [Yu 1992] and the continuing work by Kim Haewon addressing such issues as the *Sutra of the Western Paradise* 西方淨土經 and reproductions of auspicious images, together with attempts to grasp the significance of murals from a political and social perspective [Kim Haewon 2002, 2006a, 2006b, 2008, 2010, 2011]. The recently held symposium on “Exchange between Buddhist Art of the Dunhuang Caves and Ancient Korea” [Moon, et al. 2013] incorporated presentations on such interesting topics as a macroscopic comparison of the sculpture of the Mogao Caves with that from Korea’s Three Kingdoms Period, and the exploration of various iconography in the major caves of Dunhuang. Other notable research includes a study of the painting entitled “Sakyamuni’s Teaching on Parental Love” held by the Gansu Provincial Museum collection and the architectural and ritual context of Mogao Cave No. 285 [Kim J. 2014; Kwon Youngwoo 2015].

The religious sites of Uzbekistan have recently begun to garner attention. Buddhist artifacts discovered from the Termez region were presented in a special exhibition entitled “The Crossroads of Civilizations: Ancient Culture of Uzbekistan” [Gungnip Jung-ang Bangmulgwan 2009b], followed by the excavation of the Karatepa Buddhist temples conducted by the National Research Institute of Cultural Heritage (Gungnip Munhwajae Yeonguso 국립문화재연구소). In 2013, the early Buddhist sites and artifacts of the Termez regions were shown to the public through the publication of the research report, *The Kushan Dynasty of Uzbekistan and Buddhism* [Gungnip Munhwaje Yeon-guso 2013].

III. NOMADIC CULTURE IN THE STEPPE

Nomadic pastoralists demonstrated great competence in not only the transportation of people and goods based on military power grounded in their unique sense of mobility, but also in embracing and re-creating diverse cultures across an extensive region. Despite temporal and spatial gaps, the research on the sphere of activity of these nomads, referred to as the “Steppe Route,” has continued along with demonstrating as

inseparable the interest in the Steppe Route's relationship to the origin of the Korean people and culture. Accordingly, exhibitions on Altaic and Scythian cultures were held at the beginning of the 1990s [Gungnip Jung-ang Bangmulgwan 1991, 1993], and associated books began to be translated and published.³ Up until that time, interest in steppe culture had emerged in the study of ancient Korean history; in particular, from a desire to reveal the origins of the wooden chamber tombs with the stone mounds and gold crowns characteristic of the Silla Kingdom; however, the subject matter turned out to be ambiguous and the approach to the source materials indirect. In contrast, the Korea-Mongolia joint research project (Mon-Sol Project) conducted by the National Museum of Korea, National Museum of Mongolia, and the Institute of Archaeology of Mongolian Academy of Sciences since 1997 bears significance as representing the local research on Central Eurasia that took off in earnest under the altered environment following the breakup of the Soviet Union. Initially, the research on the Mongol regions, which combined both archaeological field surveys and excavation, also defined its objective as discovering the roots of Korean culture. However, as the investigation proceeded, researchers realized that a full understanding of the culture of the nomads, who were independent entities residing on the steppe, must precede the pursuit of discovering their direct relevance to Korean culture.

Among the investigations conducted in the Mongol regions, the most representative is the long-term survey of Xiongnu culture.⁴ Since 1999, excavations of the Xiongnu tombs have been conducted at the Morin Tolgoi, Hodgin Tolgoi, and Duurlig-nars sites [Gungnip Jung-ang Bangmulgwan, National Museum of Mongolian History, and Institute of History of Mongolian Academy of Sciences 2001; Gungnip Jung-ang Bangmulgwan, National Museum of Mongolian History, and Institute of Archaeology of Mongolian Academy of Sciences 2003; Gungnip Jung-ang Bangmulgwan, National Museum of Mongolia, and Institute of Archaeology of Mongolian Academy of Sciences 2011, 2014], and exhibitions displaying research findings were held in Seoul, Korea, and Ulaanbaatar, Mongolia [Gungnip Jung-ang Bangmulgwan 2002, 2009a, 2013c]. In particular, the diverse aspects of material culture that were revealed through the results of the excavation of the Duurlig-Nars site featuring square, large-scale terraced tombs dispersed across the area were able to shed light on the complexities of Xiongnu society. Moreover, a book minutely detailing the findings of the excavations of Xiongnu tombs scattered across the Mongolian region [Gungnip Jung-ang Bangmulgwan 2008] was published, promoting wider appreciation of the cultural aspects of the Xiongnu tombs, which had theretofore only

been known in extremely limited terms. International symposiums were held sharing the research findings on Xiongnu culture [Gungnip Jung-ang Bangmulgwan 2007, 2008; Jung-ang Asia Hakhoe 2010; Gungnip Jung-ang Bangmulgwan and Bugyeong Daehakgyo 2012], preparing the ground for extensive research. Accordingly, comprehensive research on the Xiongnu tombs of Mongolia became possible through the analysis of the dispersion pattern of tombs (artifacts), tomb structure, and the characteristic features of the findings [Eregzen 2009].

Analyses utilizing various scientific methods were also attempted. These included genetic analysis, faunal remains analysis, and organic or inorganic materials analysis, providing the fundamental knowledge needed to examine the characteristics of buried corpses and burial rituals, the function of burial goods, and the social hierarchy of tombs [Gungnip Jung-ang Bangmulgwan, National Museum of Mongolia, and Institute of Archaeology of Mongolian Academy of Sciences 2011, 2014]. Moreover, investigations aiming at identifying the principal agents in the production of handicrafts are important tasks in understanding the way in which Xiongnu society was organized [Chang E. 2013b]. Accordingly, notable studies revealed that Xiongnu society possessed the technology for self-subsistence and that its origin was related to steppe culture and the cultural tradition of Central Eurasia, in contrast to conventional research that identified the metalwork found among the Xiongnu as having been produced in China and exported to them [Joo 2011, 2014b].

Meanwhile, the structure of Xiongnu tombs was being compared to the tombs of the surrounding regions, including those of the Han Dynasty, Pazyryk kurgans, wooden chamber tombs with stone mounds of the Silla Kingdom, and the tombs of Nangnang 樂浪; and the cultural relevance between Xiongnu and each surrounding region was being both directly and indirectly interpreted based on this comparative study [Eregzen 2008, 2012; Yun 2004]. Moreover, research on distinctive Xiongnu artifacts, including horse bits, bronze cauldrons, animal-design belt plaques, horse ornaments, and pottery [Chang E. 2012, 2013a; Yang and Aldarmunkh 2014; Chang Y. 2015; Han 2015] has been steadily increasing. Through examining the material culture of Xiongnu, representing a mix of cultural elements of diverse genealogy, such research aims to identify the nature of “Xiongnu culture” yet to be revealed in the literature to date and to understand the aspects of the formation, change, and cultural expansion of the Xiongnu Empire. Recently, by expanding the subject matter from burial to settlement, sites such as the fortress of Xiongnu [Kim S. 2014], full-scale efforts have been launched into understanding the social structure and economic system [Kang I.

2010]. Furthermore, interest previously concentrated on Xiongnu was expanded into investigations of Bronze Age Mongolia [Seoul Daehakgyo Bangmulgwan 2008; Yi Seonbok et al. 2008], the Scytho-Siberian culture of South Siberia [Cho Soeun 2015; Kang I. 2015a], and the kurgans of Kazakhstan,⁵ all efforts to reveal the emergence and development of the steppe culture of Central Eurasia from a broader perspective.

CONCLUSION

The study of the Silk Road in Korea developed in tandem with changes occurring in the political order of the international community, resulting in active, mutual cultural exchange following the end of the Cold War and the opening of the regions of the former Soviet Union and China to foreign scholars. From the time the research began, when interest in the discovery of the origin of ethnic cultures was highlighted, up until the present day, the study of cultural encounters between East and West and research featuring a comparative perspective have occupied its core; we have also seen a gradual increase in scholarship focusing on the unique cultural characteristics of each region on the Silk Road. Within this process, the regional scope of the subject matter has expanded, and topics have diversified; moreover, the number of both individual researchers and research institutions have gradually increased. This is all happening within the context of an increase in interest not only in the Oasis and Steppe Routes, which had traditionally represented Silk Road studies, but also in the maritime Silk Road winding its way through the Arabian Sea, Indian Ocean, and Southeast Asia into the Far East.

Recently, interest in the Silk Road has been spreading like wildfire in Korea, together with efforts to realize a Eurasia initiative through the “New Silk Road,” highlighting the economic importance of Central Eurasia. Accordingly, there has been a rapid increase in international symposiums and other grand-scale events, along with a surge in curiosity and interest among the general public. This trend is significant in that it has led to a broader awareness of the progress made in the field of Central Eurasian studies. However, in such cases caution should be taken, since an excessive focus on trying to define and clarify the relationship between the Silk Road and Korea could determine the objectives and topics of the study in advance of the empirical evidence and its analysis.

Given such circumstances, publications geared to the general reader are being actively compiled and published by the leading scholars of Central Eurasian studies [Kwon Youngpil 2011; Kang I. 2015b; Min

2015; Kim Hodong 2016]. In addition, there is much activity in compiling the achievements of Central Eurasian studies up to the present and also reflecting on their limits, while creating new prospects about how to explore the future path of Silk Road studies [Gungnip Munhwajae Yeonguso 2015; Jung-ang Asia Hakhoe 2015].

The Silk Road is a vast world of study, seeking to explore the phenomena of cultural encounters and historical transformations observed from the perspective of Eurasian cultural exchange, understanding the cultural characteristics rooted in each region, and comprehensively grasping the crucial issues. If such a perspective is neglected or overlooked, then Central Eurasia, the center of the Silk Road, will only be appreciated for its role as a entrepot and connecting bridge for the flow of culture from East to West and vice versa.⁶ Currently, Silk Road studies in Korea are at a point of moving beyond the trend to focus on the relation to the history of its country and people, forward to understanding the diverse historical and cultural reality of Central Eurasia for its own sake, as a region which played such a hugely important role in the history of human civilization.

NOTES

- 1 Jo Jwaho 曹佐鎬, *Segye munhwasa* 『世界文化史』 (Cultural history of the world). Seoul: Jeil Munhwasa 第一文化社, 1952, p. 7.
- 2 A. M. Khazanov (trans. Kim Hodong 김호동), *Yumoksahe ui gujo* 『遊牧社會의 構造』 (Nomads and the outside world), Seoul: Jisik San-eopsa 지식산업사, 1990 (originally published in Russian); Nagasawa Kazutoshi 長澤和俊 (trans. Yi Jaesung 이재성), *Silkeurodeu ui yeoksa wa munhwa* 『실크로드의 역사와 문화』 (History and culture of the Silk Road). Seoul: Minjoksa 民族社, 1990 (originally published in Japanese); Nagasawa Kazutoshi (trans. Min Byunghoon 민병훈), *Dongseo munhwa ui gyoryu* 『동서문화의 교류』 (Cultural exchange of East and West), Seoul: Minjok Munhwasa 민족문화사, 1991 (originally published in Japanese); P. Ratchnevsky (trans. Kim Hodong), *Chinggiseu Kan: Geu saeng-ae wa eopjeok* 『칭기스칸: 그 생애와 업적』 (Činggis-Khan: sein Leben und Wirken), Seoul: Jisik San-eopsa, 1998 (originally published in German).
- 3 E. V. Perevodchikova (trans. Jung Sukbae 정석배), *Seukitai dongmul yangsik* 『스키타이 동물양식』 (Scythian animal patterns), Seoul: Hakyeon Munhwasa 학연문화사, 1998 (originally published in Russian); V. D. Kubarev (trans. Lee Heonjong 이헌중 and Kang In-uk 강인욱), *Altai ui jesa yujeok* 『알타이의 제사유적』 (The ritual relics of Altai), Seoul: Hakyeon Munhwasa, 1999 (originally published in Russian); V. I. Molodin (trans. Kang In-uk and Lee Heonjong), *Godae Altai ui bimil*:

- Ukoeku Gowon* 『고대 알타이의 비밀: 우코크고원』 (The secrets of ancient Altai: The Ukok Plateau), Seoul: Hak-yeon Munhwasa, 2000 (originally published in Russian); A. Derevianko (trans. Lee Heonjong and Kang In-uk), *Altai ui seokgi sidae saramdeul* 『알타이의 석기시대 사람들』 (The stone age people of Altai), Seoul: Hak-yeon Munhwasa, 2003 (originally published in Russian).
- 4 Kwon Youngpil has been observing from early on the animal patterns, bronze ornaments, and bronze cauldrons among other Xiongnu remains. He believes that Xiongnu's material culture can serve as a "substitute reference," and that it is therefore useful for studying the links between the ancient culture of Korea and that of the steppe.
 - 5 Recently, National Research Institute of Cultural Heritage has launched the Korea-Kazakhstan joint research project and begun excavating the kurgans of Kazakhstan.
 - 6 Min Byunghoon, *Silkeurodeu wa dongseo munhwa gyoryu 실크로드와 동서문화 교류* (The Silk Road and Cultural Exchange between East and West). In *Silkeurodeu wa Dunhwang: Hye Cho wa hamkke haneun Seoyeok gihaeng* 『실크로드와 둔황: 혜초와 함께하는 서역기행』 (Special Exhibition: The Silk Road and Dunhuang: Journey to the Western Regions with Hye Cho), ed. Gungnip Jung-ang Bangmulgwan, Seoul: Gungnip Jung-ang Bangmulgwan, 2010, p. 218.

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