Introduction
Buddhist images, whether sculptures or paintings, only become objects of faith and worship through two rituals: jeoman (ображен, wherein the pupils of the Buddha’s eyes are painted in the final stages of creating a Buddhist image, and bokjang (博釈), the ritualistic installation of various objects inside a Buddhist statue or painting. Virtually every country where Buddhism has been introduced has a tradition similar to the Korean bokjang tradition. In Korea, the objects to be installed in the image in the bokjang ritual are called bokjangmul (博釈物 in China and 納具 in Japan).

The exact origins of the bokjang ritual are not known, but the oldest evidence of such practices are the sixth-century Buddhas of Bamiyan, in Afghanistan, which were destroyed by the Taliban in 2001. Such evidence suggests that, contrary to previous assumptions, the practice of installing sutras or sarira (beads, crystals, or relics believed to be corporeal) within Buddhist sculptures likely began much earlier than the eighth century. In Korea, the earliest known example of bokjang is thought to be an agal-matolite jar dated by inscription to the second year of Yeongtae (永泰, 766), which was discovered inside the pedestal of a stone statue of Vairocana Buddha. Bak Gyeongwon and Jeong Wongyeong (1983) argued that this jar served as a sarira case enshrining the Pure Light Dharani Sutra (淨光陀羅尼, similar to the practice of installing sutras and miniature pagodas inside a pagoda. The first known use of the term bokjang comes from Nakseon Gwanmun Byeongchum ( بالمراقبة proposals, from volume 25 of Dongguk Isanggukjip (東國李相國集, Collected Works of Minister Yi of Korea, 1241) by Yi Gyubo (李圭貞, 1168-1241). The term also appears in some votive inscriptions from Buddhist sculptures dating to the Goryeo Dynasty (918-1392). Based on this evidence, the practice of bokjang is thought to have been established as a Buddhist ritual during the Goryeo Dynasty.

Thus far, a wide variety of bokjangmul have been discovered in Korea, including votive inscriptions, Buddhist texts, sutras, dharani (sacred words or short phrases), as well as textiles and traditional Korean paper. Other items used as bokjangmul include grains, scents, medicines, and cloth representations of parasols and vajras, all of which are typically found in groups of five, corresponding to the four cardinal directions and the center. Other constituent elements of the bokjang ritual in Korea are obobyeong (五緕, five wrappings for enshrining bokjangmul); huryeongtong (護勝容, case for obobyeong); and hwangchopokja (黃絹箔, yellow silk in which to wrap the huryeongtong). All three items were used to enshrine bokjangmul during both the Goryeo and Joseon (1392-1910) Dynasties according to a procedure described in the Josanggyeong Sutra (普光咒经). This differs from early bokjang practices in China and Japan, in which miniature representations of internal organs were installed inside sculptures of the Buddha. To date, studies of Korean bokjang have largely focused on the individual types of bokjangmul (e.g., sutras, dharani, textiles, votive inscriptions, etc.). Re-

History of the Bokjang Tradition in Korea

Lee Seonyong
Curator, Sudeoksa Temple Museum

Fig. 2. Palyeoptong from inside a gilt-bronze statue of Amitabha Buddha at Munsusa Temple. 1346. Wood. Height - 7.0 cm. (Sudeoksa Temple Museum).
History of the Bokjang Tradition in Korea

In Korea, the central element of the bokjang ritual is the huryeongtong. Typically, the bokjangmul (e.g., vajras, flags of five colors, parasols, grains, medicines, etc.) are wrapped inside the obobyong, which are then put into a huryeongtong.

According to the version of Josanggyeong Sutra from Neunggasa Temple, a huryeongtong was a silver bowl with a cover (금장), and such bowls have been found inside various Korean Buddhist sculptures. For example, a silver covered bowl, now in the collection of the Onyang Folk Museum (Fig. 1), was discovered inside a sculpture of Amitabha Buddha (1302), while another such bowl was found inside a gilt-bronze statue of the Medicine Buddha from Janggoksa Temple (1346). However, a gilt-bronze statue of Amitabha Buddha from Munusa Temple (1346) was found to contain a wooden palyeopgogn (wooden palyeopgogn, and another wooden container (Fig. 3) was found.

Josanggyeong Sutra and Changes in Bokjangmul

Comparison of bokjang terms from five versions of the Josanggyeong Sutra

The Josanggyeong Sutra, a non-canonical sacred text of Buddhism, details various Buddhist rituals, including instructions for creating and enshrining bokjang, and the process of making sculptures of Buddhas and bodhisattvas.

Today, five original versions of the Josanggyeong Sutra have survived in Korea: one each from Yongcheongsa Temple (1757), Neunggasa Temple (1697), Hwajangsa Temple (1726), Geumyongsasa Temple (1746), and Yujeomsa Temple (1824). There is also a cheongsasa Temple (1575), Neunggasa Temple (1697), and the Josanggyeong Sutra focuses on the placement of the objects in obobyong, which are then placed within a huryeongtong.

This paper examines the evolution of the Korean bokjang tradition by comparing five existing versions of the Josanggyeong Sutra, with specific focus on references to the main elements of bokjang from the Goryeo and Joseon Dynasties (i.e., huryeongtong, obobyong, and hwangchopokja). Those records are compared to surviving examples of huryeongtong, obobyong, and hwangchopokja to illustrate how the procedures and contents of the bokjang ritual changed over time.

Josanggyeong Sutra Version uses the term hwangchopokja in place of obobyong (五寶罈), and obogyo (五寶罈), which are used in the other versions.

Table 1. General procedure for preparing huryeongtong.

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Place the bokjangmul on a square cloth, fold the four corners of the cloth and roll it. Do this five times (once for each direction and once for the center).</td>
</tr>
<tr>
<td>2.</td>
<td>Wrap each of the five sides of cloth with the threads of five colors to make obobyong.</td>
</tr>
<tr>
<td>3.</td>
<td>Wrap the five bokjangmul together with the threads of five colors to make obobyong.</td>
</tr>
<tr>
<td>4.</td>
<td>Write sabangju (phrases for the four directions) on the outside of the huryeongtong, and use threads of five colors to tie the sabangju (strings for the four directions) over the sabangju, to mark the directions.</td>
</tr>
<tr>
<td>5.</td>
<td>Use threads of five colors to wrap the huryeongtong with hwangchopokja, and then seal the package with a piece of cloth or traditional Korean paper.</td>
</tr>
</tbody>
</table>

Fig. 1. Silver bowl from inside a statue of Amitabha Buddha, from Onyang Folk Museum. 1302. Silver. Height: 4.3 cm. (Author’s photograph).
inside a late Goryeo wooden sculpture of Amitabha Buddha from Jaunsa Temple. Most huryeongtong of the Joseon Dynasty were metal, as evinced by those found inside a wooden statue of the Youthful Manjushri from Sangwonsa Temple (1456), sculptures of the Four Heavenly Kings from Songgwangsa Temple (1628), and a wooden sculpture of Three Buddhas from Sudeoksa Temple. However, a wooden statue of Mahasthamaprapta was found to contain a paper huryeongtong (Fig. 1), now in the collection of Onyang Folk Museum, and a bamboo huryeongtong of unknown origin has also been discovered.

Regarding the shape of the huryeongtong, all five versions of the Josanggyeong Sutra refer to it as either a hap (壺), meaning a covered bowl, or a tong (통), simply meaning a container, without more detailed explanation. Among huryeongtong from the Goryeo Dynasty, there are at least three in the form of a covered bowl: the aforementioned silver covered bowls from the statue of Amitabha Buddha (1302) and the gilt-bronze statue of Medicine Buddha in Janggoksa Temple (1346), as well as the wooden palyeoptong discovered inside the gilt-bronze statue of Amitabha Buddha from Munsusa Temple (1346). A wooden statue of Amitabha Buddha from Jaunsa Temple contained a covered wooden huryeongtong, but it was rectangular in shape, with curved sides (Fig. 2). Another huryeongtong of unknown origin, believed to be from the late Goryeo or early Joseon period, is a short, round wooden container with a flat bottom, but it differs from the previously mentioned covered bowls. A document called Mita bokjang ip mulseak gi (嶶満覆藏人物記) (Fig. 4) features a list of bokjangmu installed inside the gilt-bronze statue of Amitabha Buddha from Munsusa Temple. The list includes saridong (舍利筒, sarira case) and palyeop - dong (八葉筒), which refer to containers in the form of covered bowls. Here, the word dong (筒) seems to have the same meaning as tong (통). Since these objects have the same shape as other objects called hap tong, it is believed that, at that time, hap and tong (통) were used interchangeably to refer to vessels of the same shape.

According to the Yujeomsa Temple version of the Josanggyeong Sutra, the shape of huryeongtong of the Joseon Dynasty depended on where they were to be installed; round containers were placed inside Buddhist statues, while rectangular containers were used for Buddhist paintings. Large cylindrical huryeongtong with covers, a shape not seen in previous eras, were also common during the Joseon Dynasty. The huryeongtong found inside the statue of the Youthful Manjushri from Sangwonsa Temple (1466, Fig. 3) exemplifies this style of huryeongtong. Thus, the shape of huryeongtong changed over time, and the most notable changes involved the cover. Among huryeongtong from the Goryeo Dynasty, the covered silver bowl of Onyang Folk Museum (1302, Fig. 1) and the palyeoptong from Munsusa Temple (1346, Fig. 2) have flat covers with no openings. However, the rounded rectangular container from Jauns Temple (1345, Fig. 3) has a cover with an opening (1.5 cm in diameter) that is lined with a metal rim (Fig. 6). In contrast, the huryeongtong from Sangwonsa Temple (1466, Fig. 5) and the two huryeongtong discovered inside the wooden sculptures of Vairocana Buddha from Daejeokgwangjeon Hall (大剎光閣) and Beopbojeon Hall (歩寶閣) of Haesinsa Temple (1490, Fig. 7) have covers with an extended open spout.

This spout is assumed to have been called a huxyol (盆穴), a term that first appears in the Yujeomsa Temple version of the Josanggyeong Sutra, which instructs “Make a huxyol over the center of the palyeopgae” (八葉蓋, eight-petal cover). This record offers no additional details about the huxyol, but several extant huryeongtong from the Joseon Dynasty have covers with an open spout on top of the palyeopgae. In some examples, such as the huryeongtong found inside the statue of Shakyamuni Buddha in Gounam of Woljeongsa Temple (1710, Fig. 8), the threads of five colors that were wound around the huryeongtong (輸), it is believed that, at that time, hap and tong (통) were used interchangeably to refer to vessels of the same shape.
obohyeong were pulled through the opening in the center of the palyeopgae and up through the spout, so that they protruded to the outside. Thus, the term hahyeol probably refers to the extended spout.

As the style of huryeongtong changed from the covered bowls of the Goryeo Dynasty to the large cylinders of the Joseon Dynasty, the covers were also undergoing a transformation from flat lids to rounded covers with an extended spout. The first relevant records concerning this change do not appear until 1824, in the Yujeomsa Temple version of the Josanggyeong Sutra. Of the five versions of the Josanggyeong Sutra, only the Yujeomsa Temple version states that the sarira case and huryeongtong should have a palyeopgae. But the record is quite vague about how exactly the palyeopgae should be used in relation to the sarira case and huryeongtong. The Yujeomsa Temple version includes palyeop daehongryeon jido (大英大紅蓮之頂), a design of daehongryeon (large red lotus) inscribed with Sanskrit words for directions inside eight petals and states that palyeopgae, which is different from daehongryeon (大紅蓮), should serve as the cover for huryeongtong.

The huryeongtong installed inside the hanging scroll painting of Shakyamuni Buddha from Seomamsa Temple (1753; Fig. 13) has a cover shaped like a large lotus with eight petals, while another cylindrical huryeongtong of unknown origin has a lotus-shaped cover, as well as an attached gilt-bronze plate shaped like an eight-petal lotus (Fig. 9). In later periods, metal plates in the shape of an eight-petaled lotus were often found inside the huryeongtong, atop the obohyeong (Fig. 10). This suggests that palyeopgae, which were once attached to the outside of the huryeongtong, eventually became separate objects.

Another important component of huryeongtong is the palyeopgae. The term palyeop first appeared as palyeopdang (八葉頂) in a document entitled Geonam (僉巟), found inside a statue of the Thousand-armed Avalokitesvara (1532, private collection), as well as in the Mita bokjang ip mulaek gi document from Munsusa Temple (1446, Fig. 4). Of the five versions of the Josanggyeong Sutra, only the Yujeomsa Temple version states that the sarira case and huryeongtong should have a palyeopgae. But the record is quite vague about how exactly the palyeopgae should be used in relation to the sarira case and huryeongtong.

Based on this evidence, palyeop and daehongryeon are thought to be separate objects. If palyeopgae can be regarded as the cover of huryeongtong, then the
that were placed inside the huryeongtong.

2. Obobyeong: Obobyeong literally translates as “five treasure bottle[s],” which symbolize the four cardinal directions and the center. If the huryeongtong represent the heart of Buddhist sculptures, then the obobyeong are the chambers of the heart.

According to the Josanggyeong Sutra, the obobyeong represent the five treasures of wisdom of Vairocana Buddha. Specifically, the north is represented by a glass bottle, the south by a jewel bottle, the east by an onyx bottle, the west by a coral bottle, and the center by a rock-crystal bottle. The Yujeomsa Temple version states that seven treasures were placed inside the obobyeong, such as the wooden statue of Amitabha Buddha (1346, Fig. 1) and the gilt-bronze statue of Amitabha Buddha from Munsusa Temple (1346, Fig. 2). Every version of the Josanggyeong Sutra, except the one from Yujeomsa Temple, uses the term obobyeong (五寶藥瓶, five treasure wrapping bottles). Gwa (㷅) means to wrap in a cloth, so this term likely applies to the pouch-shaped obobyeong of the Goryeo Dynasty. In the Joseon Dynasty, obobyeong were made by placing bekjangmul in a square cloth, folding the cloth into a triangle, rolling the cloth into the form of a tube, and then tying it with the threads of five colors (Table 1). The transition from pouch-shaped obobyeong to cylindrical obobyeong corresponds to the shift from bowl-shaped to bottle-shaped huryeongtong.

In the Joseon Dynasty, the five bekjangmul were wrapped and tied together with the threads of five colors and then encased in the huryeongtong to make an obobyeong. However, it is not currently known if this same procedure was also used during the Goryeo Dynasty. Most obobyeong of the Goryeo and Joseon Dynasties have been found inside the huryeongtong, but there are some notable exceptions, such as the obobyeong found in the wooden statue of the Ten Kings of Hell from Munsusa Temple in Go-
History of the Bokjang Tradition in Korea

There has been some debate about the exact number of objects, but as I and Nam Gwonhee (2004) have argued in earlier works, it seems that during the Goryeo Dynasty, the yellow cloth was used together with cloths of five colors, as well as a yellow cloth. Thus, it seems that during the Goryeo Dynasty, the yellow hwangchopokja was used together with cloths of other colors. In contrast, most hwangchopokja from the Joseon Dynasty were wrapped with a single yellow cloth (Mun Myeongdae 1968, 366-367). There are some exceptions, such as the hwangchopokja from the wooden statue of Buddha from Gosansa Temple in Hongeun (1545), which was wrapped in various colors of silk (i.e., orange, white, sky-blue, purple and yellow), as well as the threads of five colors. However, most of the evidence suggests that cloths of multiple colors, including hwangchopokja, were used to wrap hwangchopokja from the Joseon Dynasty, but only hwangchopokja were used in the Joseon Dynasty (Yi Seomyong 2005, 80).

The version of the Josanggyeong Sutra from Yujeomsa Temple states that after objects are enshrined within the hwangchopokja, they should be wrapped with a hwangchopokja. The exact wrapping procedure from the Goryeo Dynasty is not known, but during the Joseon Dynasty, the hwangchopokja was placed in the center of the hwangchopokja, which was then gathered around the hushyeol and tied with the threads of five colors. Some hwangchopokja found inside Buddhist paintings were wrapped at the top and bottom with paper illustrations from the Josanggyeong Sutra, such as palyeop daehongryeon jido (八葉大紅蓮之圖), Jungeuga cheonwojido (金 أغ 구 천 위 동 지 도, design of nine letters and letters of the four directions), or yeolgeoang jibangjido (列金九方之圖, design of Vajra Buddha for the four directions), before finally being wrapped with hwangchopokja. However, in most cases, huryeongtong were wrapped with hwangchopokja in a way that was much simpler than the procedure described in the Josanggyeong Sutra.

During the Joseon Dynasty, the four corners of the hwangchopokja would typically be marked with the four directions in black or red characters (Fig. 15). No such markings have been found on hwangchopokja from the Goryeo Dynasty, indicating that this practice accompanied the other changes in the bokjang tradition.

Changes in the Bokjang Tradition

From the Goryeo to the Joseon Dynasty, the shape of huryeongtong changed from a covered bowl into a cylinder, and the shape of oohogyon changed from a pouch into a cylindrical roll, to fit more easily into the huryeongtong. To better understand these changes, the purpose of bokjang and the interrelationship between the bokjang practices of each period must be explored.

The practice of bokjang is closely tied to the worship of sarira. According to Josangyangdogyeong Sutra (世尊第十四經), which was published after the Josanggyeong Sutra, sarira were to be enshrined in the crown on the head of a Buddhist statue. In fact, sarira were discovered inside the urna (third eye) of the statue of the Thousand-armed Avalokitesvara in Jikdo Hall (四面, dining hall) of Toji Temple (東寺). The Buddhist of Ramiyan in Afghanistan were found to contain sarira, textiles, and fragments of the Sutra on Dependent Arising (緣起論) written in the characters of the fifth to sixth century (Fig. 16). Thus, it would seem that, early on, the practice of bokjang was not distinct from the practice of enshrining sarira and sutra (i.e. dharma sarira) inside a pagoda or sculpture.
Indeed, the inscription on the agalmatolite jar found inside the mandala of a stone statue of Vairocana Buddha (756) states that the Pure Light Dharani Sutra (無垢淨光大陀羅尼經) was originally enshrined within the jar. Overall, however, in Korea, the practice of enshrining sarira differs from the practice of bokjang.

In early bokjang practices in China and Japan, representations of internal organs were installed inside statues of Buddha, in accordance with the belief that enshrining sarira inside a statue of Buddha animates the sculpture. This practice is exemplified by the standing image of Shakymuni Buddha in Seiryoji Temple (清涼寺) in Kyoto, Japan (Fig. 17). It is uncertain whether the practice of bokjang prior to the Goryeo Dynasty may have been driven by similar beliefs. But for the most part, the Korean tradition of bokjang, focusing on the use of huryeongtong and the belief in five directions, is more concerned with Buddhist rituals involving the five directions, rather than trying to animate Buddhist statues (Bak Gyeongwhun and Jeong Wonhyo 1986, 57).

With the publication of the Josanggyeong Sutra, the practice of bokjang of the Joseon Dynasty differentiated itself from that of the Goryeo Dynasty. The Josanggyeong Sutra described the concept of five directions in great detail and explained the meaning of the various objects used as bokjangmul. Thus, the ritualistic aspect of bokjang can ostensibly be traced back to the Josanggyeong Sutra. In the Goryeo Dynasty, fewer objects were placed in the obobyong, and fewer types of objects were used as bokjangmul. Also, the directions were marked by oryunjongja and jinsinjongja, but the sabangja and sabangpyeong were not used. The concept of five directions became much more important in the bokjang practice of the Joseon Dynasty, when five varieties of objects (e.g., grains, medicines, scents, etc.) were placed in the obobyong, corresponding to the five directions. At the same time, new objects (e.g., vajras, parasols, flags, etc.) appeared, which had not been used in the Goryeo Dynasty.

During the Goryeo Dynasty, the concept of the five directions may not have been clearly expressed inside the huryeongtong, but it was represented by wrapping the huryeongtong in various textiles symbolizing the five directions, including hwungchopja. The concept of the five directions appears to have been standardized and established as an element of bokjang practice in the sixteenth century, as printed copies of the Josanggyeong Sutra became more widely distributed and available. Hence, in the Joseon Dynasty, the five directions came to be represented inside the huryeongtong, and the directions were simply marked on the hwungchopja outside the huryeongtong.

However, the bokjang practices of the Goryeo and Joseon Dynasties did not develop separately from one another. There are two known documents from the Goryeo Dynasty that list objects that may be used as bokjangmul: the Geoan (Geoan) document found inside the statue of Thousand-armed Avalokitesvara (1324), and the Mita bokjang ip mulsaek gi document found inside the gilt-bronze statue of Amitabha Buddha in Mumusa Temple (1346). The objects listed in Geoan include palyeopdong, huryeong, lotus pedestal, geumjwaja (金牌牙, golden stand), seven treasures, five scents, and five medicines. Meanwhile, Mita bokjang ip mulsaek gi lists such objects as five scents, five medicines, five treasures, five medicinal herbs, huryeong (佛頭), five grains, hwangpokja, saridong (舍利筒), and palyeopdong (八葉筒). Notably, all of the objects for bokjangmul that are described as the contents of obobyong in the Josanggyeong Sutra (e.g., the seven treasures, five scents, and five medicines) can be found in one of these two lists. Thus, the bokjang practices of both the Goryeo and Joseon Dynasties are closely related, particularly since both focus on enshrining obobyong inside a huryeongtong.

In addition, the Neungsasa Temple version of the Josanggyeong Sutra (1637) includes the term huryeongpalyeopdong eunhap (佛頭八葉筒銀盒) and huryeongpalyeopdong eunhap (佛頭八葉筒八葉筒), corresponding to the earlier terms huryeong and palyeopdong. This would seem to suggest that huryeong and palyeopdong, which were separate items in the Goryeo Dynasty, were integrated in the Joseon Dynasty. Such change is supported by extant examples of bokjang from the two dynasties. Table 1 shows that huryeong, palyeop, tong (筒), and hap (盒) as mentioned in Geoan, Mita bokjang ip mulsaek gi, and the Josanggyeong Sutra, were initially separate items that were eventually merged into a single object known as huryeongtong. In particular, the item huryeong is no longer listed among the objects for bokjang of the Joseon Dynasty, but the Yujeomsa Temple version uses the single word huryeongtong, indicating the merging of items that had occurred by the Joseon Dynasty. Thus far, the earliest known version of the Josanggyeong Sutra is the Yongcheonsa Temple version (1375), but there may have been relevant sutras describing bokjang from the Goryeo Dynasty. Therefore, the differences between the bokjang practices of the Goryeo and Joseon Dynasties do not represent a rupture in the tradition, but instead reflect the changes in the shape of tong (筒), huryeong, and palyeop.
History of the Bokjang Tradition in Korea


Min, Yeongi. 1999. “Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archæology and Art History 15: 157-211.


Lee, Seyeong. 2006. "Bokjang bokjangmulgwan naye gwa janggyeong e guhanui nyungga" (nhon no bijutsu) "Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archeology and Art History 15: 157-211.

Miyaj, Akira (ed.). 2008. Godeun hanjeot haesang yiteo (Gandara bijutsu to bamiyan isekron). Exhibition of Gand- 
ha Art and Bamiyan Ruins. Shizunaka Prefecture: Shizunaka Shinhakusha.

Min, Yeongi. 1999. “Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archæology and Art History 15: 157-211.

Korean Journal of Art History, 2005. "Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archæology and Art History 15: 157-211.

Miyaj, Akira (ed.). 2008. Godeun hanjeot haesang yiteo (Gandara bijutsu to bamiyan isekron). Exhibition of Gand- 
ha Art and Bamiyan Ruins. Shizunaka Prefecture: Shizunaka Shinhakusha.


Lee, Seyeong. 2006. "Bokjang bokjangmulgwan naye gwa janggyeong e guhanui nyungga" (nhon no bijutsu) "Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archeology and Art History 15: 157-211.

Miyaj, Akira (ed.). 2008. Godeun hanjeot haesang yiteo (Gandara bijutsu to bamiyan isekron). Exhibition of Gand- 
ha Art and Bamiyan Ruins. Shizunaka Prefecture: Shizunaka Shinhakusha.

Min, Yeongi. 1999. “Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archæology and Art History 15: 157-211.

Korean Journal of Art History, 2005. "Bokjangmul discov-
ered inside the iron statue of Buddha of the Goryeo Dynasty in Janggoksa Temple.” In Archæology and Art History 15: 157-211.