

# **A Study on the Religious Costumes through the Materials Excavated from Turfan\***

**- Centering around A.D. 8th~12th century -**

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## **I . Introduction**

Religious costume was designed in a symbolic fashion differently from common costume in that the sanctity and the absolute power of religions were emphasized by cultural and social factors of the birthplaces of religions.

The Turfan(吐魯番) basin, located in the southern foot of the eastern Tian Shan (天山) mountains in Xinjiang(新疆), connects Urumuchi of Xiyubeidao(西域北道) with the nomadic area of Mobei(or Northern Gobi Desert, 漠北). This regional condition made Turfan a center for East-West interchange between China and Central Asia, and further Europe. It also brought about mingled cultures out of a variety of tribes.

Especially, Turfan is proven to be international in its character by the fact that the relics pertaining to religions already extinguished in other areas can be observed. The materials excavated from Turfan, including wall paintings, plaster images, and documents, exhibit cultural exchange between the East and the West. In connection with costume, after the establishment of New China, these materials are considered important in that they represent advanced costume culture of Central Asia.

Focusing on religious costumes exhibited on the relics of Nestorianism(景教), Manichaeism(摩尼教) and Buddhism(佛教) which were excavated from Turfan, this study examines forms and features of these religious costumes in the Turfan area based on the historical background of Turfan and the origins and thoughts of Turfan religions. It limits its research scope to the clerical costumes represented on the excavated materials of Turfan in the A.D. 8th~12th century.

For this purpose, this study refers to the existing literature including wall paintings, documents, pictorial books of excavated materials, and the reports on the excavated relics, surrounding Gaochang(高昌) temple sites and Bezeklik(柏孜克里克) cave temples in the Turfan area.

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## II. Theoretical Background

### 1. The History of Turfan

Turfan refers to an oasis, named as such in the 15th century.<sup>1)</sup> The history of Turfan can be divided in chronological order as follows: Neolithic period, Cheshi(車師) period(~A.D. 8), Gaochang County(高昌郡: 327~460), Qu clan Gaochang(麴氏高昌: 499~640), Tang Dynasty Xizhou(唐代西州: 640~792), Uighur Gaochang(回鶻高昌: 840~1275). In the Chunqiu-zhanguo period(or Warring States Period, 春秋戰國時代: B.C. 475~B.C. 221) aborigines resided in this area, and in B.C. 220 Cheshi(車師) kingdom was founded.<sup>2)</sup>

Qu clan Gaochang kingdom(499~640) maintained its existence for about 140 years. In the beginning it was influenced by Rouran(柔然) and Gaoche(高車), but later it was ruled by Turks instead of Rouran.<sup>3)</sup> Gaochang kingdom was destroyed by Tang in 640 and conquered by Tibet in 790. In the middle of the 9th century, the ruling of the kingdom by Tibet was handed over to Uighur.<sup>4)</sup> So this kingdom was called Gaochang Uighur(高昌回鶻), Xizhou Uighur(西州回鶻), or Arslan Uighur(阿斯蘭回鶻). The Chinese called it Gaochang, following its old name.<sup>5)</sup>

In the 4th century Turfan was already formed into a strong kingdom by Chinese descendents who settled down on the farms cultivated by the troops of the pre-Han period and Chinese immigrants from the mainland China. Accordingly, Turfan was under the influence of China more than any other area. Especially, the influence of Chinese culture was predominant in this area. The kings of Gaochang were mainly Chinese, and thus, they used the Chinese style year name and also adopted the Chinese style government organization. The majority of aborigines were Iranians and the customs were also of Iranian style. On the other hand, Chinese costume was popular with royal families and women.<sup>6)</sup>

In the 12th century the kingdom was relegated to a tributary to Xiliao(or West Liao, 西遼), and belonged to Mongolia.<sup>7)</sup> It was in the 4th~5th century when Buddhism was disseminated into Turfan. It was recorded in Chinese inscription in the early 6th century that the life of Turfan people was greatly affected by Buddhism. The arrival of Uighurians made Buddhism more flourished, and the Uighurian rulers showed a great interest in Buddhism. In the 9th century Turfan constituted a headquarter of the Uighur empire, and other religions which moved into this area brought in new religious ideas and cultures. Esoteric Buddhism(密教) brought in by Tibetans(吐蕃人) also prospered, and Nestorianism and Manichaeism did as well. Buddhism and Nestorianism were still popular under the control of Mongolians. In the 15th century Buddhism became collapsed down, and people began to be converted to Muslim.<sup>8)</sup>

## 2. The Origin of Turfan Religions and their Ideas

### 1) Nestorianism

Nestorianism(Nestorian Christianity) was named after Nestorius, the patriarch of Constantinople. Nestorius raised an objection to the divinity theory about Jesus Christ and the Virgin Mary. He claimed that Jesus has both manhood and godhood, and thus, Mary, the mother of Jesus, is not a deity, either. His idea was judged to be a heresy by the Council of Ephesus in 431. He was finally deposed and was deprived of his patriarchal position.

Nestorians moved their headquarter to Mesopotamia and joined eastern churches there. They propagandized Nestorianism in the area of Iran by taking advantage of the then situations where Sasanian Persia was opposed to Byzantine empire.<sup>9)</sup> Around 485 this religion was recognized as a sect in the Persian empire, and it brought Christianity to China as early as in the 7th century.<sup>10)</sup> At first it was called Posuojiao(婆娑教) which was meant to be a Persian religion. Later they themselves called it Jiangjiao(景教), where Jiang(景) means brilliance.<sup>11)</sup>

### 2) Manichaeism

Manichaeism was founded by Mani, a Persian, in the early 3rd century. This religion was a syncretism which embraced many elements from Zoroastrian, Buddhist and Christian creeds. It was based on Zoroastrian dualism mingled with Christian gospels and doctrine of the Trinity and the Buddhist transmigratism.<sup>12)</sup> It imposed on its followers strict asceticism, forbidding all use of meat, wine, and sexual intercourse. Since not all could become full members, Mani actually laid down a double standard for his disciples: one of the strictest abstinence for those who wished to renounce the world totally, and the other less stringent for the lay believer. The former, known as the elect, lived in absolute seclusion from the world, and wore white ritual gowns as a distinctive dress. The latter, with less spiritual ambition or achievement, were called the auditors.<sup>13)</sup>

The organization of the church adopted episcopacy(教主制度) with 5 orders: head (長), 12 apostles(司徒; or patriarchs, 教主), 72 priests(司教), ardavan(or presbyter, 長老) · pakan(清士), and down to niyoshaghan(or auditors, 聽者).<sup>14)</sup>

### 3) Buddhism

Buddhism was founded by Shakyamuni (B.C. 563~483) in India, being opposed to the realities of the times such as formalization and prestiges of Brahmanism and discrimination by the Caste system.<sup>15)</sup> In the course of its spreading from the north-

west India to the East Asia via Central Asia, while it went through changes by contacting a variety of different religions and cultures, it also exerted a great influence upon them.<sup>16)</sup>

Although it is not obvious when Buddhism was brought in to Turfan, fragments of scriptures discovered in Turfan indicate that Buddhism was there as late as the 3rd century. Buddhism lasted until Turfan was taken over by Muslim in the 15th century.

### III. Forms and Features of Religious Costumes

#### 1. Nestorian Costume

An example of Nestorian costume is seen in the <Fig. 1>, which was discovered in the inside wall of the temple site P in Turfan Gaochang. This painting indicates that on this site was a Nestorian temple. In it a priest wears a round-necked long tunic, with the white ritual garment in the style of Byzantine on it, and the followers hold palm leaves in each of their hands. This thus leads us to think that it probably depicted the performance of a ceremony on a Nestorian festival. Two followers in front wear long black and white tunics, respectively, and on the tunic they wear turn-open-collared coats(翻領袍) over their shoulders, instead of wearing them, and hoods. The woman on the rightmost wears a long patterned skirt with a narrow-sleeved upper clothes, a high-raised hair(高髻), shoes with highly turned-up toes(高頭履), and a shawl on the shoulders, which was typical in the Tang Dynasty.



<Fig. 1> A Nestorian priest and a believer, Gaochang, 「高昌-吐魯番古代藝術珍品」圖版7.

A figure in the <Fig. 2>, the 9th century wall painting which was also discovered in the Nestorian temple in Gaochang, wears a long flowing white tunic (or a skirt for some scholars), with a round-neck-collared overgarment(圓領袍) on it. That the outer hem of this overgarment is slightly turned over indicates that front hems are open. I suspect that this round-neck-collared overgarment, if hung on the shoulders instead of being worn, would look similar to the coats of the two followers in the <Fig. 1> if their turn-open collars were closed and turned into round-neck collars.<sup>17)</sup> The black hair hangs down in plaits over the back and shoulders. Shoes with highly turned-up toes(高頭履) are put on. Two figures both do not tie belts. This picture is presumed

to be drawn in the late 9th century. It is considered to be an important material in that it is the only relics of painting in the Turfan area and represents religious costume pertaining to Nestorianism.

## 2. Manichaean Costume

Manichaean costume set a high value on the white color. According to a Manichaean book, followers wore undyed white shawls and sat on white chairs.

In the <Fig. 3>, the wall painting represented in the Manichaean temple in Gaochang, are portrayed the highest deity in Manichaeism, Mani, and a group of priests. The oldest in the party appears to be Mani, the founder of Manichaeism. He wears a the principal priest's high crown on the head, with its big entrance facing the sky. On the crown gold-engraved ornament and curled-up leaf design are gorgeously engraved in the shape of a fan, and its color and luster are red and white, respectively. Red silk bands hang down and tie the crown

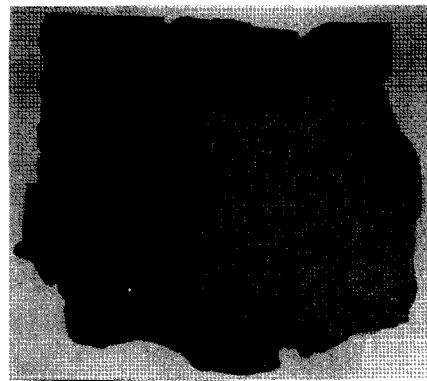
under the chin. The crown and the red silk bands mark considerable dignity.<sup>18)</sup> The clothes apparently represent something like a stole that marks a ceremonial garment of the principal priest in that the white round-neck-collared overgarment(圓領袍) fits him tightly and the broad red line crosses over his shoulders. Behind the body of the founder is found the nimbus emitted from his head, the marking of which differentiates him from ordinary people. Ten and some persons around the founder appear to be Manichaean priests. They wear the white high crown without a border and tie the crown under the chin with

red silk bands. Their black hair hangs down in plaits over the shoulders. Their features such as round faces, good looks, black whiskers and forked mustaches indicate that they are Uighurian. They wear the white round-neck-collared overgarment with wide sleeves gently draped.

In the <Fig. 4>, a silk painting excavated in Gaochang, are portrayed the figures of male principal priest and female principal priest, both Uighurians. The female wears a white square-shaped crown on the head, and connected to this crown is a



<Fig. 2> A Nestorian (9th century), Gaochang, 「西域美術展」p.169



<Fig. 3> Mani and his disciples, Gaochang, 「佛教東漸」p.7

veil hanging down on the shoulder. She is dressed in a white round-neck-collared overgarment, with sleeves and width widened and softly draped. The square bu (補) ornament on the chest seems to represent a high and noble status. The male wears a fan-shaped white crown, as seen in the <Fig. 3>, ties a red silk band under the chin, and lets his plaits in many strands hang down neatly on the shoulders. He is dressed in the same shape as that of the above female. The high and noble status of this principal priest is marked by the square bu(補) on the chest. What is peculiar is the red line in the front that hangs down to the ground.

The fragment of the Manichaean scriptures in the <Fig. 5>, which is presumed to have been excavated in the Gaochang temple site K around the 9th century, portrays sutras in Estangro letters and the figures who copy the scriptures with brushes in Manichaean costume, i.e., white clothes and white crowns, with white papers unfolded on the table.<sup>19)</sup> They wear the white high crown on the head and the white round-neck-collared overgarment.

The <Fig. 6>, which is in the Berlin collection now, is a leaf from a Manichaean book excavated in Gaochang, which is painted on both sides. On one side (see Fig. 6-a) a church ceremony is depicted. In the background we see the body of the principal character (with his head destroyed), a high-ranking Manichaean priest in full vestments. A red embroidered stole is wound round his neck, shoulders, and arms, and hangs down in front. Around the knee is shown the segmentae decoration which can be seen in the Byzantine costume. Behind him stand three of his attendants. To the priest's left kneel two of the Manichaean elect in white round-neck-collared overgarment and a layman, probably an auditor.

On the other side (see Fig. 6-b) is depicted a religious celebration, the famous feast of Bemma. Commemorating the martyrdom of Mani, it was celebrated every year, probably in the spring. The priest kneeling in the background to the left of the table (see Fig. 6-a) looks very like the one on the other side of the leaf. His stole, however, is of gold brocade. On his right kneel four rows of different ranks of the

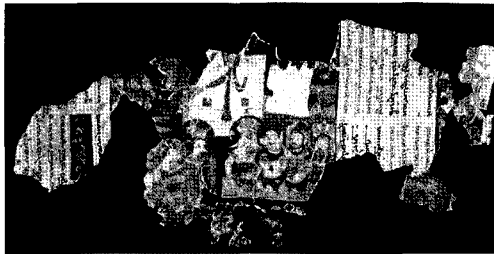


<Fig. 4> A Manichaean man and a woman principal priest, Gaochang, 「中國西域民族服飾研究」p.167



<Fig. 5> A Manichaean priest, Gaochang, 「世界の美術-中央アジアの美術」p.9-172

elect: those in the second row from the top have their names written on their clothes.<sup>20)</sup>



(a)

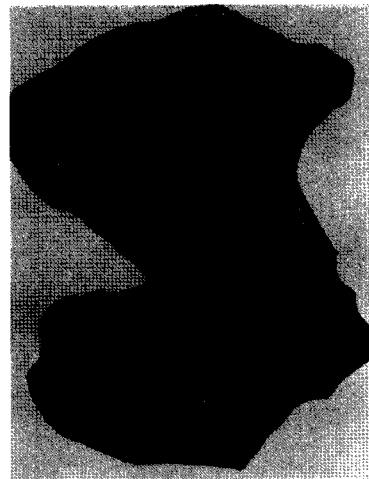


(b)

<Fig. 6> A fragment of Manichaean scripture (8th~9th century), Gaochang, 「Along the Ancient Silk Routes」 pp.176~177

The <Figs. 7 & 8> are wall paintings excavated in Gaochang in the 8th~9th century. The black hair of the three women in the <Fig. 7> is parted in the middle and falls over the back and shoulders, with a tress curling down in front of the ear. The headgear consists of a roll of white cloth,<sup>21)</sup> apparently tied in a bow behind the ears and then hanging free down the back. Rising above it in front, in the fashion of a diadem, is a disk within a frame, which is perhaps meant to symbolize the sun and the moon. They are dressed in the same type of round-necked clothes with a different color arrangement.

The <Fig. 8> is a wall painting of five women, and their names are written beside their heads. Their black hair is parted in the middle, with a spit curl on either side. The round crowns they wear are decorated with geometrical patterns and with a rosette in the center over the forehead, all being in white. It is particularly noted that the lower border of the white crown on the women on the leftmost, the rightmost and in the center is wound with a red cloth, which is tied in the shape of a ribbon and hung down. This is similar to the way they show dignity by tying a red silk band under the chin and Uighurian women hang a red silk cloth down behind the back in the <Figs. 3 & 4>.<sup>22)</sup> In this connection, it is very likely that they



<Fig. 7> A wall painting of three Manichaean women (8th~9th century), Gaochang, 「西域美術展」p.168



<Fig. 8> A figure of five Manichaean noblewomen (8th~9th century), Gaochang, 「西域美術展」p.174

are noblewomen. As seen in the <Figs. 3, 4 & 6>, the hands are joined before the breast; the Manichaeans as a rule seem to have kept their hands covered, and these paintings also prove that they respect the white color through their costume.

### 3. Buddhist Costume

Jiasha(袈裟) is the most typical clothes that Buddhist monks wear. Jiasha, originally from a Sanskrit word for a dye, referred to grey color, improper color, muddy color, muddy dye color, etc.<sup>23)</sup> Thus the jiasha color was known to be the one that the commonalities don't like or the one that was dyed with an undesirable eccentric color.

Therefore jiasha(袈裟) meant all that was dyed with the jiasha color, but later it generally referred to only three clothes(三衣)<sup>24)</sup>: Buddhist canon garment(法衣), the outermost garment, referred to Sanghati; upper clothes(上衣), the intermediate garment, referred to Utta Rasanga; and lower clothes(下衣), the innermost garment, referred to Anta Ravasa.<sup>25)</sup> The three clothes are worn by the Buddha standing in the middle of the picture <Fig. 12>: the innermost garment is claret (in the form of a long skirt); the intermediate one is blue (in pianshan(偏衫) with one bare shoulder); and the outermost one is yellow. But today jiasha refers to only the outermost garment, Buddhist canon garment.

The features of the priest's costume in the Turfan area are shown in the <Fig. 9>. This picture contains the figures of the Doutong(都統) priests in the Bezeklik cave wall painting of the middle of the 9th~early 12th century. (Doutong referred to the highest official position for the priest in the period of Gaochang Uighur.) They wear the round-neck-collared clothes with narrow-sleeves(圓領窄袖衣) in the style of yellow Uighurian costume and a purple coat on it with wide sleeves and loose width. On these clothes they wear jiasha(袈裟), in which the dark colored line is ornamented in 田-type on the same purple ground, on the left shoulder. This was the monk's clothing in fashion in those days.

The 田-type jiasha(袈裟) is presumed to be purple. Sengshilue(or The history of Buddhist monks, 僧史略) written in the Song Dynasty says that according to the Tang Book(唐書), the monks who were in charge of the translation of sutras in the days of Cetianwuhou(測天武后, a well-known empress of the Tang Dynasty) were bestowed purple jiasha. This constituted the first granting of the purple color.<sup>26)</sup> To give monks purple clothing was meant to give them the highest social position.

Another style of Buddhist monk's clothes seen in Turfan is also observed in the wall painting <Fig. 10> from the Bezeklik stone cave, as in the <Fig. 9>. The personal names in the <Fig. 10> refer to Indian names written in the alphabet of Poluomi(婆羅密) in Central Asia,<sup>27)</sup> and indicate that they are Indian high priests.



They wear the red *pianshan*(偏衫) with one bare shoulder in a similar way that Buddha does. On it they wear soft thin yellow *jiasha*(袈裟), through which red *pianshan* under it appears to be seen. Considering the length, it seems that they wear the lower clothes in the same color under the upper clothes. It is noticed that the wearing mode is all different from that of Uighurian priests.

A high priest and a Buddhist monk are portrayed in the <Fig. 11>. The former high priest wears the brown round-neck-collared clothes with narrow-sleeves in the same style as in the <Fig. 9>, the purple coat(紫色袍) with a wide sleeve band on the brown round-neck-collared clothes with narrow-sleeves, and the 田-type *jiasha*(袈裟) hung on the shoulder on the purple coat. Two Buddhist monks behind wear the brownish round-neck-collared overgarment with narrow-sleeves(圓領窄袖長袍) in a simpler style, and the *jiasha* in a single light brown color hung on the shoulder on this overgarment.

The <Figs. 13, 14> show another instance of the 田-type *jiasha*(袈裟). The *jiasha* in the <Fig. 13>, though it has the same shape as that in the <Fig. 9>, is bluish and is decorated with a yellow line. In the <Fig. 14> two priests wear the 田-type *jiasha*, but under it one wears the round-necked clothes with narrow sleeves in the Uighurian style and the other wears the *pianshan*(偏衫) in the Indian style, respectively. The color of *jiasha* is different, depending on which style is taken. The high priest in the Indian style wears the yellow *jiasha* which is decorated with a dark claret line, and the one in the Uighurian style wears the blue *jiasha* which is decorated with a red line. Thus it is noticed that various tones of color were used.



<Fig. 9> A figure of Doutong priests, Bezeklik Cave 20, 「中國新疆壁畫全集 6」p.85



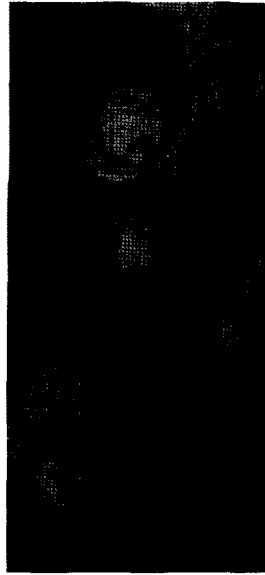
<Fig. 10> An Indian priest, Bezeklik Cave 20, 「中國新疆壁畫全集 6」p.86



<Fig. 11> A figure of monks consecrating before Buddha, Bezeklik Cave 9, 「吐魯番柏孜克里克石窟壁畫藝術」p.53



<Fig. 12> A picture of consecrating and worshipping before Buddha, Bezeklik Cave 20, 「吐魯番柏孜克里克石窟壁畫藝術」p.35



<Fig. 13> A high priest, Bezeklik Cave 20, 「吐魯番柏孜克里克石窟壁畫藝術」p.35



<Fig. 14> Two high priests, Bezeklik Cave 20, 「吐魯番柏孜克里克石窟壁畫藝術」p.37

#### 4. Further Discussion

Although it is not easy to pinpoint the exact characteristics because of the limited materials, what was common to the three religious costumes under consideration is that a round-neck-collared overgarment was basically put on. This represents the costume of the common Uighurians at those times. Uighurians wore the round-neck-collared overgarments with narrow sleeves, under which the round-necked undergarments were seen.<sup>28)</sup> The difference between religious costume and common costume, if any, is that the Uighurian man tied the band around his waist and hung it down, while the three religious costumes did not use it.

Some features among these religions, differences and similarities, are also noticed, together with respective symbolism the costumes of these religions represent. Nestorian priests, unlike the lay believers, wore the Byzantine-style ritual vestment (on the round-necked long tunic), thereby revealing the characteristic element of Christianity. In this connection, it appears that the Nestorian costume symbolizes the religious duties and the intermediary relation between God and the secular world, basically following Christian liturgical vestment.

Manichaeans are known to have set a high value on the white color, so they wore white overgarments, white shawls, white headgears, etc. The fact that the

Manichaean priest wore the stole in the same style as the Christian priest did points to a Christian influence on the Manichaean costume. It is also interesting to note that in addition to the white color, Manichaeans often used the red color on the crown decoration and the silk bands that tie the crown under the chin in most cases. The crown and the red silk bands mark considerable dignity. The square bu(補) ornament on the chest also represent a high and noble status. Regarding the ornaments, on the crowns are found a fan-shaped curled-up leaf design, a geometrical pattern, and a rosette decoration; around the knee the segmentae decoration. I suspect that Manichaeans respected the white color as a symbol for divinity in the hope that they would transcend the secular world.

The typical property of Buddhist costume is the jiasha(袈裟) hung on one shoulder. Among other jiasha types, one is in the 田-type and the other is in a single color. High priests seemed to have worn purple coats, with the Uighurian style yellow costume under them. It is noticed that various tones of color were used among Buddhist monks, for example, brown, blue, yellow, etc. According to the colors used in jiasha, Buddhist priests appear to be assigned different status in their hierarchical order. But it is not easy to tell in what order these colors were assigned. The Buddhist costume, most of all, symbolizes asceticism and detachment from secular desires, and further, a possibility of entering the nirvana.

#### IV. Conclusion

In this study I have observed religious costumes of Nestorianism, Manichaeism and Buddhism from the excavated materials in the A.D. 8th~12th century such as wall paintings and documents from Gaochang temple sites and Bezeklik stone cave temples in the Turfan area. The following is a summary of the present study of religious costumes from Turfan excavations.

As for the Nestorian costume, priests are shown to have worn the round-necked long tunic, with the Byzantine-style white ritual vestment on it, and the believers are shown to have worn the long tunic, black or white, with the turn-open collar coat on it or with the turn-open collar coat hung on the shoulder on it. Due to the limited materials available, however, I was not able to observe any particular designs or patterns, nor any hierarchical representations, inherent to Nestorianism. I leave this for future research. It appears that the Nestorian costume, essentially in line with Christian liturgical vestment, symbolizes the religious duties and the intermediary relation between God and the secular world.

Manichaeans are known to have respected the white color, wearing white clothes

and white headgears. The differences in their status are represented by the shape of the headgears they wear. The square bu(補) ornament on the chest also represent a high and noble status. Manichaeans wear the white round-neck-collared overgarment with its width and sleeves being wide and flowing. The principal priest wears the same style of stole as that of the ceremonial dress of Christian priests, which is wound round his neck and hangs down long in front. The color tone of a stole is varied. The principal priest's clothes may have segmentae ornament, a characteristic element of Byzantine costume. Believers are free to choose their clothes but usually wear white headgears on the head. The white color symbolizes divinity for Manichaeans who hoped to transcend the secular world.

Buddhist costume, with jiasha(袈裟) outside, can be divided into three types. The first type is in the Uighurian style affected by China due to the geographic condition in the Turfan area, the style in which the round-neck-collared clothes with narrow-sleeves are worn inside and loose robe outside, with the 田-type jiasha hung on one shoulder on the latter. The second type is in the Indian style usually seen in Buddha images, the style in which lower clothes and upper clothes with one bare shoulder are worn, with 田-type jiasha in a single color hung outside. The last type is in the hybrid style of the two above, in which Indian style underclothes are worn, with 田-type jiasha hung on it, or Uighurian clothes are worn, with jiasha in a single color hung on it. The colors used in jiasha were varied, and were probably divided according to hierarchical order. The Buddhist costume, especially jiasha, symbolizes asceticism and detachment from secular desires, and further, entering the nirvana.

In the area of Turfan into which religions were introduced appear various forms of religious costumes that express basic thoughts and rules of each religion. Based on religious costumes of Turfan, further research remains to be made for factors that affect these religious costumes and the relatedness with neighboring states, so that the changes and development of religious costumes through the East-West cultural exchange can be examined.

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- 27) 『中國美術全集繪畫編 16: 新疆石窟壁畫』(Collections of Chinese Art, Paintings 16: Xinjiang Caves Wall Paintings) (北京: 文物出版社, 1989), p.88.
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