

# **Historical Reconstruction of the Costume on Wall Painting of Koguryo Tombs in Ancient Korea**

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## **I . Introduction**

A Correct restoration or reconstruction of historical costumes having ascertained in detail historical evidences are essential in order to understand right style of costumes. The purpose of this study is to propose a solution of Koguryo costumes, materials, colors, patterns and pigyeon, etc. which have not been properly dealt with in precedent studies or treated as not relevant subjects, and by restoring it ascertaining in detail historical evidence by investigating intensively structure. Costume styles and structures of those days are representation of life-style exhibiting a global pride of ancient Koreans, and in connection with the recent north-east project of China, that it can play a role as a clue or proof to identify originality of ancient Koguryo in light of clothes in life. The specific object being reconstruction with identification from the historical viewpoint is those costumes and dresses on the mural paintings of Jang-Chuan No. 1 Ancient Tomb in Tongu province. In women's dress, we can see Po and Sang being attached with Yu and Pigyeon, and in men's attire, we can find Yu and Go that carry dot patterns on both upper and lower clothes, and they wear Chaek on hat. As to research materials, studying historical literatures and the precedent studies and research works were investigated.

## **II . Costumes of Koguryo**

Koguryo costumes take the basic form of the clothes of Korea, that is, SangyuHago Structure, and this belongs to the category, called Hobok System, which is the basic pattern of the clothes of Northern Tribes. Women used to wear Sang and Gun, which are skirts with many pleats, on Go. Both men and women mostly wore Byeon on their hats, and either Hwa or Li on their feet. And also there have not been carried out sufficient and extensive studies and researches about Pigyeon, Knee-length Pants, and Gaiter (or Spat), etc. those that shown on Po. Therefore, costumes shown on the mural paintings in Jang-Chuan No. 1 Tomb, ancient clothes and relevant materials as above had easily been noticed and observed, so that believe that features on Koguryo costumes, such as Pigyeon, Dot Patterns, Regular Pleats on Skirt, etc. will be identified on the course of reconstruction of such clothes ascertaining in detail historical evidence.

### III. Process of Historical Reconstruction

In order to ascertain those materials of clothes appeared on the mural paintings in detail historical evidence, and manufacture it, tried to identify the truth of silhouette depicted from outer look of Koguryo costumes, the location of Pigeon, and Patterns, etc. and to reproduce it. Among historical literatures that described about the clothes of Koguryo, few books recorded about measures or sizes of clothes. Thus, to consider further exhibition, the costumes were decided that the height of the figure depicted in the mural painting is about 170cm tall and the sizes of the clothes shown on the mural painting were calculated in proportion to this height, and drawn thereof. For materials of the costumes to reproduce for the purpose of identification from the historical viewpoint, those were made of ramie (64×68) and silk (48×87, 52×102). Specifically, before sawing Po and Yu, these were made into trial garment for preliminary fit by using muslin. Colors used were neutral white, black, red and reddish brown. It was very hard to confirm the relics and remains of the era of Koguryo directly and also there were rare sources of visual references, so that we experienced many difficulties to select materials and colors. Therefore, such materials and colors as that emitted and created feelings and displayed colors were mostly similar to those that shown on the mural paintings through careful observation of materials concerned with the mural paintings and relevant historical literatures and a number of times pre-tests. To dye natural color, fabrics should be stained after scouring with selection of proper dye and mordant. All dyeing procedures include, dyeing - cleansing - fixing dye - cleansing - finishing. Rice was used for the starch on the fabrics. Plies should be arranged and made even so much as to fit to seam neatly. Fabrics should be treaded a number of times repeatedly, and ironed. During the process of cutting out fabrics after dyeing, for Po and Yu, especially its outer collars were not cut separately when its large section were cut along the line of its shape, so that there were minimal loss of fabrics.

For the Po and Yu, the process of sewing was same as general method of Jeogori and Durumagi. To Sang, 20 pok (a kind of measurement for Korean cloth) will be sewn, and then outer pleat of 1cm and inner pleat of 6cm will be made. Go was completed by attaching front piece and rear piece, and then sew Dang. At lower hem of waist and trousers, pleated and fixed on it and finished. Sewing is done delicately by a broad stitching, Gonggurigi and hemming. Pigeon was cut by draping method for making it same figure as the one on the mural. At those ancient people didn't cut cloth by draping. So, there arise questions about the flat cutting method. And those patterns shown in the mural paintings were enlarged reviving actual size and shape as much as possible and printed it on the same location with the same ration.

## IV. Conclusion

As above, the process of reconstruction those costumes worn by female musician and male dancer facing each other that depicted on the mural painting of the front chamber among those in Jang-chuan No. 1 ancient tomb was presented. When compared it to the mural painting laying on the identical plane having photographed wearing and exhibition, those costumes were created the atmosphere or mood by reproduced together with the outer silhouette and colors was somewhat very similar to the dresses on the mural painting. However, the most difficult things during the works were accuracy on such details as structure, materials, colors, patterns and Pigyeon by absence of relics in order to verify them. The only materials, which could be shown, were the wall paintings of Koguryo. Hence, the restoration of destroyed mural painting and analysis of materials are required. Lastly, we regarded such issue at that in wearing and exhibition, what we can do to exhibit it so much as to be alike as real look on that figure on the mural painting as the most important consideration. And the problems that arose in that time was the ratio that revealed differences between the one on the mural painting and the costumes reproduced with identification from the historical viewpoint.

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