Rediscovering the Monk-Sculptor Ch’ŏnsin: The Missing Link between the Úngwŏn-In’gyun and Saengnan Schools of the Honam Area in the Late Chosŏn Period

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Abstract: Of the monk-sculptor groups active in the Honam area in the southwest part of the Korean Peninsula during the late Chosŏn period, the Saengnan School was the largest, both in terms of the number of artists in the group and of the works they left behind. Studies of the group have largely focused on the sculpting activities of the Buddhist monk Saengnan (fl. late seventeenth to the early eighteenth century, 1663–1709) and his followers, while little is known about the origins of the school due to a lack of records about his formative years as an assistant. The recent discovery of four Buddhist parwŏn prayer texts has revealed that Saengnan spent the early years of his career as a sculptor assisting the monk-sculptors In’gyun and Ch’ŏnsin, who were key members of the Úngwŏn-In’gyun School that played a central role in the production of Buddhist sculptures in the early to late seventeenth century in the region. This study shows that the Saengnan School, the most productive group of monk-sculptors from the late seventeenth to the early eighteenth century in the Honam region, was a successor to the Úngwŏn-In’gyun School, through a comparative examination of these highly informative prayers and relevant Buddhist sculptures. My examination also reveals that the two schools were linked by Ch’ŏnsin, who studied sculpture under In’gyun, and in turn, taught Saengnan.

Keywords: Saengnan School, In’gyun, Ch’ŏnsin, late Chosŏn, votive text, monk-sculptor

Introduction
Most of the Buddha statues we encounter in Korean monasteries today were created when the temples were rebuilt after the Japanese Invasions of Korea (Imjin waeran 壬辰倭亂, 1592–98). These statues were solely made by monks who mastered the trade of sculpting. In fact, “monk-artisans” (sŭngjang 僧匠) played the most important role as producers of Buddhist art throughout the late Chosŏn 朝鮮 (1392–1910) after the wars that devastated the kingdom. The monk-artisans built worship halls and made all kinds of objects of worship, such as paintings and sculptures, as well as ritual tools used in daily offerings and occasional ceremonies. Despite their significance in the history of Korean Buddhist art, the monk-sculptors have only received scholarly attention since the study of the late Chosŏn Buddha sculpture began in earnest in the 2000s. These studies have revealed that
the monk-artisans were trained as apprentices at local temples and in turn formed their own schools—termed *yup'a* 流派 or *p'a* 派 in modern scholarship—while being based on the region where they had been ordained and trained. The votive texts, which were found inside the inner recesses of late Chosŏn Buddhist statues during the process of regilding or repairs, have been used as primary sources in these studies for the invaluable information they provide (fig. 1). Typically, they contain information regarding the statues, including their production date, a list of the sculptors and patrons involved in their production, and the names of the monasteries and worship halls where they were dedicated (Song 2012: 77–80). Monk-sculptors are usually listed according to their hierarchical order, and they were mostly in a master-pupil relationship. Such information has enabled scholars to determine who served as the chief sculptor and who were assistant sculptors for the given project. Consequently, the lists of sculptors have allowed scholars to reconstruct the genealogy among monk-sculptors who repeatedly worked together for different projects and collaborative networks that once existed among individual or groups of monk-sculptors.

The production dates and the names of the sculptors recorded in these votive texts constitute a valuable resource for deepening our knowledge of the stylistic developments of Buddhist sculpture, the characteristic techniques of the individual sculptors and the schools to which they belonged, and the styles representing their sculpture. Significantly, many of these late Chosŏn statues that have remained in their original locations and still serve as objects of worship, together with other tangible religious elements connected with them, such as dharma halls, altars, pedestals, paintings, and ritual objects, help researchers...
ascertain the ritual context of Chosŏn Buddhism. Given the numerous details concerning the patrons and sculptors, the identity of the statues, their places of dedication, and the related rituals, these Buddhist statues of late Chosŏn are particularly important for deepening our knowledge of their artistic and religious heritage.

The Buddhist sculptors' schools during the late Chosŏn period in the Honam 湖南 region, encompassing today's Kwangju Metropolitan City, Chŏlla 北道, and Chŏllanam-do 全羅南道, are largely represented by two monk-sculptor groups—the Úngwŏn-In'gyun 應元印均 School (most active in the early to the mid-seventeenth century) and the Saengnan 色難 School (active later, in the late seventeenth to the early eighteenth century). Of the two, the Saengnan School, a group of monk-sculptors headed by Saengnan, was particularly productive in its prime, during which their sphere of activity encompassed the southwestern area of Kyŏngsang-do 延陽道 as well as the whole of Chŏlla-do. However, there has not been sufficient research, particularly regarding the group's origins and early phase, despite its significance and contributions to the Buddhist art history of this region. The reason for this scholarly neglect is twofold: first, there were few textual sources that could have been used in the reconstruction of Saengnan's training years; and second, few scholars attempted to trace the beginning of the Saengnan School through a stylistic comparison of different schools. In this respect, Ch'oe Sŏng'un's (2016) recent study has made a valuable contribution to the study of Saengnan School. Ch'oe paid attention to the names of four monk-sculptors written on a votive text of 1663 that was originally stored inside the wooden Bhaiṣajyaguru statue at Hakso-am 鶴巢庵 in Chŏnju 全州 (hereafter the Hakso-am statue). According to the votive text, the statue was carved by the master monk-sculptor In'gyun and assistant monk-sculptors Ch'ŏnsin 天信, Harŭk 何勒 and Saengnan (Mun et al. 2012: 314). This record shows that Saengnan in his early days worked under the major monk-sculptors of the Úngwŏn-In'gyun School, providing a clue to the origins of Saengnan's own school (Ch'oe 2016: 115–25). However, the record is too brief to provide any specific information about the relationship between the two schools and, probably for this reason, no further research has been published.

This study aims to resolve this thorny question of how the Úngwŏn-In'gyun School and Saengnan School were related through a comprehensive examination of three votive texts that were recently discovered inside Buddhist statues across the Honam area but have not been utilized in the study of monk-sculptors. As I will show shortly, this line of inquiry helps us answer another important question: from whom did Saengnan receive his training? My analysis of the three votive texts, dated 1662, 1668, and 1670, respectively, and relevant statues suggests that Saengnan was a successor to the Úngwŏn-In'gyun School, the most significant school of monk-sculptors in the Honam region during the seventeenth century. In other words, it seems that the Úngwŏn-In'gyun and Saengnan Schools belonged to the same artistic lineage, as they shared key members and certain sculptural styles. Last not but least, this study also elaborates on the vital role of Ch'ŏnsin, a monk-sculptor who served as an intermediary between the Úngwŏn-In'gyun School and
the Saengnan School in the seventeenth and eighteenth century. By so doing, this study not only contributes to the growing scholarship on Chosôn Buddhist sculpture but also provides a better understanding of those who created the sculptures.

Late Chosôn Buddhist Sculpture of the Honam Region: The Ŭngwŏn-In'gyun and Saengnan Schools

During late Chosôn, several groups of monk-sculptors prospered in the southern part of the Korean peninsula. The world of Buddhist sculpture in the Honam area was represented by four schools, headed by Pŏmnŏng, Muyŏm, Suŷŏn, and Ŭngwŏn-In'gyun until the late seventeenth century, before coming to be dominated by the school of Saengnan after the seventeenth century (Ch'oe Sonil 2000, 2007, 2008; Mun 2006; Son 2006; Song 2007, 2010, 2016, 2017c). Let us first examine the prominent members of the two schools headed by Ŭngwŏn-In'gyun and Saengnan, the geographical range of their activities, and their major sculptural projects, before moving on to the possible link between the two—the monk-sculptor Ch'ŏnsin. The Saengnan School was the largest of all the groups of monk-sculptors that were active during the late Chosôn, both in terms of the number of members forming the group and in terms of the number of projects they completed. The school was led by eminent sculptors such as Saengnan, Ch'ungok, Tohŏn, Tŭgu, Ch'obyŏn, Ilgi, and Hachŏn. It was active in the southwestern part of Kyŏngsang-do and across the whole of Cholla-do from the late seventeenth to the early eighteenth century. Although the Saengnan School has been a subject of considerable interest among researchers, many important issues, including the training years of Saengnan, the origin of the characteristic style of the school, and the activities of the school after its last leader, Hachŏn, have remained underexplored. The relationships between the Saengnan School and other contemporaneous groups of sculptors active in the late eighteenth and nineteenth centuries have also remained unknown, due largely to a lack of records about who led the school after Hachŏn.

In this respect, the votive texts that I have mentioned earlier are invaluable for reconstructing the origins and activities of the Saengnan School. Following the discovery of the Hakso-am votive text of 1663 in 1999, three more discoveries of similar votive texts have been made from 2009 to 2016. One of the three was found inside the cache of the wooden Amitābha Buddha statue at Ch'ŏnbul-jŏn 千佛殿 of Taehŭng-sa in Haenam (hereafter the Taehŭng-sa votive text). 6 This new votive text contains a record of the assistants to Ch'ungok and Tohŏn—the leading monk-sculptors of the Saengnan School—providing important clues to the genealogy of the school. Considering that the Hakso-am votive text about Saengnan, when he was a mere novice, connects him with the Ŭngwŏn-In'gyun School, the Taehŭng-sa votive text provides grounds for the view that the origin of the Saengnan School can be traced back to the Ŭngwŏn-In'gyun School. 7

Comprehensive analysis of the extant textual and visual sources reveals that in its early phase, the Saengnan School was headed by a few monk-sculptors—Saengnan, Ch'ungok, Tohŏn, and Tŭgu—from the late seventeenth to the beginning of the eighteenth century. In its later phase—the first half of the eighteenth

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century—it was led by the senior monk-sculptors Chŏbyŏn, Ilgi, and Hach’ŏn (O 2006, 2010). Analysis of the extant late-Chosŏn votive texts suggests that the Saengnan School was the largest group of monk-sculptors active in the late Chosŏn period, producing at least forty-five projects—including those no longer extant. The school comprised ninety-six monk-sculptors in its heyday. Further, it had seven master sculptors and, of the total number of sculptors constituting it, thirty-nine participated at least twice in projects undertaken by the school.8

Saengnan appears to have begun his career as a master monk-sculptor in 1680 and produced his final work in 1709 (with the proviso that the important dates in the career of Saengnan may change as new sources emerge). Yet, Saengnan seems to have begun his career as a sculptor in 1670 and ended it sometime in the first decade of the 1700s. His name is mentioned in a record of a sculptural project undertaken in 1670, where it appears in the last place in a list of four monk-sculptors, suggesting that he had not been allowed to work as a chief sculptor before that year. One of Saengnan’s pupils, Ch’ungok, is significant in that he created the second largest number of works after Saengnan among all the members of his school. Furthermore, the length of his career as a chief sculptor was similar to that of Saengnan, ranging from the 1680s to the mid-1700s, suggesting that he was of the same age as Saengnan.

Before the Saengnan School monopolized the production of Buddhist sculptures from the late seventeenth century, the Ŭngwŏn-In’gyun School completed a number of sculptural projects for Buddhist monasteries across the Honam region. The school consisted of a group of monk-sculptors, including Samin 三忍 and Ch’ŏnsin as well as Ŭngwŏn and In’gyun. Most of their creations tended to remain within the provincial boundaries of Chŏllabuk-to and Chŏllanam-do, in cities such as Kimje 金堤, Kwangyang 光陽, and Iksan 益山, even when the statues were removed from their original locations and reenshrined at different monasteries. This suggests that the main area of their activities was limited to the southern part of the Honam region. The earliest work created by the Ŭngwŏn-In’gyun School was the wooden Amitābha Buddha statue enshrined in 1624 at Kamno-am 甘露庵, a small hermitage affiliated with a Songgwang-sa in Sunch’ŏn 順川, Chŏllanam-do. Considering that the names of the sculptors who participated in the creation of this early project continued to appear in the records of later works, it is clear that the Ŭngwŏn-In’gyun School must have been formed before 1624. Of the sculptors recorded in the votive texts stored inside the statues they made, about twenty of them participated in the school’s projects twice or more, suggesting that they were members of the school. These were Ŭngwŏn, Samin, Ch’ŏnsin, and, more important, Saengnan and Ch’ungok.

The monk-sculptors appear to have worked together under the leadership of Ŭngwŏn from the 1610s to the 1630s, under In’gyun from the 1630s to the 1660s, and under Samin and Ch’ŏnsin from the 1650s to the 1670s. The school remained active in the southern part of the Honam region, with the creation of Buddhist statues that reflected the techniques newly developed by In’gyun. Of the members of the Ŭngwŏn-In’gyun School, only three—In’gyun, Samin, and Ch’ŏnsin—worked as chief sculptors. The monk-sculptors Kwanhae 寬海, Hoegam 懷鑑, Chihyŏn 智玄, Ch’ŏan 楚安, and Tojam 道岑 are not regarded as members of the school because they participated in the projects undertaken by the school only once (Song 2010: 221–22).
According to the votive texts connected with the Saengnan School, the three master monk-sculptors of the Ŭngwŏn-In’gyun School—In’gyun, Samin, and Ch’ŏnsin—seem to have acted as tutors for the other members of the school, instructing them both directly and indirectly. As I will discuss in the next section, Ch’ŏnsin appears to have played a particularly important role, as he worked with both Saengnan and Ch’ungok on at least two projects, using them as his assistants and giving them direct instructions.

The Missing Link between the Two Schools: Ch’ŏnsin as a Disciple of In’gyun and a Mentor of Saengnan

The earliest known record of the monk-sculptor Ch’ŏnsin was found in the votive text of 1654 yielded by a wooden bodhisattva statue at Pudo-jŏn 浮屠殿 of Song-gwang-sa, Sunchŏn.9 The bodhisattva statue, originally enshrined at Saja-am 獅子苑 on Mohu-san 母后山 in Nabok-hyon 蘿福縣 (present-day Hwasun-gun 和順郡, Chŏllanam-do), was carved by a team of four monk-sculptors headed by In’gyun.10 Ch’ŏnsin participated in the project as the third sculptor, along with Harŭk, who served as the fourth sculptor.11 In the next year, Ch’ŏnsin also participated in the project of producing the wooden Kṣitigarbha Bodhisattva and the Ten Kings statues for Anjŏng-sa 安靜寺, T’ongyŏng 統營, in present-day Kyŏngsangnam-do. The project was supervised by the master sculptor, Samin, while Ch’ŏnsin served as the eighth sculptor among ten sculptors in total (Yi 2011: 335–39).12 Samin assisted the master sculptor In’gyun as his head pupil in the 1654 project and subsequently became a central figure in the unfolding of the Ŭngwŏn-In’gyun School, which continued to develop under the successive leadership of Ŭngwŏn, In’gyun, and Samin.

In December 1655 or January 1656, Ch’ŏnsin worked as the ninth among ten sculptors in the production of statues of the Buddhas of the Three Ages and the sixteen arhats to be enshrined at Hŭngguk-sa 興國寺 in Yŏsu 麗水.13 This project has been widely regarded as a historic event in the development of the Ŭngwŏn-In’gyun School in modern scholarship because it involved all three central figures of the school, with In’gyun serving as the master sculptor and Samin as the deputy chief sculptor (Son 2006: 59). When Songgwang-sa in Wanjū 完州 commissioned the statues of the Buddhas of the Three Ages—Śākyamuni, Maitreya, and Dipamkara—and the five hundred arhats in 1656, Ch’ŏnsin participated in the project, led by Muyŏm, as the twelfth among thirty sculptors in total (Song 2017c: 235–45).14

The earliest known work made by a team of monk-sculptors headed by Ch’ŏnsin in collaboration with Tŏngmin 德敏, who served as his assistant, is the wooden Śākyamuni statue (d. 1662) of Yŏngsan-jŏn 靈山殿 at Songgwang-sa in Sunchŏn.15 For this project, the monk-sculptor Tŏngmin served as the deputy chief sculptor and Ch’ŏnsin’s assistant. He seems to have been a member of the Ŭngwŏn-In’gyun School, as shown by the record that he participated in the production of the statues of Kṣitigarbha and the Ten Kings to be enshrined in Kŭmt’ap-sa 金塔寺, Kohŭng 高興. This project was undertaken in 1659 by a team of the Ŭngwŏn-In’gyun School headed by Samin and Tŏngmin, who was believed to have served on the project as his sixth assistant.16
The Buddha triad of 1663, enshrined at Yuma-sa 维摩寺 in Hwasun, is the earliest known example of a work to show that Ch'ŏnsin and Saengnan were monk-sculptors of the Ŭngwŏn-In'gyun School. Intriguingly, the Bhaisajyaguru statue of Hakso-am was originally a part of the Yuma-sa Buddha triad. As mentioned previously, the votive text, probably discovered in the cache inside the Hakso-am statue, records that it was made by a team of four monk-sculptors—In'gyun, Ch'ŏnsin, Harŭk, and Saengnan (Ch'oe Songil 2016: 116).

Another important clue that connects Ch'ŏnsin directly to Saengnan is found in an inscription commemorating the restoration of the wooden Amitābha Buddha triad enshrined in Kŭngnak-chŏn 極樂殿 of Kŭmt'ap-sa in Kohŭng, which took place in 1668. The inscription records that the repairs were executed by three monk-sculptors—Ch'ŏnsin, Pophae 法海, and Ch'ungok, the latter of whom was Saengnan's pupil and a key figure in the Saengnan School.

The wooden Amitābha Buddha triad of 1670, enshrined at Sangwŏn-am 上院庵 on Ch'ŏn'gae-san 天蓋山, was also the work of a team of three monk-sculptors—Ch'ŏnsin, Saengnan, and Ch'ungok. Given that monk-sculptors are typically listed in order of seniority, and those who worked together were in master-pupil relationship, Ch'ŏnsin, who headed the Sangwŏn-am project, may have mentored Saengnan during that time. More important, past scholarship has shown that Saengnan and Ch'ungok were central members of the Saengnan School, and that Ch'ŏnsin was part of the Ŭngwŏn-In'gyun School (Ch'oe Sŏnil 2000, 2008; Song 2010). The fact that the sculptors of these two schools made Buddha statues together as a master sculptor and assistant sculptors means that they belonged to the same school, and that the Saengnan School was a successor to the Ŭngwŏn-In'gyun School. To put it differently, Saengnan was a pupil of Ch'ŏnsin, a member of the Ŭngwŏn-In'gyun School.

The foregoing analysis has demonstrated that the early members of the Saengnan School, including Saengnan himself and his pupil Ch'ungok, worked as assistants under In'gyun and Ch'ŏnsin of the Ŭngwŏn-In'gyun School on numerous carving projects. This shows that the Saengnan School was rooted in the Ŭngwŏn-In'gyun School and that their members were strongly influenced by Ch'ŏnsin.

**In'gyun's and Samin's Influence on Ch'ŏnsin's Artistic Style**

If the genealogy linking In'gyun with Ch'ŏnsin and Saengnan could be backed up simply by showing the similarities between their styles through a comparison of extant works, one might easily conclude that they were closely associated with each other and belonged to the same school. As for the art of Ch'ŏnsin, the recent discovery of three works for which he served as the chief sculptor have revealed his sculpture style and several clues that might demonstrate the stylistic similarities linking the Ŭngwŏn-In'gyun School and the Saengnan School.

The three works known to be Ch'ŏnsin's thus far are the following: the wooden Śākyamuni Buddha statue (d. 1662) of Yöngsan-jŏn, Songgwang-sa, Sunch'ŏn (hereafter the Yöngsan-jŏn statue); the wooden Amitābha Buddha statue
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(d. 1666) of Sŏlbŏp-chŏn 説法殿, Songgwang-sa (hereafter the Sŏlbŏp-chŏn statue); and the aforementioned wooden Amitābha Buddha statue (1670) of Ch'ŏnbul-jŏn, Taehŭng-sa (hereafter the Taehŭng-sa statue). Considering stylistic similarities that I will discuss shortly, the wooden Bhaisajyaguru Buddha statue of Yaksa-jŏn 藥師殿 of Songgwang-sa in Sunchŏn (hereafter the Yaksa-jŏn statue), which was produced in 1662 together with the Yŏngsan-jŏn statue, appears to have been carved by Chŏnsin. In the following discussion, these four works by Chŏnsin will be compared and analyzed with the works by In'gyun, who is believed to have been his tutor.

The Yŏngsan-jŏn statue had long been conjectured to be a work by Samin, who was a pupil of In'gyun or another of In'gyun's pupils (Song 2010: 245–46). However, a votive text recently discovered in the cache of the statue reveals that it was made in 1662 by the master sculptor Chŏnsin and the assistant sculptor Tŏngmin.20 Meanwhile, another newly discovered votive text yielded by the Sŏlbŏp-chŏn statue shows that it was carved by Chŏnsin alone in 1666.21 Finally, the discovery of yet another votive text demonstrates that the Taehŭngsa statue was carved in 1670 by Chŏnsin, Saengnan, and Ch'ungok, once more solidifying the connections among the three monk-sculptors.

Chŏnsin's works are characterized by a plump face and a voluminous body. However, they are generally less prominent than those of the works produced by his senior monk-sculptors—In'gyun and Samin. The sculptors of the Ŭngwŏn-In'gyun School tended to share the same characteristic stylistic features, including a voluminous face and body (Son 2006: 76–77), while the finer details, such as the eyes and nose, could be distinctive (fig. 2). The face is typically round with a benignly fleshy chin and chubby cheeks with a wide space between them (fig. 3).

Chubby cheeks seem to be the legacy of the art of In'gyun and Samin, but the gently rounded chin and plump face differ markedly from the oval face of their earlier works in the 1650s. As for the style developed by In'gyun, the face was rounder and more voluminous in the 1630s and 1640s but became slender, with less volume, in the following decade. As for the statues made by Samin, they tend to feature a comparatively slender face (Song 2010: 240–45), while those made by Chŏnsin in the 1660s began to show new features, reflecting his attempt to break free from the style of In'gyun and Samin in the same period (figs. 4, 5, and 6).

Chŏnsin's depiction of the Buddha's face, just like those by In'gyun and Samin, was characterized by ears with a triangular fossa expressed with short and deep incised lines, an inner rim in the shape of a question mark [?], an outer rim without any irregularities, and thick earlobes (fig. 7). The eyes also share the same features, horizontal and half-closed, with puffy eyelids. Interestingly, there were some slight changes in Chŏnsin's depiction of the eyes of the three Buddhas (fig. 3). The Yŏngsan-jŏn statue, for example, exhibits eyes swollen as prominently as those of the Buddhist images carved by In'gyun, while the two Amitābha Buddhas made in 1666 and 1670 have no puffy eyelids. Such changes may have resulted from the artisan’s effort to break away from the influence of his teacher and explore his own style (figs. 3, 8, and 9). Regarding the works by Chŏnsin, the lower eyelids
are expressed extremely thinly, distinguishing them markedly from the slightly puffy eyelids of the Buddhas carved by In'gyun.

The two sculptures representative of In'gyun's style in the 1650s were the wooden bodhisattva statue (d. 1654) at Pudo-jon of Songgwang-sa in Sunch'on and wooden Śākyamuni Buddha statue (d. 1655 or 1656) at H匡ung-kuksa, Yosu. Furthermore, Samin carved the seated Kṣitigarbha Bodhisattva statue of K匡mt'ap-sa in Koh匡ng in the 1650s. In these works, the monk-sculptors gave their subjects an aquiline nose rather than the nose typically expressed in the works by In'gyun of the 1630s and 1640s (fig. 10). Conversely, Ch'ŏnsin made the ridge of the Buddha's nose significantly less prominent than that depicted by the other two sculptors, making it similar to that in the works by In'gyun in the 1640s (figs. 3 and 4). As suggested by the Bhaisajyaguru Buddha statue, which was made in 1663 and enshrined at Hakso-am, In'gyun seems to have changed the shape of the nose yet again in the 1660s, abandoning the aquiline nose for the earlier form. This change made the style of Ch'ŏnsin's works closer to the works by In'gyun in the last phase.

As for the depiction of the folds of the robe created under the shoulders and between the legs, In'gyun and Samin shared the same style, as shown by the following statues: Amitābha Buddha statue enshrined at Paegun-sa 白雲寺 in Kwangyang, made by In'gyun in 1643; Kṣitigarbha Bodhisattva statue enshrined at Myŏngbu-jon 冥府殿 of K匡mt'ap-sa, Koh匡ng, produced by Samin in 1659; and Bhaisajyaguru Buddha statue of Hakso-am, produced by In'gyun in 1663 (figs. 2, 11, 12, and 13). These deities are depicted with the outer robe over the right shoulder and chest and running diagonally, creating folds under the left shoulder that
are narrow at the top and wider at the bottom. The robe covering the lower body has two wide folds in the center, with incised double lines on both sides extending to the knees and the upper part of the pedestal, where the robe folds display a wavy pattern to a uniform height. The robe folds around the shoulders and legs depicted in this manner are characteristic features of the style of the Ŭngwŏn-In’gyun School, which first appeared in works by In’gyun and were later used by Samin and Ch’ŏnsin.

Some of the works by Ch’ŏnsin display unique features unlike those of In’gyun and Samin, as shown by the plump face and the details of the eyes, nose,
and mouth. Simultaneously, Ch’ŏnsin shared certain characteristics with In’gyun and Samin, such as the use of a mode of expression designed to highlight the sense of volume, and the expression of the folds in the robe or certain facial features such as the ears.

**Style of Saengnan Based on the Works by In’gyun and Ch’ŏnsin**

I believe that the stone Amitābha Buddha statues of Nŭngga-sa 楞伽寺 in Kohŭng (hereafter the Nŭngga-sa statue), the wooden Kṣitigarbha Bodhisattva statue of Tŏngnim-sa 德林寺 in Kwangju Metropolitan City (hereafter the Tŏngnim-sa statue), and other Buddhist statues produced by monk-sculptors led by Saengnan are closely connected with the works made between the 1650s and 1670s by the members of the Ŭngwŏn-In’gyun School in its last phase. Despite the close connection, it seems that the artisans of the Saengnan School did not wholeheartedly adopt the artistic heritage of their predecessor but rather created their own style by combining the style of Saengnan with the legacy they inherited from the Ŭngwŏn-In’gyun School.

The Nŭngga-sa statue from the early 1680s, Saengnan’s oldest known piece, is rich with the characteristic stylistic elements of the Ŭngwŏn-In’gyun School. However, the Tŏngnim-sa statue from the mid-1680s was dominated by new elements of artistic expression, suggesting that the style of the Saengnan School had begun to be formed even in its initial phase (figs. 14 and 15). Once established, the style of the Saengnan School remained more or less unchanged for about thirty years. The artistic elements characterizing the Buddha statues of the Saengnan School, such as the proportions of the body, folds of the robe,
facial features, and other details, were preserved in their last works produced in the early eighteenth century.

The Nungsangsa statue (d. 1680) was completed five months earlier than the Tongnimsa statue, which is known to be the oldest work produced by the Saengnan School. The Nungsangsa statue features a square face with a broad chin. This is closer to the round face of the Hakso-am statue in 1663 and the work by Chŏnsin in the 1660s than it is to the narrow face of the Buddhist statue made by In'gyun in the 1650s (figs. 5, 6, and 16). The broad, angled chin exhibits, however, the elements of Saengnan's own style, which is distinctly different from the art of In'gyun and Chŏnsin (fig. 16).

The nose of Saengnan’s figure is an aquiline nose whose ridge protrudes prominently from the forehead before softening at the tip and is as broad as the base of the nose (fig. 16). The distinctive shape of the nose was rarely seen in the works by Chŏnsin but is almost the same as that in the works produced by In’gyun and Samin in the 1650s. Previous studies have noted that Saengnan established his own style, represented by the aquiline nose, by combining what he learned from Chŏnsin, who is conjectured to have been his mentor, and senior members of the Ungwon-In’gyun School such as In’gyun and Samin (figs. 5 and 10; Choe Sŏngun 2016: 112–15). The large, prominent nose at the center of the face makes a strong impression and, combined with the stout, well-built body, creates a majestic divine figure.

The Buddha is also marked by half-closed eyes with slightly raised corners, and the upper eyelids are expressed less prominently. The eyelids expressed here are closer to the rather flat eyelids characteristic of the Buddhist divinities created by Chŏnsin than to the notably puffy eyelids of the figures produced by In’gyun.

Figure 11. In’gyun, Amitābha Buddha, 1643. Gilded wood, H. 71.0 cm. Paegun-sa in Kwangyang, Chŏllanam-do. Photo by the author.

Figure 12. Chŏnsin, Amitābha Buddha. 1666. Gilded wood, H. 64.0 cm. Sŏlbŏp-chŏn of Songgwang-sa in Sunch’ŏn, Chŏllanam-do. Photo by the author.

Figure 13. Chŏnsin, Amitābha Buddha. 1670. Gilded wood, H. 53.0 cm. Taehŭng-sa in Haenam, Chŏllanam-do. Photo by the author.
Another important characteristic feature of the Buddha images made by Saengnan is the Buddha’s long, narrow ears with a triangular fossa expressed with short and deep incised lines and an inner rim in the shape of a question mark (?). The ears exhibit the same appearance as those depicted by the monk-sculptors of the Ungwŏn-In’gyun School, such as In’gyun, Samin, and Chŏnsin (figs. 7, 17, and 18). The fact that the ears of the Nŭngga-sa statue of 1680 are wider than those of the Hakso-am statue from 1663 is probably because the first statue was made of zeolite (K. pulsŏk "佛石"), mostly mined in Kyŏngju in today’s Kyŏngsangbuk-to. Zeolite is much softer than granite, the most widely used type of stone for stone statues in Korea, allowing sculptors to achieve more sophisticated rendering of details.

Similar to most of the Buddhist statues produced during late Chosŏn, those carved by Saengnan are draped with thick robes covering everything but the chest, face, hands, and feet. The characteristic features of Saengnan’s Buddhist images can be seen in the techniques he used to express the folds of the robes, which tended to maintain a certain fixed form, although he changed them over time. He depicts the Buddha wearing a skirt-like inner garment (hun 裙, S. nivāsana) together with an inner jacket (súnggijī 僧祇支, S. samhaksikā) decorated with a band or floral pattern and a “shoulder cover” (pugyŏnŭ 覆肩衣, S. ganḍapratīcchādana) with the “outer robe” (taeŭi 大衣, S. samghāti) over it.24 All the Buddha statues are depicted wearing “shoulder covers” except for his statues of Śākyamuni, including those displaying the mudra or hand gesture signifying the expulsion of evil by touching


Figure 15. Saengnan, Kṣitigarbha Bodhisattva. 1680. Gilded wood, H. 99.5 cm. Tŏngnim-sa in Kwangju Metropolitan City. Photo by Kim Ildong.
the ground, such as the one made by Saengnan in 1693 and enshrined in Ch‘ŏnunsā 泉隱寺, Kurye 求禮 (fig. 19). However, in the case of non-Śākyamuni statues, such as the Nŭngga-sa statue, displaying the mudra signifying the expulsion of evil by touching the ground, the “shoulder cover” (pugyŏnŭi) is worn, but it is applied only to the stone statues (fig. 14).

Most of the stone statues of Buddha from the late Chosŏn period were made of zeolite, which is much softer than granite and thus apt to cause breakage to the statues. Accordingly, the limbs of the Buddhist statues were attached to the main body to avoid breakage (Yi 2012: 55–61; Song 2017b: 152). If the Buddha statue were made of wood, it would have had the mudra signifying fearlessness, but instead, it exhibited the earth-touching mudra. The Buddha wears the “outer robe” over the “shoulder cover”—covering the left shoulder and arm and part of the right shoulder. The manner of dressing the robe whereby the right shoulder is left bare is called “the wearing of the cloth with the right shoulder exposed” (pyŏndan ugyŏn 偏袒右肩). However, it is also called “the revised wearing of the cloth with the right shoulder exposed” (pyŏnhyŏng pyŏndanugyŏn 變形偏袒右肩) in modern scholarship (Song 2001: 107–8; Song 2021: 26–29).

The manner of dressing a Buddhist figure with ritual garments as depicted by Saengnan is as follows: the folds of the robe worn to cover the left shoulder are characterized by the “narrow top and wide bottom” type—the most widely used expression in the Buddhist images of the late Chosŏn. This way of dressing Buddhist figures was favored by the members of the Úngwŏn-In’gyun School as well as by Saengnan, who adopted the tradition from the Úngwŏn-In’gyun School (figs. 20, 21, and 22).

The folds of the robe are draped straight down from the right shoulder and turn at a right angle to run horizontally before finally forming three diagonal tiers between the shoulder and the upper arm. This feature can be seen in

Figure 16. Detail of figure 14 showing the face of Amitābha Buddha. 1680. Photo by the author.
Rediscovering the Monk-Sculptor Ch’ŏnsin

works by Saengnan, such as the Śākyamuni Buddha statue of Ongnyŏn-sa 玉蓮寺 in Kangjin (d. 1684 or 1685), the Śākyamuni Buddha statue of Ŭngjin-dang of Nŭngga-sa in Kohŭng (d. 1685), and the Śākyamuni Buddha statue of Ch’ŏnŭn-sa in Kurye (d. 1693) (figs. 19 and 23). However, the folds of the robe under the right shoulder of the Nŭngga-sa Amitābha Buddha statue (d. 1680), for example, exhibit the typical style of the Ŭngwŏn-In’gyun School (figs. 11, 12, 13, and 14). The earliest works by Saengnan show that he had adopted the style of the Ŭngwŏn-In’gyun School without change. However, the Kṣitigarbha Bodhisattva statue of Tŏngnim-sa that he made in the same year and the Śākyamuni Buddha statue of Ongnyŏn-sa show that he had already begun to use his own techniques of expression (figs. 15 and 23). 26

The characteristic features of the folds formed over the belly are clearly expressed on the upper end of the Buddha’s inner robe. This depiction of the robe in late Chosŏn Buddhist statues shows it tied with a string, but without any knots, unlike the statues of early Chosŏn. The folds formed on the upper end of the inner robe typically feature floral forms, clearly distinguishing Saengnan’s statues from the works of other monk-sculptors of his time. These floral folds can be seen in most of the Buddhist statues carved by Saengnan, including of the Kṣitigarbha Bodhisattva statue of Tŏngnim-sa from the mid-1680 (figs. 15, 19, and 23), but not on the Nŭngga-sa statue produced in early 1680, the oldest known work by Saengnan (fig. 14). The finish of the upper end of the inner robe of this statue makes it closer to certain works by Ch’ŏnsin, such as the Tae-hŭng-sa statue in 1670 (fig. 13).

Figure 17. Detail of figure 14 showing the left ear of Amitābha Buddha. 1680. Photo by the author.

Figure 18. Detail of figure 21 showing the left side of Bhaiṣajyaguru Buddha’s face. 1663. Photo by Ch’oe Sŏngūn.

The outer robe of the Buddha is draped down to cover the left knee, where it features the form of a tree leaf with the folds arranged in symmetry (figs. 15, 19, and 23). The depiction of the corner of the robe covering the left knee is similar to that of works by the monk-sculptors of the seventeenth century, such as Hyŏnjin 玄真, Sŭngil 勝日, Hŭijang 熙蔭, and Unhye 雲惠, who were active in the Honam region prior to Saengnan. As for Saengnan’s statue, the lower part of the outer robe is sufficiently large to cover all the knees and shins and is arranged with perfect symmetry. This suggests that Saengnan was influenced by Ch’ŏnsin’s Taehŭng-sa statue from 1670 (fig. 13). Unlike his early works, where the hem of the Buddha’s outer robe appears comparatively small and exhibits an asymmetrical arrangement, the robe of the Taehŭng-sa statue is sufficiently large and long to cover the entire lower body and is arranged symmetrically.

The robe of Saengnan’s statue of the Buddha features two large curved folds over the center of the knees, with narrow folds arranged in multiple layers over the right knee and leg (figs. 15, 19, and 23). The folds over the left leg and knee are partly covered by the robe, which is arranged to cover them in the shape of a tree leaf. The arrangement of two large folds at the center, with smaller folds flanking them, shares remarkable similarities with the works produced by the Ŭngwŏn-
In’gyun School. A prominent difference, however, is apparent in that Saengnan’s work has more folds and is less rhythmic. The depiction of the lower body of Ch’ŏnsin’s Taehŭng-sa statue is almost the same as that of Saengnan’s work, suggesting that it is the origin of the second (fig. 13).

The Buddhist statues sculpted by Saengnan exhibit the same features, particularly in the expression of the shapes of the body, facial shape, nose and ears, and robe dressing and folds, showing no significant changes in each period. Saengnan followed the style of the Ŭngwŏn-In’gyun School in his depiction of the robe worn by the Buddha, favoring the robe folds used by Ch’ŏnsin in particular. The folds of the thick robes worn by late Chosŏn Buddhist statues play a key role in creating the overall impression they make. Therefore, one can easily conclude that the style of Saengnan’s sculpture originated, just like that of the other members of his school, from the Ŭngwŏn-In’gyun School. The characteristic features of the nose and ears seen in his works, for example, originated from the works by In’gyun and Samin, while the robe folds originated from the works of Ch’ŏnsin. In addition to their influence, Saengnan maintained his own style of expression from the early phase of his career as a monk-sculptor, as shown by the details of the chin and eyes. He developed new stylistic elements in the depiction of the upper end of the inner robe and the finish of the outer robe on the right shoulder. In conclusion, Saengnan continued to explore new stylistic elements in establishing his own style while maintaining the tradition of the Ŭngwŏn-In’gyun School.
Conclusion
Of the various groups of monk-sculptors active in the Honam area during late Chosŏn, the Ŭngwŏn-In'gyun and Saengnan Schools surpassed all others in the number of members and that of works they left behind. Over the past twenty years, considerable achievements have been made in studies on the origins, genealogy, and artistic activities of the two groups of monk-sculptors. However, the Saengnan School has been dealt with much less than its predecessor, probably due to a lack of primary sources. The study of the Saengnan School began only recently after discoveries of votive texts connected with the sculptural projects in which Saengnan and his followers participated. According to the latest studies of the votive texts, Saengnan spent the early phase of his career as a monk-sculptor as an assistant to experienced monk-sculptors, In'gyun and Ch'ŏnsin in particular, who were members of the Ŭngwŏn-In'gyun School. These studies have shown that Saengnan grew as a Buddhist artisan under the influence of the Ŭngwŏn-In'gyun School in terms of the exchange of artisans and artistic style. Further research is needed to determine which member of the Ŭngwŏn-In'gyun School was Saengnan’s mentor and which elements of his sculpture are his own and which originate from his mentor.

Figure 23. Saengnan, Sākyamuni Buddha. 1684 or 1685. Gilded wood, H. 83.0 cm. Ongnyŏn-sa in Kangjin, Chŏllanam-do. Photo by the author.
This study has demonstrated that the Saengnan School originated from the Ungwŏn-In’gyun School, and that Saengnan learned his art from Ch’ŏnsin, a prominent member of that school. The foregoing analysis has shown that Saengnan used the style of Ch’ŏnsin and other members of the Ungwŏn-In’gyun School as the basis of his art by combining it with elements of his own creation, resulting in the creation of an organization composed of about forty monk-sculptors, the largest of its kind during the late Chosŏn. Saengnan’s activities contributed to the development of the Ungwŏn-In’gyun School into the most influential group of monk-sculptors in the Honam area throughout the late Chosŏn.

In this study I conclude that the genealogy of the monk-sculptor schools in the Honam area in the seventeenth and eighteenth centuries succeeded through the line of Ungwŏn and In’gyun, Samin, Ch’ŏnsin, Saengnan, Ch’ungok with Tohŏn, Tŭgu, Ch’obyŏn and Ilgi, and, finally, Hach’ŏn. I also conclude that the Ungwŏn-In’gyun and Saengnan Schools had the same roots and that Ch’ŏnsin was the last master sculptor of the Ungwŏn-In’gyun School and the mentor of the Saengnan School. Thus, he was the most important link connecting the two greatest monk-sculptor groups in Honam during the late Chosŏn.

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**NOTES**

1 I use the term *school* because they sculpted as a group rather than as individuals, and within a school the style of their work is also the same. For important studies on the monk-sculptors or the monk-sculptors’ schools of the late Chosŏn period, see Ch’oe Sŏnil (2000, 2003, 2006, 2007); Mun Myŏngdae (2006); Sim Chuwan (2006); Son Yŏngmun (2006); Song Únsŏk (2001, 2007, 2010, 2017bc); and Yi Hŭijŏng (2012).

2 In the field of Buddhist painting history, there has been extensive research on the relationship between Buddhist rituals and art since the 2000s. See Ch’ŏng Myŏnghŭi (2009, 2013, and 2015).

3 See Song (2017ab) for a study of the relationship between the prevalence of Buddhist rituals in the temple halls and style changes of Buddhist statues in the late Chosŏn period.

4 *do or to:* 도, 도, Province. After introductory studies on the sculptor Saengnan 色難 in the 1980s and 1990s, studies of the style and genealogy of the Saengnan School continued in the 2000s. See Kim Rina (1983); Ch’ŏe Inson (1994); Ch’oe Sŏnil (2000, 2008); O Chinhŭi (2006); and Song Únsŏk (2007, 2016).

5 *am:* 암,庵 or庵, hermitage.
Unsok Song

6 Based on the votive text I personally researched.

7 sa: 사, temp., monastery.

8 Based on votive texts found inside Buddhist statues thus far, I have estimated that the Saengnan School included more than ninety-six monk-sculptors and completed forty-five projects.

9 ch'ŏn or jön: 건, hall.

10 san: 산, mountain.

11 Sunch'ŏn Songgwangsa Pudajeon mokcho posal chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsŏk): “Record of making a Buddha statue at Saja'am Hermitage, Mohusan Mountain, in the south of Nabok-hyon on the tenth day of the eleventh month of the eleventh year of the Shunzhi era, a kabo year (December 18, 1654). . . . Sculptors: Monk In'gyun, Monk Haeik, Monk Ch'oensin, Monk Harŭk” 順治十一年時維甲午十一月初十日羅福縣內南母后山狮子菴佛像記文 . . . . . . 造像麓員印均比丘 海益比丘 天信比丘 河勒比丘.

12 T'ongyŏng Anjŏngsa mokcho t'aesang taewang chwasang chosŏng parwŏnmun (transcribed by Yi Huijong, translated by Song Unsŏk): “List of sculptors: Samin, Ongnim, Chagyŏng, Kyejong, 'Uitan, Ongnyŏng, Ch'oensin, Yakyuk, Kŭchk'oł. . . . In the eighth month of the twelfth year of the Shunzhi era, an ŭmi year.” 境員三認 玉琳 慈敬 清敏 契宗 儀坦 天信 若陸 榮哲 . . . . . . 順治十二年乙未八月日.

13 Yŏsu Hŭngguksa Ungjindang mokcho chehwagallaposal chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsŏk): “Record of praying wishes for making the Buddhist statue of the Vulture Peak Assembly at Hŭngguksa, 'Yongch'ŏksan, in the twelfth month of the twelfth year of the Shunzhi era, an ŭmi year (December 1655 or January 1656). . . . List of sculptors: Monks In'gyun, Samin, Chagyŏng, Haeik, Ch'oensin, Sasun, 'Uitan, Kyejong, Ch'oensin, Yakyuk, P'yŏnhŭ” 順治十二年乙未十二月日靈鷲山興國寺造成靈山法會而作佛事發願文 . . . . . . 境員印均比丘 三認比丘 慈敬比丘 海翼比丘 清敏比丘 思舜比丘 儀坦比丘 戒宗比丘 天信比丘 若陸比丘 敬後比丘.

14 Wanju Songgwangsa mokcho sŏkkabul chwasang chosŏng parwŏnmun (transcribed and translated by Song Unsŏk): “In the first month of the thirteenth year of the Shunzhi era, a pyŏngsin year (January or February 1656), about fifty great sculptors were reverently brought in, and the work was started. . . . On the third day of the seventh month of that year, the work was completed. . . . List of sculptors: Mu'yŏm, Hyŏnjun, Chief Sculptor Kyeahun, Samin . . . Tanŭng, Ch'oensin . . . Samŭng . . . Chisŭ” 順治十三年丙申元月日敬請良工五十餘人始作 . . . . . . 至于 孟秋才生明日己畢 . . . . 境員 無染 玄准 首境員戒訓 思印 . . . . 丹應 天信 . . . . 三應 . . . . 智修.

15 Sunch'ŏn Songgwangsa Yongsanjŏn mokcho sŏkkabul chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsŏk): “On the first month of the min year of the Kangxi era (February or March 1662). . . . Sculptors: Ch'oensin, Tongmin” 康熙壬寅正月 日 . . . . . . 境員 天信 德敏.

16 Kohŭng Kŭm't'apsa mokcho ogwan taewang chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsŏk): “Record for praying wishes of the donors for newly made statues of Kṣitigarbha triad, ten kings at Kŭm't'apsa Monastery, Kohŭng, Chŏnnamdo, in the sixth month of the sixteenth year of the Shunzhi era, a khihae year (July or August 1659). . . . List of sculptors: Monks Samin, Myogwan, Ch'oan, Harŭk, Yakyuk, T'ongmin, Mich'an, Tojam, Tohŏn”
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Ch‘ŏnsin’s statues.

In 1964, Fei Yong (2008) and Iwai Tomoji (1995) were the first to document the statues of the Saengnan School. For more information on monk-sculptor Ch‘ungok, see Kim Seyoung (2017).

The characteristics of the clothes of the Saengnan School’s statues are based on Song (2016: 192–94; 2016: 171–72); these are rearranged for comparison with the In’gyun and Ch‘ŏnsin’s statues.

Kangjin Ongnyounsa mokcho sŏkkabul chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsok): “On the tenth day of the twelfth month of the twenty-third year of the Kangxi era, a kupcha year (December 1684 or January 1685), a new Buddha statue was created at Sangwonam Hermitage, Ch‘ongaesan Mountain. . . . Sculptors: Ch‘ŏnsin, Saengnan, Ch‘ungok” (transcribed by Song Unsok). The Saengnan School’s statues are based on Song (2016: 192–94; 2016: 171–72); these are rearranged for comparison with the In’gyun and Ch‘ŏnsin’s statues.

Kohung Nunggasa sŏkkabul chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsok): “On the twelfth month of the Kangxi era, a kimi year (January, 1660), Songmunam Hermitage, Paryŏngsan Mountain, Chŏlla, Chosŏn, east of the sea. . . . Sculptor: Monk Saengnan” (transcribed by Song Unsok).


The character is tics of the clothes of the Saengnan School’s statues are based on Song (2016: 192–94; 2016: 171–72); these are rearranged for comparison with the In’gyun and Ch‘ŏnsin’s statues.

Kangjin Ongnyounsamokcho sŏkkabul chwasang chosŏng parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsok): “On the last ten days of the eleventh month of the twenty-third year of the Kangxi era, a kupcha year (December 1684 or January 1685). . . .” (transcribed by Song Unsok). The Saengnan School’s statues are based on Song (2016: 192–94; 2016: 171–72); these are rearranged for comparison with the In’gyun and Ch‘ŏnsin’s statues.

26 Kohung Kŭmt‘upsa mokcho amit‘abul chwasang chungsu parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsok): “Record of repair of Buddha statue on the sixth day of the seventh month of the seventh year of the Kangxi era, a musin year (August 1668). . . . Sculptors: Ch‘ŏnsin, Monk Ch‘ungok, Monk P‘opaeh” (transcribed by Song Unsok).

19 Haenam Tach‘ungsas Ch‘ŏnbuljon mokcho amit‘abul chwasang chosŏng parwŏnmun (transcribed and translated by Song Unsok): “In the second month of the tenth year of the Kangxi era, a kyŏngsul year (April or May 1670), a new Buddha statue was created at Sangwonam Hermitage, Ch‘ongaesan Mountain. . . . Sculptors: Ch‘ŏnsin, Saengnan, Ch‘ungok” (transcribed by Song Unsok).

18 Kohung Kŭmt‘upsa mokcho amit‘abul chwasang chungsu parwŏnmun (transcribed by Monk Kogyŏng, translated by Song Unsok): “On the last ten days of the eleventh month of the Kangxi era, a mimin year (January 28, 1663), a Buddha statue was newly made and enshrined in Yumasa Monastery. . . . Sculptors: Saengnan, Monk Tohŏn, Monk Haengtan, Monk Mohyŏn” (transcribed by Song Unsok). The Saengnan School’s statues are based on Song (2016: 192–94; 2016: 171–72); these are rearranged for comparison with the In’gyun and Ch‘ŏnsin’s statues.
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Haenam Taehŭngsa Chŏnbuljŏn mokcho amit’abul chwasang chosŏng parwŏnmun 海南 大興寺 千佛殿 木造阿彌陀佛坐像 造成發願文 [Votive text for the creation of the wooden seated Amitābha Buddha statue at Chŏnbul-jŏn in Taehŭng-sa, Haenam].

Hwasun Ssangbongsa mokcho sŏkkabul chwasang chosŏng parwŏnmun 和順 双峯寺 木造釋迦佛坐像 造成發願文 [Votive text for the creation of the wooden seated Śākyamuni Buddha statue at Ssangbong-sa, Hwasun].

Kangjin Ongnyŏnsa mokcho sŏkkabul chwasang chosŏng parwŏnmun 康津 玉蓮寺 木造釋迦佛坐像 造成發願文 [Votive text for the creation of the wooden seated Śākyamuni Buddha statue at Ongnyŏn-sa, Kangjin].

Kohŭng Kumt'apsa mokcho amit’abul chwasang chungsu parwŏnmun 高興 金塔寺 石造阿彌陀佛坐像 重修發願文 [Votive text for the repair of the stone seated Amitābha Buddha statue at Kumt'ap-sa, Kohŭng].

Kohŭng Nunggasa mokcho sŏkkabul chwasang chosŏng parwŏnmun 高興 棱伽寺 木造五官大王坐像 造成發願文 [Votive text for the creation of the wooden seated King Ogwan statue at Nungga-sa, Kohŭng].

Kohŭng Nunggasa mokcho amit’abul chwasang chosŏng parwŏnmun 高興 棱伽寺 石造阿彌陀佛坐像 造成發願文 [Votive text for the creation of the stone seated Amitābha Buddha statue at Nungga-sa, Kohŭng].

Kwangju Tŏngnimsa mokcho chijang posal chwasang chosŏng parwŏnmun 光州 德林寺 木造地藏菩薩坐像 造成發願文 [Votive text for the creation of the wooden seated Kṣitigarbha Bodhisattva statue at Tŏngnim-sa, Kwangju].

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