

The Research of Costume on Shin, Yun-Bok's Painting in Late Chosun Dynasty

Lee Youngjae

Associate Professor, Department of Textile & Fashion Design, Hanyang University

Abstract

The Hanryu(韓流) phenomenon in and around Asia looks like slowing down lately. At that time, the research about contents that can inform the high traditional culture of Korea is useful. The references which can make a study about cultural clothes, especially paintings, let us to infer the life of the people of that period. In this research, I try to study the characteristics of customs, symbol and costumes by analyzing the paintings of Shin, Yun-Bok who was genre painter of the late Chosun.

The mens are wearing dopo(道袍) and are putting sejodae(細條帶) around their waists and gat(黑笠). Also, We can see many different types of job such police, official man, a buddhist priest, a barnair, kisaeng and shaman through the costume. Most of women in the paintings, They are wearing Deep blue skirts, banhwoejang pale tone jeogori and tress.

We discussed the common lives of the people through genre painting. They have satire, humor, and symbolism. Also, we can look into the various lifestyles, customs of times and seasons, ceremonial occasions, civilian beliefs, and plays transmitted from the past. The philosophy in Shin, Yun-Bok's genre painting, is close to Taoism not Confucianism.

Key Words ; genre painting, the customs, traditional costume, satire and humor, symbolism

I. Introduction

The world is already expanding to the concept of global village, and people of the world are getting interested in Korea culture by the Hanryu(韓流) boom through Asia. Although many parts of Korea cultural relics are different from China and Japan, most of them know that Korea

is the dependent country of China. For this study aims at accurately notifying right Korea culture, especially the customs and costumes, to Asia as well as to China, and notifying that we are the unique and excellent cultural people.

According to this study, I reviewed the excellent costume culture of our ancestors studying the genre painting by Shin, Yun-Bok.

Corresponding author: Lee Youngjae, Tel.+82-31-400-5696, Fax.+82-31-400-5681
E-mail: YJL@hanyang.ac.kr

A genre painting depicts the lives and culture of the people who are living in that period. This article describes the features of the customs and costumes expressed in the works of Shin, Yun-Bok (1758-?), the genre painter of the later Chosun dynasty. The Chosun period (AD1392-1910) formed the foundation of Chinese Confucianism and Sung Confucianism, comprising the mainstream till the mid-term. But in the second half of the period, 18C, as the feudal social structure changed according to the influence of practical science, new subjects such as fine arts and literature were dealt with.

The way of research is analysis of quality on Shin, Yun-Bok's 11 pieces of genre painting. I analyzed the actual clothes at that time by considering the characters' clothes in the paintings and arranging them.

II. Features of Genre Painting of Shin, Yun-Bok.

The paintings before the later Chosun period can be divided into figure paintings and landscapes, and most of the figure paintings were portraits, featuring faces, or upper bodies. <Fig. 1>¹⁾~<Fig. 11> are examples of genre paintings produced by Shin, Yun-Bok. They mainly feature the play of male yangbans(兩班) and female ki-saeng(妓生). They are neither landscapes nor portraits, but depict the affection of men and women, or depict the life-style of the ordinary people. At that time, literature appeared in the form of novels or verses, that frankly depicted the relationship between men and women and went beyond the moral, traditional, and ethical concepts of Confucianism²⁾. It is similar to Taoism that men and woman enjoy the music, poem, play in the nature.

1. Reality

Most of Shin, Yun-Bok's paintings express the outline of the body in softer and finer terms than the lines of the fabric, so they reflect reality well. It can be seen clearly in the women bathing at the bottom left of the screen(<Fig. 1>). Folds in the fabric are expressed thicker, and the shapes of the bodies are expressed subtly, so the flesh tones are expressed naturally.

Also, there is a big difference in the definition of the main characters compared to other characters. That is, the main characters are outlined in stronger ink than other characters. As we look into the costume lines of the woman on a swing, we can see the strong turn in jeogori, and repetition of lines, and the line of the skirt is bold, so it enhances the effect with accurate drafting. Besides these works, in (<Fig. 1>~<Fig. 10>), the bodies are expressed finely, and the costumes are expressed boldly and clearly.

2. Color Features

Looking into the harmony aspect of colors in (<Fig. 1>), the clear scarlet skirt, and yellow jeogori of the heroine riding on a swing, is accentuated on the screen through the use of strong color contrast. This high saturation contrast gives the woman the appearance of surging forward. Also, in this picture, the scarlet of the skirt seems stronger, due to the white inner pants, and the indigo blue skirts of the women sitting behind, which form a color contrast in harmony with the woman on the swing. The color customs of that time advocated the use of yellow, red, blue, black and white, on the basis of the doctrine of the five natural elements of the positive and negative.

In the Chosun period, we can see whether she is married or single by the colors of jeogori and skirt. The unmarried women wore yellow jeogori and red skirt, and the married women wore jade-colored jeogori, and indigo-blue skirt. Based on the record of the kisaeng of the late Chosun who wore yellow jeogori, the women in Shin Yun Bok's paintings are considered to be gisaeng.

The dress of the woman carrying saecham on her head is open, exposing her breast, as there is no skirt roll between the short jeogori and the rich skirt. We can imagine the waiting women might be enjoying a drinking party, as there is a liquor bottle on saecham, and they seem to be working at the tavern.

Ancestors enjoyed to wear white clothes. Because, there was a law of prohibiting about costume color, and the low technology of dyeing³⁾.

The men are mostly wearing white dopo(道袍). Besides the white color, they enjoyed wearing pale green and pale gray. The Boksaekgeumje (服色禁制) toward these colors were given many times in Chosun period, but it

did not have any effect. They prohibited white color as they called it 'Eumaebokso(音哀服素). They prohibited pale green for the reason that it is close to white. Pale gray was prohibited as it fitted to 'Ohaengsanggeuk(五行相剋)⁴⁾. In Far-East Asia including Korea, there were fixed colour customs. For example, there was a preference for the obang color based on the doctrine of the five natural elements of the positive and negative. But, excluding the difference in costume color according to the status of the bureaucrats, we can check that the color of the costumes in Chosun period was close to white through the genre picture.

3. Structure

<Fig. 1> is raising density while displaying the figures at the four corners of the screen mainly by the heroine riding on a swing by the X-shaped structure. There are 10 characters in all, and when we divide the length of the screen into two, five on the upper side and five at the lower, the balance of the weight is evenly distributed. Shin, Yun-Bok disperses the center



<Fig. 1> Women on Dano Day (端午風情)
-Kansong Art Museum provided.



<Fig. 2> Spring Outing (年少踏青)
-Kansong Art Museum provided.

of balance toward the upper right part by displaying four half-naked women, who are taking a bath in the left lower part.

Also, the four bathing women and the woman carrying food on her head are depicted dynamically. By adopting this strategy, Shin, Yun-Bok brings stability to the structure of the composition.

The diagonal line structure is shown in the pictures of (<Fig. 3>, <Fig. 4>, <Fig. 8>, <Fig. 9>, <Fig. 10>). This evidence supports the notion that Shin, Yun-Bok, uses the diagonal line structure frequently. The effect creates an injection of the activity and vitality into the static character. Diagonal roads play the same role in (<Fig. 2>, <Fig. 3>), and (<Fig. 8>). By depicting characters walking along the road or standing on it, Shin produces an effect of heightened mobility.

<Fig. 10> portrays a person in an attitude of prayer, linked to a witness by a diagonal line. There is a female shaman towards the top right. Shin Yun Bok emphasizes the female shaman by placing the figure of the forefront, and the other characters next to her. Shin Yun Bok places them at a 45-degree angle to the main figure.

These figures are shown smaller than the heroine.

4. Satire

In <Fig. 1>, the side hair and back hair are scattered as the half naked woman at the far left just washed her face and stood up. The novice is peeping at the scene of the women taking a bath on the opposite side. The setting, in which the samiseung is stealing a glance at the half-naked woman and enjoying it, expresses the satirical Buddhist position of the time, that catered to popular taste, and was corrupt through this period. The dress of the woman carrying saecham on her head is open, exposing her breast, as there is no skirt roll between the short jeogori and the rich skirt. We can imagine the waiting women might be enjoying a drinking party, as there is a liquor bottle on saecham, and they seem to be working at the tavern.

In <Fig. 2>, the yangbans, fascinated by the beautiful figures of kisaeng, are seen lighting cigarettes, as they wait on the kisaeng riding on the horses, even though such service is beneath them. Another man, with the felt hat of a footman,



<Fig. 3> Callant Rendezvous in the Moonlight (月夜密會) -Kansong Art Museum provided.



<Fig. 4> Listening Music by the Lotus Pond (聽琴賞蓮) -Kansong Art Museum provided.

is giving the gat to another footman while grasping the bridle. One man running his clothes flying around him takes off his hat and holds it, and the green jangots of the kisaeng riding on the mule, fly like flags.

If <Fig. 2> is the spring picnic of the kisaeng and yangbans, (<Fig. 8>) presents an image of the autumn picnic. The garlands of azalea(<Fig. 2>) about the heads of kisaeng, and the maple leaves (<Fig. 8>) in the bushy hair of the servant carrying the kisaeng on gaja(架子), make us feel the sentiment of the season.

III. customs of the Later Chosun Period

Chosun period, as it was in the era of Confucian culture, there were many points of departure from the previous period. Confucianism had more disadvantageous moral principles than Buddhism. The samgangoryun(三綱五倫) is representative of the Chosun period life guides. Among these, two virtues related to the genre paintings can be described. That is to say, boowibugang(夫爲婦綱) means the wife serves the husband, which probably means that society was dominated by the patriarchal system. Boobooybyul (夫婦有別) means the husband and wife have different distinctions, and their own obligations.

As we see the two ethical virtues in the viewpoint of today, in the Chosun, men must dominate women, and a woman must serve one husband, but it was very unequal, as a man could have many wives.

So, men are enjoying leisurely entertainment with the kisaeng, as shown in the paintings of Shin, Yun-Bok, but wives had to be harassed to perform many household tasks, such as raising

children, and holding memorial services, and they could not go out freely. However, the philosophy in Shin, Yun-Bok's genre painting, is close to Taoism not Confucianism.

<Fig. 1> depicts women who are enjoying the Dano holiday. Judging by their attire, they appear to be kisaeng. Dano is May the 5th by the lunar calendar. On this day, Dano ancestor memorial rites were held in each region throughout the nation, and events such as riding on swings, ssirum, mask dance, sajamoo(獅子舞), mask play and wooingeuk(偶人劇), were held. Women washed their hair using a hot iris-water rinse, and enjoyed painting their nails with balsam dyes. It was a rare day when the women of the yangban family in Chosun could go out and enjoy socialising.

The origin of the Dano celebration was said to have started from King Hwoe of Chu Dynasty of China. The subject, called Gulwon(屈原) committed suicide, throwing his body into the Myukrasu River (汨羅水) to show his fidelity despite the slander of the traitors, and that day was the fifth of May. After that time, they held a memorial service for Gulwon every year, and this became Dano⁵⁾.

In <Fig. 4>, we can see the figure of a gisaeng playing a kayagum, which is a traditional Korean instrument. Kayagum is a stringed instrument, and the strings are made by twisting the silk threads on the gongmyungban of paulownia. It is played by plucking or picking the strings with the right hand, and trembling or pressing the string with the left hand. We can understand the lives and culture of Japanese kisaeng in the Hollywood movie, released in the spring of 2006, entitled "Memoirs of a Geisha." The girls who were sold as official kisaeng in the Chosun period, went to be trained in skills such as writing poetry, as well as singing, and dancing.

The yangbans are going with kisaeng on a spring picnic when the azalea blooms. <Fig. 2> Azalea is the first blooming flower as the spring begins in Korea. So, the azalea blooming in the mountains creates in the viewer a different sentiment from the maples of the autumn. The mountains in Korea are accessible, unlike those of China. There are inhabited villages in the Korean mountains, so when spring arrives, people pick the herbs or azalea flower leaves, and eat hwajeon, which is a kind of cake decorated with azalea flower. So, climbing up the mountain in spring is reason for a joyful picnic. In this painting, Shin, Yun-bok suggests the flowers in dark pink, but his main focus is on the behavior and story of the characters.

IV. Costumes of the Chosun period

1. Men's Outer Garments

The mens of <Fig. 2>, <Fig. 5>, <Fig. 6>, <Fig. 8> are wearing Jungchimak(中致莫) and <Fig 4> is wearing Dopo(道袍) or Daechangui(大

髦衣) and <Fig. 4>, <Fig. 5>, <Fig. 8> are putting sejodae(細條帶) around their waists. Dopo(道袍) was worn as the pyeonbok(便服) by bureaucrats as the common apparel of the sy aeboo(士大夫). Most of them are whiteheir waisre are also pale b)e dopoes. The sejodae are shown in red ir wblack. Mcommon<Fig. 3> are wearing jeonrib(戰笠), on the head, dongdari (同多里) and jeonbok(戰服), so we can see their positions in the hierarchy of the Byungbu(兵符)⁶.

Cheolik(<Fig4>, <Fig5>: the red man in the painting) is the clothes that the warriors wore at the time of king's march, when they were dispatched as envoys to foreign countries, and when they faced national crises. Cheolik was wide, so they wore it as armour, but it was convenient to move. In ordinary times, mooyecheong's byulgam wore it, and it has a symbolic feature that shows off their power of the lower bureaucrats of the palace towards the people.

We can see the costume of najang, who is the minor manager to the right in (<Fig5>:right side man). Najang took charge of whipping when questioning criminals, or when taking a



<Fig. 5>Stopping at a tavern (酒肆舉盃)
-Kansong Art Museum provided.



<Fig. 6>Countship in the Blooming garden(少年剪紅)
-Kansong Art Museum provided.

criminal into custody, and it is similar to practices of the police of these days. This uniform followed the system of Chinese Ming dynasty. It is composed of jogeon(早巾), cheongbanbieui(靑半警衣), and Cheolik⁷⁾. It has the feature that it rounded up the white line of banbi in thick check⁸⁾.

2. Men's Hats

The common headwear for outer garments of sadaeboo(士大夫) were the gat(黑笠). By wearing a black hat, the dress code was met, and taking off the gat and being in the attire of topknot like. <Fig. 2>, <Fig. 4>, and <Fig. 9> was considered as not being properly dressed. In the pictures above, Shin, Yun-Bok described yangbans taking off the gat, and this is expressed satirically by their figures joyfully immersed in courting kisaeng, and so disobeying the dress code.

They regarded wearing gat(黑笠) usually at home and greeting people as a courtesy, so they were not only at the status of sangtoo. But, regarding this complicated, there is banggwan

(方冠)<Fig. 2> which the sadaeboo (士大夫) wore on the topknot at home instead of gat(黑笠)⁹⁾.

<Fig. 7> is wearing satgat which is the banglip(方笠) on the seungbok(僧服)¹⁰⁾. In Confucian culture, the distinction between yangban and sangmin was rigid. Seeing (<Fig 8>), sangmin carrying the gama in which carried women, is not wearing gat. They are wearing neither jeonlip(氈笠) or hat on their heads.

In <Fig. 5>, <Fig. 9>, the man wearing a red cheolik, and seen from behind, is wearing chorib(草笠). The man at the upper middle of (<Fig. 5>) is wearing chorib, which is finely woven. Generally, from the picture, we cannot discern whether it is pyungryangja or chorib, but looking at the figure on the edge of the hat, it is clear. The hat with the round edge is pyungryangja(平涼子) and the one with the edge turned up is chorib(草笠). The najang of is putting on the triangular hat of black swoekarae form.



<Fig. 7> A nun and courtesans(尼僮迎妓)
-Kansong Art Museum provided.



<Fig. 8> Reterning from a picnic on Autumn day(携妓踏楓)
-Kansong Art Museum provided.

3. Men's Footwear

Yangban and sangmin(常民) wore shoes of different styles. Yangban wore leather shoes called hye(鞋) and yi(履)(<Fig 2>), and sangmin wore yi(<Fig. 5>left man). The representative leather shoes(<Fig. 2>, <Fig. 3>, <Fig. 4>, <Fig. 5>, <Fig. 8>, <Fig. 9>) were taesahye(太史鞋) sadaeboo or yangban wore them on the pyunbok(便服). In the end of the Chosun period, the king also wore them with his common clothes, and sangminsalsold wear them, too. As they became more popular people of higher status made them of deer leather, and those of lower status made them of hde . When it rained, they wore namaksin(木屐).

They called the shoes which are like today's boots_as mokhwa(木靴), and those were the ones which the king and bureaucrats wore. The materials were mainly deer leather. They were worn inside the palace or at the time of war, but sangmins could wear them once in a lifetime, at the time they were married. They were called samogwandae, and they wore red gonryongpo, daedae and samo, and wore mokhwa(木靴) on their feet.

4. Women's Outer Garments

The women riding on the swing are wearing scarlet skirts, banhwoejang yellow jeogori and tress(<Fig. 1>). The length of jeogori is very short compared with the length of jeogori which came to the waist in the early Chosun. The length reached to the extent that their breasts were almost exposed, so the white chimamalg is seen wide. The volume of the skirt is expanded more, and the shape of their hair enlarged to be harmonized wholly. The woman carrying food is exposing her breast. Looking at the literature at that time, margins of the jeogori

almost didn't exist, so taking on and off the jeogori was impossible. Therefore, they tore the hand-stitching on the jindong when washing and changing clothes.

Compared with the jeogori that is tight and short, and the silhouette of the body is clearly defined, the skirt is wide and flowing. The abundance of the skirt is contrasted with the narrow shoulders and flat breasts through the form of jeogori, and is emphasized by wearing few upper garments and many lower garments. For geomgimoobok(劍器舞服) of (<Fig. 11>), they wore jeonrib(氈笠) on the head and wore gwoeja(掛子) and put namjeondae around the waist, and held moogeom(舞劍) in both hands. In the literature, it is recorded that they put chorokhye(草線鞋) on their feet. According to *Jinchaneuigwoe* (進饌儀軌), red sangmo, gongjakwoo(孔雀羽) and jeongja(頂子) are hung on jeonrib¹¹⁾.

In <Fig. 10>, the female shaman of the upper right is wearing red cheolik. The color of cheolik is not especially set, so it was worn in white, red, blue and cheonghyun(靑玄色) colors. The red tone that can be seen in the picture was chosen to show the strong power of the soldiers¹²⁾. The colour of the red cheolik that the female shaman was chosen to strongly express her shamanistic power, with the aim of overwhelming the audience.

5. Women's Underwear

In <Fig. 1>, <Fig. 3>, <Fig. 6>, <Fig. 7>, and <Fig. 9>, White pants shown due to the pose riding on a swing was called as 'gojaengi' , the women's underwear of Chosun period. They wore dansokgot(單襪衣) underneath the skirt, which is the outer wear of lower garment,> gojaengi> soksokgot (內襪衣)> darisokgot in order. But dansokgot is the style in which the



<Fig. 9> A Brawl at the courtesans (遊郭爭雄) -Kansong Art Museum provided.



<Fig. 10> A Priestess in seance (巫女神舞) -Kansong Art Museum provided.



<Fig. 11> Double Sward Dance(雙劍對舞) -Kansong Art Museum provided.

edge of the pants is wide¹³⁾. In this picture, we face difficulty distinguishing it from gojaengi. This is the costume data that is proving that the Korean ancestors are the people that came down to the Korean Peninsula from Northern Asia, and wore different pants from the Chinese.

6. Women's Hats and Hair style

In <Fig. 4>, the woman holding the cigarette in her right hand is wearing chaek(遮額). In

Ohjuyeonmoonjangjeonsango(五洲衍文長箋散稿) of Lee Kyu Kyung, it is described as "Ginyeo(妓女), parting her black and brown hair, and euinyeo(醫女) is parting her black hair. The form is like chaekgap and it is papard on the gache. This is a sort of ssegae which was in vogue among the ginyeos and euinyeos and it can also be chen in the deuma entitled 'The Great Janggeum(大長今)' which stirred the Hallyu recently.

The jeonmo(氈帽) is playing a practical role blocking the rain in size and texture. It has the effect of emphasizing the facial features. Rolling up the skirt from the wet ground, the woman is holding a fan in one hand and walking grandly. Her bold attitude is showing that she is not a woman of yangban, but a gisaeng. Jeonmo is made while pasting oily paper on the ribs made of bamboo, and their faces are slightly veiled and tilting forward. They are decorated with the patterns of bats, butterflies and flowers outside and the letters of Soo(壽), Bok(福), Boo(富), Gwi(貴)¹⁴⁾, etc.

Jangot(長衣)(<Fig. 2>, <Fig. 3>, <Fig. 7>)and ssegachima(<Fig. 8>) depicted in the customs above are the representative of women's headwear in the late Chosun period.

Jangot was originally the most common form of clothing of the men under the king, but from Sejo period, women also wore it, and came to put the men's jangot(jangeui) as the in-and-out ssegae. The shape is the same with the traditional outer coat, but the inner and outer lapels are hung all the same and they sewed a white ggeutdong on the cerements, and the triangle moo of the lapel, breast-tie, and armhole, are purple. In the memorial to the throne of Yangseongji(梁誠之) in king of Sejo, seeing from the record that said, "Mostly, costumes may have the show a distinction between men and women, the noble and the base, but the women nowadays like to wear jangeui like the men, and the trend is spread out all over the country, so we must prohibit this," we can see that women liked to wear men's jangeui at Sejo period. The women who wore jangeui and Korean traditional outer coat came to put jangot on their heads in the late Chosun when the laws regarding married couples were reinforced. They were made of silk or satin, of yellow or green¹⁵.

All women in the painting are having tress¹⁶ excluding the woman on the upper side who is holding her braided hair in her hands while untying it. The eonjeunmeori is the form of braided hair and wound round the head. It has existed since ancient times, but gache(加髻) was in vogue after the mid- Chosun, so gab of 1-gye(髻): was worth more than the property of ten households of joongins(中人), and were only about 30cm in height.

For this, in the King of Youngjo period of the late Chosun, it was made to be substituted by chokturi, being given "Gachegeumjiryung"(加髻禁止令), but it did not work out.

V. Conclusion

The genre picture is an important art by which we can understand the life, emotion and culture of the people who lived in that period. Costume patterns are well shown at many events, the ceremonies and customs of the dynasty and palace, palatial costumes and official outfits. Also, we can look into the various lifestyles, customs of times and seasons, ceremonial occasions, civilian beliefs, and plays transmitted from the past. The genre pictures of the late Chosun discussed in this article are a step higher towards pure painting that simply recorded features of the previous time.

We divided the subjects of the genre picture of Shin, Yun-Bok into three types and analyzed them.

First, we discussed the common lives of the common people drew the exorcism of the shamanism which was the civilian belief and , is the tavern landscape in which the travelers and villagers dropped by and drank liquor and took rest, and expressed the fight of the side street. In the middle of the man who took off his shirt and tries to fight with another man, and the back view of the official wearing the red cheollik were expressed realistically.

Second, are the ones from which we can learn about the customs of times and seasons. One expresses the customs of times and seasons of the Dano day. We can discover the entertainment culture at that time as the women, who were not free to go out, washed their hair in iris water, and got on the swing, while The other one confirms the gender differences of Confucianism that decreed that the women of the late Chosun veiled their faces when they went out. The third one shows the woman coming across the monk on the road who made

an offering. It shows one aspect of the ruling theory that oppressed Buddhism and honored Confucianism in the Chosun period. With the oppression of Buddhism, the temples were built deeper into the mountain, and beliefs were maintained mainly by the womenfolk of the yangban families, as they came to face financial difficulties. Sometimes, the monks came down to the village, and made offerings, and begged for food.

Third, they show relationships between men and women, mostly of yangban, hanryang (aristocrats who could not enter government service due to failure in state examinations) and kisaeng. Because of this point, the philosophy in Shin, Yun-Bok's genre painting, is close to Taoism not Confucianism. The aristocrats of the influential families call the gwangis and enjoy the sword dance. We can see that the men are in the official positions by their attire, or the size of the play in, in which they enjoy the refinement with kisaeng in the background. The scene in which yangban and kisaeng go on an autumn picnic leisurely with two servants is setting the drama called picnic as the background. The clandestine meeting of shows the lovers with each other hiding under the wall on a moonlit night. We can know that men's status is relatively low than in other paintings through the costume. That depicted the plump, voluptuous woman who touches her hair just as shirking the yangban who is old enough and pulls her hand.

The mens are wearing Dopo(道袍), Daechangui(大氅衣), Jungchimak(中致莫) and are putting sejodae(細條帶) around their waists and gat(黑笠). Also, We can see many different types of job such police, official man, a bul mant priest, a barmair, kisaeng and shaman. The woman iiiiriaring scarlet skirts, banhwoejang

yellow 裱帶)gori and tlice. Most of women in the paintings, They are wearing Deep blue skirts, banhwoejang pale tone jeogori and tress.

In this way, the paintings of Shin, Yun-Bok dealt with subjects that evaded the social common idea and run contrary to the ethics at that time. The expressions or features are similar to each other, so instead, we can concentrate on the story the costumes they are wearing, and the feelings they generate in the viewer. we can find the costumes and people's values of the life in that period. Clothes also take a part of this category, so they helps us to understand about our ancestors' traditions and high grade values correctly. Further more, we can present the basic references that are analyzed the traditional culture which can support the Hanryu for foreigners. This will be the new developement in twenty one century for Korean to have self-pride of having great cultural heritage.

Reference

- 1) <Fig. 1>-<Fig. 11> are providing by Kansong Art Museum for study.
- 2) Min Bounsam(2006), *Haewon Shin, Yun-bok*, Petepan Publishing Co., pp.18-35.
- 3) Cho KooHwa(2005), *Esthetic of Fashion*, Soohak Publishing Co., p.321.
- 4) Yoo Heekyoung, Kim Moonja(2000), *The History of Costume and Culture in Korea*, Kyomoon Publishing Co., pp.327-330.
- 5) Lee Moonsung(2008), *The Reconstruction of customs*. Information and Study in Korea Publishing Co., pp.21-25.
- 6) Kim Jungja(1998), *The Research of Military Uniform's History in Korean*, Minsokwon Publishing Co., pp.298-303.

- 7) Yoo Heekyoung, Kim Moonja(2000), *The history of Korean Costume*, Kyomunsa, pp. 223-224.
- 8) Ibid., pp.223-224.
- 9) Ibid., p.234.
- 10) Kwon Ohchang(2004), *Korean Costumes during the Chosun Dynasty*, Hyunam Publishing Co., p.90.
- 11) Kim Jungja, op.cit, pp.298-303.
- 12) Kim Eunjung(2004), *Korean Costume of Shaman*, Minsokwon Publishing Co., pp. 298-303.
- 13) Yoo Heekyoung, Kim Moonja, op.cit., pp. 294-296.
- 14) Ibid., p.261.
- 15) Kwon Ohchang, op.cit., p.124.
- 16) Ibid., p.130.

Received April 12, 2010

Revised May 12, 2010

Accepted May 17, 2010