

## The Beauty of the Lines on Men's Po in the Chosun Dynasty

Ju-Yeun Do

Dept. of Korean Clothing Design, Sungsim Foreign Language College

### Abstract

*Men's Po of the Chosun period became simple and stable in shape as the nation moved from its early to late period. The lines of the external structure of the clothing shows the beauty of the garment. The lines generally derive their beauty from curved lines, gradually replacing the straight lines of the earlier part of the Chosun period.*

*The linear beauty of the external structure of men's Po is found in the outline and silhouette.*

*Generally in the early Chosun period, it could be seen that H-shaped silhouettes, narrowed strips and flexible drapes descending to the ankles were still in use from the period of the Koryo dynasty. And in the 17th century, or the mid Chosun period, considerable numbers of H-shaped drapes with wide sleeves and side Moo were seen. At the beginning of the 18th century, voluminous A-shaped outlines appeared. From the late Chosun period through the mid and late Chosun period, or the 18th and 19th centuries, the firm silhouette changed from voluminous A-shapes to narrower H-shapes.*

*The beauty of the lines of the external structure of men's Po is due to its harmonising with the straight body lines of men. The straight Git of the early Chosun period harmonises beautifully with the straight Baerae and Doryun lines and the curved Git of the later Chosun period similarly harmonises with the curved Baerae and Doryun lines. The shape of men's Po has a balance between right and left, centering around the Sup lines. The sleeves have the balanced beauty of vertical lines. Git and Sup have beauty through the balance of oblique and straight lines while Baerae and Doryun have similar balances through curves. Jikrung, Chulik, Dapho's side Moo, coat strings, Doryun and sleeve's drape, all of which are manufactured by means of plane cutting, flow together beautifully. The Git, Sup, and the silhouette and drape of men's Po, which are also manufactured through plane cutting, make the wearer look tall and at the same time express the beauty of mature manhood.*

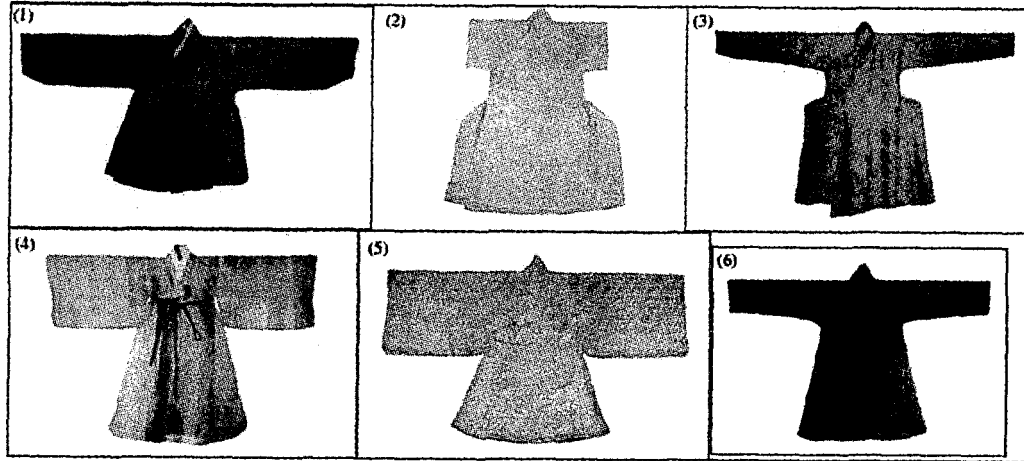
*The linear beauty shown in men's Po during the Chosun period have beauty through harmonizing with straight and curved lines, beauty of balance, beauty of flow, beauty of emphasis and beauty of optical illusion.*

*Key wards: lines of the external structure, lines of the internal structure, beauty of harmony, beauty of balance, beauty of flow, beauty of emphasis, beauty of optical illusion.*

### I. Introduction

Lines of a traditional Korean costume (Hanbok) have changed little overtime, but their unique beauty has been maintained overall and

the beauty of the lines is still recognized. Since the Chosun period was under a system of patriarchal feudalism, it required a strict dress system based on social position, particularly emphasizing the social role of men's clothes. Different kinds of men's Po were worn accord-



<Fig. 1> Figures of Men's Po<sup>1)</sup>.

ing to social positions and situations.

This research is based on many kinds of men's Po in the period of the Chosun dynasty. Thus the results could be applied to the contemporary Korean costume design according to these objectives through research techniques such as this.

The First step is to inquire about sequences of classification, the lines of the external structure on men's Po in the period of Chosun dynasty and the beauty of line. Secondly, the structural beauty of the lines of the internal structure of men's Po is observed. Thirdly, the uniqueness of line-beauty on the lines of the internal and external structure is considered.

Pyunbok-Po, which was worn by Sadaeboo during the Chosun period, included Chuli Dapho, Jikryung, Dopo, Durumaki, Changho and Shimeui. The Linear beauty shown in the lines of the internal and external structure of men's Po is described below based on reviews of related paintings, reports on remains, data from measurement of remains and the findings of pre-

vious studies.

For the purposes of this study, the Chosun period is divided into the three periods: the early period (1392~1592) until just before the 16th century, when the dresses and ornaments of the nation's people began to change, the mid period from the 17th to the early 18th century (1592~1724) and the late period from the mid 18th to the late 19th century (1724~1910)<sup>2)</sup>.

## II. Changes in the Type of Po according to Period

Changes in the type of the Po of the Chosun period can be described as follows. Chulik, Korea's oldest dress<sup>3)</sup>, was worn during the period from the early Koryo to the late Chosun period by all classes as a clothing supporting Yungbok (easy and active wear), Pyunbok (ordinary clothes), Sangbok (official uniform), Jungeui (folded under Po) and Danryung (Po of round Git). Like Shimeui, Chulik consists of an upper garment and a lower skirt. Chulik has wrinkles

<sup>1</sup> ①, ⑥ Korean dresses for two thousand years, 111, 114. ② Wunju Wun Family Exhibition of Donated Excavated Relics, p.45. ③ 'Korean Costume Illustration (II)', 133. ④ Sukjoosun Memorial Folk Museum, ⑤Sukjoosun, 'Costume', 57.

<sup>2</sup> Young Sook Kwon, Joo Young Lee, *op. cit.*, 122.

<sup>3</sup> Eun Joo Lee, Sociological Analysis on Chulik, *Journal of Korean Clothing Society*, 13(4), (1989): 328

on its waist.

Dapho is classified into two types, Daekeum and Kyoim, according to the methods of arrangement of Kit. The two types are completely different from each other. The earlier Dapho of Daekeum type is presumed related to Baeja or Banbi. It can be reclassified into Moosoo and Bansoo, which were later combined with Junbok. Dapho of the Kyoim type have a double Kit, deeply arranged, and a wrinkle on their sides. It looks large and was used as a supporting or outer garment for official uniforms during the Chosun period. Meanwhile, Jikryungkyoim type Dapho retained its original shape till the 17th century, as confirmed by related excavated remnants<sup>4</sup>.

Jikryung means having a straight Kit. Jikryung is almost similar to Danryung in except the Kit<sup>5</sup>. It had been used as a dress since the Koryo period, and was worn as ordinary clothes by civil and military officials and eunuchs in the early Chosun period. Then it was used as plain clothes for noble men. Since the period of King Sejo, Jikryung has been worn by noble men as a mourner's garb both at home and outside or as a dress for parties. Particularly, military officials always wore Jikryung, likely Dupo for civil officials. During the period of King Youngjo, military officials were strictly prohibited from wearing Jikryung, initially manufactured for civil officials because the former would not wear their own clothes, Chupri. This indicates that Jikryung is a dress only for civil officials. Jikryung came to be annulled<sup>6</sup> together with Dupo. Changeui and Jungsooeui in the

32nd year of King Kojong(1895) according to the ordinance of dress and garment renovation. Even since then, however, Jikryung has been used as a mourner's garb in Andong, North Kyungsang Province<sup>7</sup>.

Dupo was used as an initial outdoor garment for princes and an outer or ritual dress for noble men as well as a monarch's upper garment. It was also worn as a mourner's garb by Confucian scholars, but later worn by the lower class, who were initially prohibited from using the dress. This suggests that Dupo was also worn during the period of King Myungjong. Dupo was replaced by Durumagi during the Kapo Renovation when Hwangyooopo was prohibited from being worn. It was firmly determined as a ritual dress for noble men in the first year of the Kwangmoò period. Even now, Dupo is still used as a ritual dress for Confucian events in some regions having traditional traces<sup>8</sup>.

Ordinary clothes for noble men and outdoor Po for common people, which open outward, are collectively referred to as Changeui. This group of costumes is classified into Daechangeui, Jungchimak, Sochangeui and Hakchangeui according to whether there are Moo or not, whether the sleeves are wide or narrow, whether the rear side is opened and whether there is the lines or not. Specifically, Daechangeui has Moo, and an open rear side. Its sleeves tend to widen. Jungchimak doesn't have Moo, but has wide sleeves. Sochangeui has narrow sleeves, and the whole length of the dress is shorter than other Changeui dresses, and is narrower than those

<sup>4</sup> Young Sook Kwon, Joo Young Lee and Hyun Joo Chang, *Dress types of the golden Buddhist statue of the Haein temple and the features of dresses of the Koryo period*, Sungbo Cultural Treasure Institute, (1997): 146-147.

<sup>5</sup> Mi Ja Kim, *Types and Changes of Korean Po, Korean dresses for two thousand years*, National Folk Museum, (1995): 252.

<sup>6</sup> Andong Univ. Museum, *Traditional Dresses in Andong Region*, 104, (1989): 104.

<sup>7</sup> Hee Kyung Yoo, *History of Korean Dresses*, Kyomunsa, (1982): 225.

<sup>8</sup> Eun Joo Lee, *Empirical Review on the Introduction and Development of Dupo Type*, *Journal of Korean costume*, 36, (1998): 5-8.

dresses. Hakchangeui is different from Shimeui, whose upper and lower garments can be separated, in that it has the shape of black lines put over Kit, Sooku, with front Doryun and an opening through which its upper and lower garments are connected<sup>9</sup>.

Changot, Dopo and Jungchimak were not worn in the early Chosun period, but were first recorded when King Kyungjong was dead<sup>10</sup>. Regarding excavated relics of the Chosun period, Changeui was mostly found among relics manufactured since the period of King Sukjong, but not found among those manufactured during the early Chosun period. Records on Changeui can be seen only in literature issued since the mid Chosun period<sup>11</sup>. In particular, such records made during King Youngjos rule say "During the rule of the former King, military officials had to wear Kwanpo outside Yoongbok when they were presented to the king, but they havent been doing so recently. They should be directed to have a moderate posture by making them wear Changeui inside Kwanpo."<sup>12</sup>

This indicates that Changeui was already popular with governmental officials in the period of King Youngjo's rule. Similar records on Changeui issued in the 34th year of King Soonjo say "Civil and military official turned from Chupri to Changeui"<sup>13</sup>. Daechangeui was transformed into Sochangeui, whose sleeves became narrow as in Doorumaki, but these changes were annulled in the 21st year of King Kojong (1884), when Daechangeui, whose sleeves are wide, and Jikryung, Jungeui, Dopo

and Jungchimak, were prohibited from being worn. Instead, Jungchimak, to which Moo are attached, was used. This is Doorumaki today.

Doorumaki has a straight Kit. The term Doorumaki is derived from the fact that the dress is closed to all directions. The earlier Doorumaki had a shape of a lengthened traditional Korean jacket. Excavated remnants manufactured during the early Chosun period always included Doorumaki, which are similar to their modern version, making allowance for particular changes. In the late Chosun period, librarians wore Doorumaki as their ordinary clothes. It was also worn as the underwear of Dopo and used as upper clothes by ordinary people. Civil and military officials wore Doorumaki as their ritual garments. Noble or intelligent men used Doorumaki as their casual dresses. Then the dress was prevailed over the ordinary people<sup>14</sup>.

When the Kapsin Clothing Renovation was implemented on May in the 21st year of King Kojong (1884), all clothes whose sleeves are wide such as Dopo, Jikryung, Changeui and Jungeui were prohibited from being used. Instead clothes whose sleeves are narrow, including Doorumaki, had to be worn. In ten years, the 31st year of King Kojong, Doorumaki was highly regarded as a Jinkungtongsang ritual dress<sup>15</sup>.

Shimeui is a kind of Po whose upper dress and lower skirt are connected. It had the shape formed by attaching black lines to Kit. Doryun and Sooku Shimeui had a belt on their waist. It was worn together with Bokgun or Jungjakwan. Shimeui were used as a dress for four ritual

<sup>9</sup> Hae Young Kim, "Research on Korean Po of Jikryungkyoim Type", Ph. D. diss, Ehwa Women's Univ., (1988): 94.

<sup>10</sup> Na Young Hong, "Research on Excavated Dresses of the Mid Chosun Period - Centering Around Chupri and Changeui from Graves of the Lee Dynasty", *Journal of Korean Clothing Society*, 20(3), (1996): 553.

<sup>11</sup> Bok Nam Ko, *Research on the History of Korean Traditional Dresses*, (1986): 308.

<sup>12</sup> True Record of King Youngjo, October, 2nd Year of the king's rule.

<sup>13</sup> True Record of King Soonjo, 34(6), October, 34th Year of the king's rule.

<sup>14</sup> Hee Kyung Yoo, *History of Korean Dresses(Revised)*, Kyomunsa, (1998): 244.

<sup>15</sup> Young Sook Kim, *Dictionary of Korean Clothing Culture*, Art Culture, (1998): 139.

events, as Confucianism was actively promoted during the Chosun period since the first introduction of the idea to Koryo. These types of Shimeui while Confucianism flourished. Since then, Shimeui has developed to keep pace with trends of the idea. Its shape was also changed due to the same influence.

### III. Linear Beauty of Men's Po

#### I. Lines of the External Structure

For men's clothes of the Chosun period, the lines of the external structure could be seen in the Po's outline or silhouette. As illustrated in paintings during the Chosun period, the outline of men's Po is characterized by a rich beauty of straight and curved lines which are smooth and sufficient.

The outline of men's Po of the early Chosun period (see Fig. 2) form a smooth wrinkle and flows onto the ankles. It becomes a simple H-shaped silhouette which seem to be based on the prolonged lines of the late Koryo's dress shape. In the mid Chosun period (the mid 17th century), the outline was a much wrinkled H shape with wider sleeves and side Moo in the 17th century, but it changed into a voluminous A shape in the 18th century. After the Japanese invasion during the Chosun period in 1592 and the collapse of the Chinese Ming dynasty, the Chosun period's costumes tended to become locally unique. Since the mid and late 18th century, which stands at the mid Chosun period, the outline of men's Po changed from a rich A shape into H-shaped silhouette having a narrow width. This indicates of practicality, stability and simplicity.

Chulik<sup>16)</sup>, is characterized by long sleeves and

by precise, beautiful wrinkles in the skirt. As can be seen in paintings made during the 17th and 18th centuries, the lines of the external structure of Chulik is remarkable due to the beauty of the straight but curved lines, which flow from the Git, and the beauty of the abundant wrinkles in the sleeves and the skirt. Thus Chulik have a rich, smooth and curved silhouette emphasising manhood and elegance.

Dapho<sup>17)</sup> of Jikryung adjustment type were worn as semi-sleeve supportive or outer garments Danryung. When it is worn, Dapho makes a dressed appearance look abundant because the wrinkles of its side Moo are visible and at the same time represents an elegant yet grave silhouette. Dapho without Git, which were often worn from the mid Chosun period, were also used as supportive or outer garments representing silhouettes with practicality, simplicity and grace.

The silhouette of Jikryung<sup>18)</sup> changed from a rich H shape in the early Chosun period into the A type in the middle of this period, and into a somewhat simple H shape in the later part. Jikryung consists of a straight but curved Git, a straight and oblique Sup, side Moo with linear drapes, and sleeves whose wrinkles are long. All of these collectively form a solemn silhouette with dignity and formality. The skirt of the Jikryung feels large with a high Git, long sleeves, wide shoulders and chest, and a smart but dignified side Moo. Thus it represents a courteous and proud beauty of kind of formality that Sadaeboo had.

Dopo<sup>19)</sup> shows a lineal beauty based on smoothness and smartness created by a straight rear train and oblique side Moo. Initially Dopo had the form of a rich A line with wider Sup

<sup>16</sup> ① *Korean dresses*, 468. ② *Korean Beauty* 19, Fig.142. ③ *Korean cultural treasures held in French National Kime Museum*, 92. ④ 'Illustration of the march of Chosun's official delegate to Japan', Vol. 8, 46.

<sup>17</sup> 'Illustration of the march of Chosun's official delegate to Japan', Vol. 3, 27.

<sup>18</sup> ① *Custom of Korean*, Vol. 10, 7. ② 'Illustration of the march of Chosun's official delegate to Japan', Vol.3, 12, ③ *Korean Beauty* 19, Fig.25. ④ Yun Bok Shin, "Kummun", ⑤ *Genre Paintings(II)*, 101.

<sup>19</sup> ① *Famous Oriental Paintings 2(Korea II)*, Fig.61. ② *Korean Beauty* 21, Fig.22. ③ *Korean cultural treasures held in French National Kime Museum*, 97, Fig.2-2. ④ 'Kisakwechop', 103.

&lt;Table 1&gt; The Linear Beauty of Exteral Structure on Men's Po

Type of Po	Flowing of Lines	Shape of Lines
Chulik	<ul style="list-style-type: none"> <li>· wide H silhouette (early)→abundant &amp; wide A silhouette (mid)→simple &amp; smaller A silhouette (late)</li> <li>· beauty created by an abundance of wrinkles in the sleeve and skirt.</li> <li>· curved silhouette creeting an impression of manhood and elegance.</li> </ul>	curved silhouette
Dapho	<ul style="list-style-type: none"> <li>· wide H silhouette (early)→abundant &amp; wide A silhouette(mid)→simple &amp; smaller A silhouette (late)</li> <li>· simple, elegant and grave silhouette.</li> </ul>	simple & grace silhouette
Jikryung	<ul style="list-style-type: none"> <li>· rich &amp; abundant H silhouette(early)→abundant A silhouette(mid)→ calm &amp; flowing H silhouette(late)</li> <li>· smart but dignified silhouette.</li> </ul>	smart & straight silhouette
Dopo	<ul style="list-style-type: none"> <li>· wide H silhouette(early)→abundant &amp; wide A silhouette(mid)→ simple &amp; smaller A silhouette(late)</li> <li>· smartness, sophisticated &amp; dignified silhouette created by straight &amp; oblique lines.</li> </ul>	straight & oblique silhouette
Daechangeui	<ul style="list-style-type: none"> <li>· abundant silhouette created by its broadness and its Doori sleeves.</li> <li>· practicality with dignity.</li> </ul>	curve & straight silhouette
Durumaki	<ul style="list-style-type: none"> <li>· graceful and simple Silhouette.</li> </ul>	simple silhouette
Shimeui	<ul style="list-style-type: none"> <li>· wide H silhouette(early)→abundant &amp; wide A silhouette(mid)→simple &amp; smaller A silhouette(late)</li> <li>· margin and scholastic grace silhouette.</li> </ul>	straight & curve silhouette

and Moo, and became simple later. However its wide Doori sleeves contribute to a graceful and courteous silhouette. Hot Dopo involves the structure of straight and oblique lines and has a lot of scholastic dignity and preciseness.

Daechangeui<sup>20)</sup> and Durumaki<sup>21)</sup> all have practicality and courtesy. The former is of broad width and has an abundant Doori sleeve. Daechangeui is also side-opened, which contributes to the activity. Thus Daechangeui has a silhouette that combines practicality with dignity. The silhouette of Durumaki is graceful and simple.

For Shimeui<sup>22)</sup>, the black line on the edge makes Po felt stable and forms a silhouette with

margin and scholastic grace.

Men's Po have different silhouettes according to their materials. They show a lineal beauty representing a stiff but simple, graceful nobility in summer while the beauty of curves represent a voluminous, massive and courteous formality.





















The silhouette of men's Po has gains its beauty from its curves which harmonise with men's straight body lines. Among men's Po, Chulik, which has wrinkles, Dapho and Jikryung, whose side Moo are wrinkled, all achieve their beauty from their curves. Dopo, Daechangeui and Shimeui have the beauty of straight lines. Durumaki shows a simple, lineal beauty.

The lines of the external structure of men's

<sup>20</sup> ① Yun Bok Shin, "Yakmmohaeng", ② *Korean Beauty 21*, Fig.29, ③, ④ *Korean cultural treasures held in French National Kime Museum*, 98, 101.

<sup>21</sup> ① *Korean cultural treasures held in French National Kime Museum*, 107.

<sup>22</sup> ① *Shimeui*, p.98. ② *Korean Beauty 20*, Fig.144.

Period Type		Chulik	Dapho	Jikryung	Dopo	Daechangeui	Durumaki	Shimeui
		E a r l y	14~ 16C					
				① 15C late				① 14C mid
M i d	17C							
		① 17C mid	① 17C early	② 17C early				
L a t e	18C							
		② 18C mid		③ 18C early	① 18C mid	① 18C mid		② 18C early
								
		③ 18C late		④ 18 C late	② 18C late	② 18C late		
19C								
	④ 19C early		⑤ 19C mid	③ 19C mid	③ 19C mid			
								
				④ 19C late	④ 19C late	① 19C late		

<Fig. 2> Changes in Lines of External Structure in the Types of Men's Po over the Times during Chosun.

Po worn during the Chosun period is more powerful. It is also refined with straight, oblique and curved lines as can be shown in Git, sleeves, the dress itself and skirt, and a wrinkled beauty in its drapes. The beauty of the lines is described summarily in <Table 1>.

## 2. Lines of the Internal Structure

### 1) Construction Lines

To empirically determine how the lines of the internal structure of men's Po changed over time, this study made a statistical treatment of measured data on remains including Chulik, Dapho, Jikryung, Dopo, Daechangeui, Durumaki and Shimeui which were 78, 37, 27, 18, 12, 9 and 5 units respectively, based on related reports of such remains and findings of previous studies. Then the study selected several types, each of which represented a specific time during the Chosun period, and examined changes in the lines of men's Po at those times. The results are shown in <Table 2>.

To grasp changes in the lines of the internal structure shown in the men's garments, this study obtained means and standard deviations from measurement data on the remains worn during the period from the 15th to the 19th century. Then the study determined a representative garment for each specific time over the Chosun period. Changes in the lines of the internal structure of these representative garments are illustrated in <Fig. 3 - ①, ②, ③>.

#### (1) Chulik

As a Jikryung adjustment type of Po, Chulik consists of an upper garment and a lower skirt. It is characterized by the wrinkled waist of the skirt. Chulik<sup>23)</sup> in the early Chosun period (Fig. 3-①) has a long sleeve which plays an important role in the beauty of its lines. This also indicates that the horizontal width of Chulik is

the largest proportion. The sleeves became shorter from the early 17th century, but later became longer and wider again as the late Chosun period came. The sleeve is basically oblique in the early Chosun, but certainly became Doorri sleeves as the armhole broke open.

In the early Chosun period, Git was in the form of a long and double Kal Git which covered the armpit. But since the Japanese invasion of Chosun in 1592, it changed into a round Git which had a short arrangement of Sup. The arranged position moved from left to center, making more important the function of the coat string which in turn formed a long and wide, ornamental lines. The wrinkle's Git width became larger than in the early Chosun period.

Since the late 16th century, the length ratio of the upper garment to the lower skirt changed from 1 to 1.7 to 1 to 2. This indicates the garment became shorter and the skirt longer. The ratio became 1 to 3 in the late Chosun period as the upper garment reached up to the chest, having the form of a complete jacket<sup>24)</sup>.

The waist line of such men's Po, consisting of an upper garment and a lower skirt, decreased in the early Chosun period while it increased as the late Chosun period came. This reflected changes in aesthetic consciousness about the proportions of men's Po as typified by such garments and skirts.

For Chulik, the lines of the internal structure were curved with long Git, Baerae and Doryun in the early period of Chosun. The lines in the three components tended to be more curved in the middle of this period. In the late part of this period, the lines showed a stable beauty harmonising straight and curved lines by making only the Git and Baerae curved. Git, sleeved Baerae and the the appearance of the lines of Doryun became more harmonious with each other during the early part of the Chosun period. Thus Chulik appeared, particularly containing

<sup>23)</sup> ①-Sung Sil Park, Park, S. S. *Research on excavated clothing relics of the early Chosun period* p.35. 1992, ②,③,④,⑤,⑥-Bok Nam Ko, *op. cit.*

<sup>24)</sup> Eun Joo Lee, *op. cit.* 9-12.



<Table 2> Representative Types of Men's Po over the Times of the Chosun Period Based on Mean Values

Type	Period	Wearing Period	Worn By	Review Item						
				T.L (T.L-M)	Mean	B.W (T.L-M)	Mean	A.H (T.L-M)	Mean	
Chulik (N=78)	early	15C	1461~1528	K.H.J	126(-3.1)	129.1	64(-1.3)	65.3	39(-1)	40
		16C	1481~1538	J.O	121(+0.3)	120.7	65.2(-3.3)*	68.5	40.3(+1.5)*	38.8
	mid	17C	1636~1698	C.S	133(+1.7)	131.3	58(-1.3)	59.3	34(-0.8)	34.8
		18C	1761~1841	H.H.J	120(-2)	122	54.4(+2.4)*	52	34.4(+3.6)*	30.8
late	19C	1825~1904	K.B.K	126(0)	126	52(0)	52	34(0)	34	
Dapho (N=37)	early	15C	1461~1528	K.H.J	144(+0.8)	143.2	67(-0.2)	67.2	46(1.1)	44.9
		16C	1530~1580	S.Y.K	126(-0.4)	126.4	71(+1.4)	69.6	42(-1.8)	43.8
	mid	17C	1574~1669	J.Y.W. J.T.J	95(-5.3)	100.3	58(+1.8)*	56.2	28(-5.4)*	33.4
		18C	1667~1786	H.W.H	116(-1)	117	52.8(+2.4)*	50.4	35(+2.7)	32.3
late	19C	1783~1873	J.W.Y	115(0)	115	45(0)	45	29.3(0)*	29.3	
Jikryung (N=27)	early	15C	?~1450	H.K.K	138(-5)	143.00	70(+1)	69.00	44(-0.4)	44.28
		16C	1519~1582	S.E.S	131(+2.7)	128.33	70(+1)	69.65	44.1(+2.8)*	41.30
	mid	17C	1617~1685	L.J.W	135(-4.3)	140.75	64(+3.3)	60.70	43.9(+7.6)*	36.33
		18C	1761~1841	H.H.J	120(-1.5)	121.45	58(+6.8)	51.20	37.5(+2.1)*	35.40
late	19C	19C late	L.J	135.5(+3.5)	132.00	40.1(-0.8)*	40.90	23.4(-2.9)*	26.30	
Dopo (N=18)	early	16C	?~1592	G.P	119(-3.5)	122.50	58(-2)	60.00	24(-4)	28.00
		17C	1670	-	127(+0.8)	126.22	76(+1.2)	60.78	33.5(+0.8)	32.67
	late	18C	1669~1763	H.K.B	129(+2.7)	126.33	58(-3.3)	61.33	25(-2.7)	27.67
		19C	1825~1904	A.K	122.5(+0.9)	121.63	52.5(+0.9)	51.63	36.5(+4.7)	31.75
Daechangeui (N=12)	mid	16C	1574~1669	J.Y.W/ J.T.J	147(+8.5)	138.5	50.9(-5.7)*	56.6	29.3(-4.4)*	33.7
		17C	1634~1704	K.D.W	127(+4)	123	54(-1)	55	33(-0.3)	32.7
	late	18C	1699~1763	H.K.B	131(+4.5)	126.5	55(-0.2)	55.2	34.6(+1.3)*	33.3
Durumaki (N=9)	early	16C	1566~1596	K.D.R	108(+2.5)	107.50	74(-5)	79	29.5(+0.1)	29.4
	mid	17~ 18C	1667~1786	H.W.H	112(-0.3)	112.30	60(+2)	58	33(+0.2)	32.8
		late	19C	1825~1904	K.B.K	116(+3)	116.30	57(+3.7)	53.3	31(+5.1)
Shimeui (N=5)	early	16C	1543~1620	J.K	145.6(0)	145.6	93.6(0)	93.6	57.2(0)	57.2
		17C	1647~1702	H.J.J	139(0)	139	70.6(0)*	70.6	50.6(0)	50.6
	mid	18C	1761~1842	H.H.J	130(-2)	132	48.3(-18.6)*	66.9	36(-7.2)*	43.2
		late	19C	Late 18C	Y.K.H	123(0)	123	54.4(0)*	54.4	44.5(0)*

( T.L: Total Length, B.W: Back Width, A.H: Arm Hole, M: Mean)

(\* : Proportion Value), Source<sup>29)</sup>

more the beauty of flowing curves.

### (2) Dapho

Over the Chosun period, Dapho<sup>25)</sup> changed in form(Fig. 3-①) in that when the Git is curved, so is the side lines, when the Git tends to be more curved, so do the side lines and when the Git is straight, so are the side lines. As a supportive garment for Jikryung in the early Chosun period, Dapho had an outer appearance which was in the form of a short axis. The structural lines of Dapho had a beauty of line which was nearly similar to that of Jikyung, only smaller in size. Thus Dapho had a harmonized beauty in its lines as a supportive and outer garment. It also showed a balanced beauty with symmetry in its straight, curved and oblique lines centering around the front arrangement. The beauty of the straight and oblique lines from the Git emphasizes its lines and makes the the lines beautifully straight.

### (3) Jikryung

Jikryung<sup>26)</sup> of the early Chosun period (Fig. 3-①) had a form of Kal Git which in turn changed into a somewhat round Git from the mid Chosun period and into a round Git in the late period of the nation. The size and width of Git became smaller and smaller as the late Chosun period arrived. As For Sup, they employed a form having two large sheets or small sheets until the mid 17th century and becomes a single large sheet from the 18th century.

Jikryung sleeves changed more simply from an oblique form of bean chaff (Kongtae) having three strips, in the early part of the Chosun period to a somewhat short Doorri sleeve, or wide sleeve (Kwangsoo) having two strips. Belts for men's Po moved from below the waist in the early part of the Chosun period to the chest in

the late part of the period. Side Moo appear as wrinkle lines when Jikryung are worn. These graceful side lines, right and left, play an important role in the beauty of the whole clothing and form a structural line producing beauty from their straight and curved lines.

In the early Chosun period, Jikryung had a high and wide Git, deep arrangements, with sleeves and side Moo which form a wide, straight rectangular silhouette. However, its Git, sleeves, Doryun and Sup all appear curved with emphasis on oblique forms as the late period came. This indicated that the lines of the internal structure of Jikryung changed from a straight form to an oblique, curved one over the Chosun period. Jikryung has the feeling of stable balance with its right and left symmetry centering around the large Sup. As for side Moo, their early shape emphasised the balance of the lower skirt while its late oblique shape gave a feeling of stability to the Po as a whole by using a wider Doryun. The beauty of straight and oblique lines starting from Git represented a beauty of balance giving a feeling of tension.

### (4) Dopo

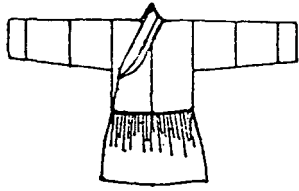
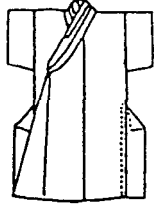
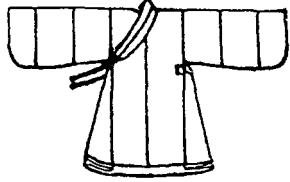
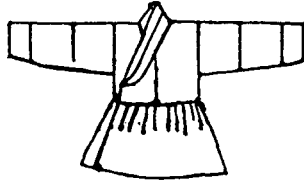
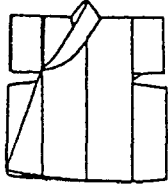
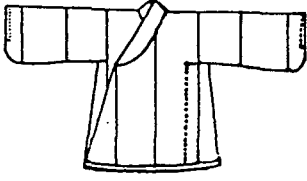
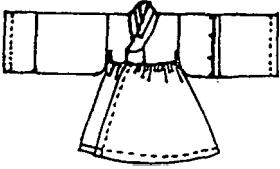

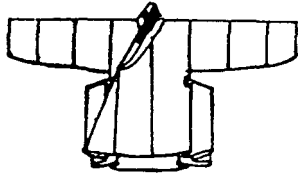

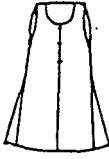
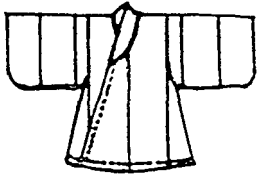
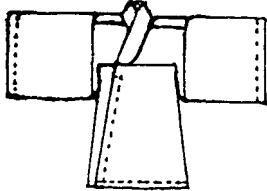
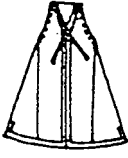
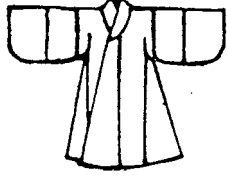
Dopo<sup>27)</sup> (Fig. 3-②) had Kal Git which changed into a round Git later. Two large strips of Sup in the mid Chosun period had changed into a single strip by the end of the mid Chosun period(the late 17th century).

The sleeves of Dopo in the mid Chosun period had the form of bean chaff (Kongtae) whose length from the shoulder to the wrist (Hwajang) was long while in the late 17th century, the length became shorter and the sleeves changed into wider Doorri sleeves. Their length from the shoulder to the wrist became smaller towards the end of the Chosun period. Barae employed an oblique, curved form in the early Chosun

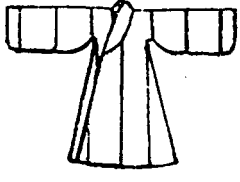
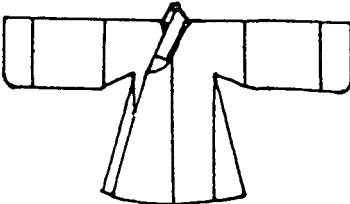
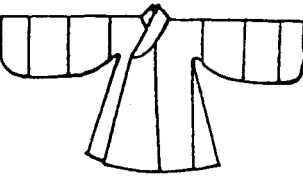
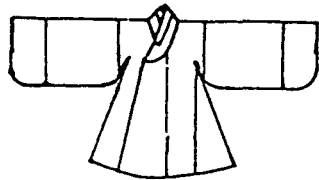

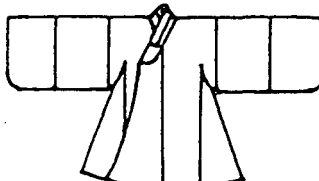
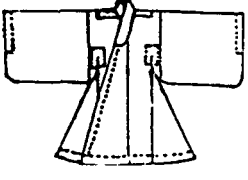
<sup>25</sup> ①, ② - Sung Sil Park, 341, 189, ③,④,⑤,⑥ - Joo Young Lee, *op. cit.*, 8-10.

<sup>26</sup> ①②③-Eun Joo Lee, *op. cit.*, 320-330, ④⑤-Bok Nam Ko, *op. cit.*, 285-286.


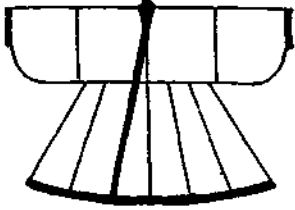

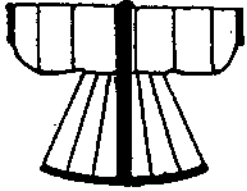
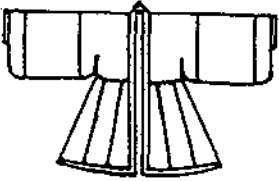

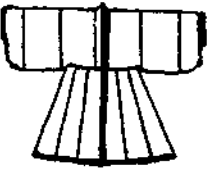
<sup>27</sup> Eun Joo Lee, A Study on the Development of Do-Po Style from the View Point of Conflictive-Functional Theory. 125.

Type Period	Chulik	Dapho	Jikryung
15C			
	K.H.J(1461-1528)	K.H.J(1461-1528)	H.K.K(?-1450)
16C			
	J.O(1481-1538)	S.Y.K(1530-1580)	S.E.S(1519-1582)
17C			
	C.S(1636-1698)	J.Y.W/J.T.J(1574-1669)	L.J.W(1617-1685)
18C			
	H.H.J(1761-1841)	H.W.H(1667-1786)	H.H.J(1761-1841)
19~20C			
	K.B.K(1825-1904)	J.W.Y(1783-1873)	L.J(19C late )

<Fig. 3-①> Changes in Lines of Internal Structure of the Types of Men's Po over the Times of the Chosun Period.

Type Period	Dopo	Daechangeui
15C		
16C		
	G.P(?-1592)	J.Y.W/J.T.J(1574-1669)
17C		
	- (1670)	K.D.W(1634-1704)
18C		
	H.G.B(1669-1763)	H.G.B(1669-1763)
19~20C		
	A.K(1825-1904)	

<Fig. 3-2> Changes in Lines of Internal Structure of the Types of Men's Po over the Times of the Chosun Period.

Period \ Type	Durumaki	Shimeui
15C		
16C		
	K.D.R.(1566-1596)	J.K.(1543-1620)
17C		
	H.W.H.(1667-1786)	H.J.J.(1647-1702)
18C		
		H.H.J.(1761-1841)
19~20C		
	K.B.K.(1825-1904)	Y.K.H.(19C late)

<Fig. 3-③> Changes in Lines of Internal Structure of the Types of Men's Po over the Times of the Chosun Period.

period but changed to employ an almost quadrilateral Doori form sleeve in the late part of this period. In addition, Moo became larger as the sleeves became wider.

The lines flowing the middle of Dopo's back played a role as the center of the rear part of the garment. To the right and left of the center, the straight rear train and oblique Moo are balanced with each other. The Git of the Dopo is a point into which straight and oblique lines concentrate, which in turn emphasize the Git. The Dopo can be seen as a dress consisting of horizontal, vertical, oblique and curved lines including the horizontal lines of the sleeves, the oblique lines of the Git, the front parts and the Moo and the smooth curves of the bottom. These lines bring about a beauty of optical illusion including length and oblique directions when Dopo are worn.

#### (5) Daechangeui

The front parts of Daechangeui<sup>28)</sup>(Fig. 3) are similar to those of Dopo. As the Chosun period moved from its mid to late part, the sleeves of Baerae changed from the form of a round curve to a widened Doori sleeve. Also the side Moo became wider, making the lines of the Doryun more curved.

#### (6) Durumaki

As a type of men's Po whose jacket is longer,

Durumaki<sup>30)</sup> (Fig. 3) had a non-rich but comfortable curved Baerae and its length from the shoulder to the wrist (Hwajang) was not long but practical. A narrow Moo of Durumaki formed a smooth end tip. The sleeves of the garment changed from having straight lines to curved ones. Durumaki derive their beauty from their symmetrical balance centering around the Sup. This represents simplicity.

#### (7) Shimeui

Unlike other types of men's Po, Shimeui from the early Chosun period show beauty in their curves, with wide sleeves (Kwangsoo) and round Baerae and have structural lines consisting of 12 skirt strips, For Shimeui<sup>31)</sup>(Fig. 3), the ration of the length of the garment to the skirt was maintained over 1 to 1.3~2 throughout the Chosun period. The sleeves of Shimeui had a round, curved form in the early Chosun period, but this changed into a Doori sleeve form as the Chosun period progressed. In addition, the whole size of the Po reduced as the sleeves decreased in length.

For Shimeui, the four strips of Kil represented the four seasons while the twelve strips of the skirt represented twelve months. The Dimensions and construction methods used for the components of Shimeui are determined according to a specific numerical order. Such numbers symbolize Yin and Yang, and the natural law of

<sup>28</sup> ①②④⑤-Young Ja Baek, 273-276, ③-Bok Nam Ko, *op.cit.*, p.311, Andong Kim family-p. 126. (1992).

<sup>29</sup> 1) S. S. Park, Research on excavated clothing relics of the early Chosun period - Centering around the period before the Korea-Japan War in 1592, Doctoral Thesis Graduate School, Sejong Univ., p.357, (1992).

2) Sukjoosun Memorial Folk Museum, Dankuk Univ., 1992~1999, Korean dresses, Vol. 10, p.130, Vol.12, p.134, Vol. 13, p.66, Vol. 17, p.66.

3) B. N. Ko, Research on the history of Korean traditional dresses, Iljogak, (1986), 286, 274-275, (1995).

4) Onyang Folk Museum, Reports of research on excavated graves of the Andong Kim family, p.191, p.199, (1989).

5) Onyang National Univ., Research Report by Chungbuk National Univ., 70, 97, (1983).

6) Young Ja Kim, Myung Suk Kim, In Woo Jang, Su Bong Lee, 'Review on dresses of the Chosun period', Hakeyon Culture Press, 70, (1999).

<sup>30</sup> 'Korean dresses for two thousand year', p.114-①, Andong Kim Family, p.130.-②, Young Ja Kim, p.236.-③







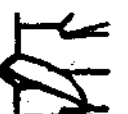
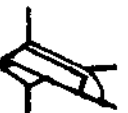









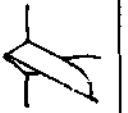





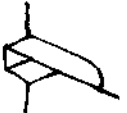



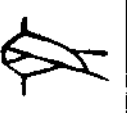

<sup>31</sup> H. K. Chung, *Shimeui*, Kyungnam Univ. Press, (1998).

&lt;Table 3&gt; The linear Beauty of Internal Structure on Men's Po

	Type of Po	Flowing of Lines	Shape of Lines
Compositional Lines	Chulik	<ul style="list-style-type: none"> <li>· curved lines with long straight Git, Baerae and Doryun(early) → more curved, round Git (mid).</li> <li>· stable beauty harmonizing straight and curved lines by making only the Git and Baerae curved.</li> <li>· Chulik appears to contain more a beauty of flowing curves.</li> </ul>	harmonious straight & curved lines
	Dapho	<ul style="list-style-type: none"> <li>· a beauty of lines nearly similar to that of Jikyung.</li> <li>· a balanced beauty with symmetry in its straight, curved and oblique lines centering around the front arrangement.</li> <li>· the beauty of the straight and oblique lines from the Git emphasizes the lines of the Git.</li> </ul>	straight & oblique
	Jikyung	<ul style="list-style-type: none"> <li>· changed from a straight form to an oblique, curved one over the Chosun period.</li> <li>· stable balance with its right and left symmetry centering around the large Sup.</li> <li>· beauty of straight and oblique lines starting from the Git.</li> </ul>	straight & oblique
	Dopo	<ul style="list-style-type: none"> <li>· a dress consisting of horizontal, vertical, oblique and curved lines including the horizontal lines of the sleeves, oblique lines of the Git, front parts and Moo and the smooth curve of the bottom.</li> </ul>	harmony of straight, curve & oblique
	Daechangeui	<ul style="list-style-type: none"> <li>· sleeve Baerae changes from the form of a round curve to a widened Doori sleeve.</li> <li>· side Moo becomes wider, making the lines of the Doryun more curved.</li> </ul>	tend to be curved lines (late)
	Durumaki	<ul style="list-style-type: none"> <li>· sleeves change from a straight to curved.</li> <li>· beauty of symmetrical balance centering around the Sup.</li> </ul>	convenient straight & curved lines
	Shimeui	<ul style="list-style-type: none"> <li>· straight and oblique lines based on numerical order and forming a symmetry from the front arrangement.</li> <li>· vertical upper garment, oblique skirt of the dress → a beauty of stable lines.</li> </ul>	straight & oblique lines
Detail · Trimming		<ul style="list-style-type: none"> <li>· a long, thick but smart Kal Git (early) → small in size (mid) → round Git (late).</li> <li>· Kongtae* or Chaksoo (early) → Doori sleeve (late).</li> <li>· largest and widest Hwajang (mid).</li> <li>· length becomes shorter and the sleeve wider (late).</li> </ul>	curved lines

the universe. Shimeui consist of straight and oblique lines based on this numerical order and form a symmetry in their front arrangement<sup>32)</sup>.

The vertical upper garment of Shimeui is supported by the oblique skirt of the dress, showing beauty in its stable lines.

Type Period	Chulik	Dapho	Jikryung	Dopo	Daechang-eui	Durumaki	Shim-eui
E a r l y							
	K.H.J(1461-1528)	K.H.J(1461-1528)	H.K.K(?-1450)				
16C							
	J.O(1481-1538)	S.Y.K(1530-1580)	S.E.S(1519-1582)	G.P(?-1592)	J.Y.W/J.T.J(1574-1669)	K.D.R(1566-1596)	J.K(1543-1620)
M i d							
	C.S(1636-1698)	J.Y.W/J.T.J(1574-1669)	L.J.W(1617-1685)	-(1670)	K.D.W(1634-1704)	H.W.H(1667-1786)	H.J.J(1647-1702)
18C							
	H.H.J(1761-1841)	H.W.H(1667-1786)	H.H.J(1761-1841)	H.G.B(1669-1763)	H.G.B(1669-1763)		H.H.J(1761-1841)
L a t e							
	K.B.K(1825-1904)	J.W.Y(1783-1873)	L.J(19C late)	A.K(1825-1904)		K.B.K(1825-1904)	Y.K.H(19C late)

<Fig. 4>. Changes of Git in the Types of Men's Po over the Times during Chosun.



Type Period	Chulik	Dapho	Jikryung	Dopo	Daechang-eui	Durumaki	Shim-eui
E a r l y	15C 						
	K.H.J(1461-1528)	K.H.J(1461-1528)	H.K.K(?-1450)				
M i d	16C 						
	J.O(1481-1538)	S.Y.K(1530-1580)	S.E.S(1519-1582)	G.P(?-1592)	J.Y.W/J.T.J(1574-1669)	K.D.R(1566-1596)	J.K(1543-1620)
L a t e	17C 						
	C.S(1636-1698)	J.Y.W/J.T.J(1574-1669)	L.J.W(1617-1685)	-(1670)	K.D.W(1634-1704)	H.W.H(1667-1786)	H.J.J(1647-1702)
18C							
	H.H.J(1761-1841)	H.W.H(1667-1786)	H.H.J(1761-1841)	H.G.B(1669-1763)	H.G.B(1669-1763)		H.H.J(1761-1841)
19-20C							
	K.B.K(1825-1904)	J.W.Y(1783-1873)	L.J(19C late)	A.K(1825-1904)		K.B.K(1825-1904)	Y.K.H(19C late)

<Fig. 5>. Changes of Sleeve in the Types of Men's Po over the Times during Chosun.

## 2) Detail and Trimming

As a detail of men's Po, Git had the form of long, thick but smart Kal Git in the early Chosun period. They became smaller in size during the mid Chosun period and changed into a round Git whose rear side is round in the late part of this period (Fig. 4).

The sleeves of men's Po had the form of bean chaff (Kongtae) or narrow sleeves (Chak-soo) in the early Chosun period. they became Doori sleeves as the nation approached its late period. In general, the length from the shoulder to the waist (Hwajang) was largest and widest in the mid Chosun period. The length became shorter and the sleeves wider as the late Chosun period came. Men's Po derived their beauty from their long straight lines, and at the same time from the curves made by the wrinkles created when it is worn (Fig. 5).

## IV. Characteristics of Linear Beauty

The linear beauty shown in men's Po during the Chosun period has the following characteristics.

### 1. Beauty of Harmony

The lines of the external structure of men's Po have a linear beauty harmonizing with men's body lines. For men's Po, the lines of the internal and external structures (Git, Sup, sleeve Baerae, coat string and etc.) are harmonized with each other. This suggests a structural harmonization among horizontal straight, vertical oblique and curved lines. A straight form of Git in from the early Chosun period harmonizes with the straight Baerae and Doryun lines while a curved form of Git from the late part of the period has curved Baerae and Doryun lines. This indicates that the lines of the internal structure of men's Po changed over the Chosun period, to produce harmony with straight and curved lines.

### 2. Beauty of Balance

The shape of men's Po shows a right and left balance centering around the lines of Sup. For men's Po, the upper garment has a symmetrical balance in its vertical lines while the lower one has it in its oblique and straight lines. Baerae and Doryun have such balances among their curved lines.

### 3. Beauty of Flow.

Various types of men's Po, manufactured using the technique of plane cutting, show a beauty of flow when they are worn, through harmonization between the lines of the internal and external structures, constructed by masculine straight and oblique lines. Among these, Chulik, Dapho and Jikryung tend to be more curved overall. Non-flowing straight lines of collars, Git and Sup, and the flowing and dynamic curved lines of the coat strings, the Doryun and the wrinkles of the sleeves of the Baerae are well harmonized.

### 4. Beauty of Emphasis

The Git of men's Po is emphasized by the directions made by the oblique lines of the Sup and the Moo centering around it. Regarding the lines of the internal structure of men's Po, the Git is centered basically on the vertical and horizontal lines and the Sup feels more oblique. This oblique Sup directs flowing lines to the front center of the men's Po together with the beauty of the lines of the Git. The Git becomes a major part of the dress as a whole and gives a powerful tension to it.

### 5. Beauty of Optical Illusion

Men's Po during the Chosun period makes its wearer look tall by visual mistake about its structural lines or expresses the graceful beauty of manhood. This is because men's Po employ a simple beauty created through plane cutting, the Git, the oblique lines of the Git, the A-line silhouettes of the Dopo and the straight drape of

<sup>32</sup> H. K. Chung, *op.cit.*, pp.218-219.

the Dopo when it's worn.

## V. Conclusion

Men's Po of the Chosun period became simple and stable in shape as the nation moved from its early to late period. The lines of the external structure of the clothing show the beauty of the garment. The lines tended to have the beauty of curved lines instead of straight lines as the Chosun period approached its late period from the early one.

The main clothes for Sadaeboo during the Chosun dynasty included Pyunbok-Po, Chulik, Dapho, Jikryung, Dopo, Doorumaki, Daechangeui, Shimeui, etc. According to various records and paintings, the beauty of the lines of the internal and external structures are like this.

The beauty of external structure of men's Po is found in the outline and silhouette.

Generally in the early Chosun period, it could be seen that H-shaped silhouettes, narrowed strips and flexible drapes descending to the ankle were still in use at that time, from the period of the Koryo dynasty. And in the 17th century, or the mid Chosun, considerable numbers of H-shaped drapes with wide sleeves and side Moo were seen. At the beginning of the 18th century, voluminous A-shaped outlines appeared. From the late Chosun period through the mid and late Chosun period, or the 18th and 19th centuries, the silhouette changed from a voluminous A-shape to a narrower H-shape. Chulik are Po with curved silhouettes which are remarkable for the beauty of their straight lines and curves, flowing from the Git covering the neck, and with the beauty of the sleeves and the skirt's plentiful drape. Dapho of Jikryung adjustment type are a semi-sleeve kind of clothing supporting such a plentiful appearance. When they are worn, Dapho present elegant lines but with a simple silhouette in the outer garment by allowing the drape of the side Moo to be visible. Jikryung have dignified and formal lines in their silhouette through a combination of straight but curved Git, straight and oblique

Sup, straight drape of the side Moo and a long drape from the sleeves. Dopo appear remarkable with their beautiful smooth but smart straight lines by employing a straight rear train and oblique drape. Changeui create a sense of abundance from their wide Doorri sleeves and at the same time have active lines in their silhouette due to their side slits. Doorumaki have grace and simplicity in their silhouette. Shimeui are costumes of scholastic dignity, each of whose parts have dimensions and form symbolizing harmony between space and man.

Men's Po have beauty in the lines of their internal structure as follows.:

The shape of men's Git changed from a thick and long double Kalgit in the early Chosun dynasty to wooden Git, to Kalgit and to Round Git. The Git tended to become small and round because the Po became short and small as the dynasty went into its later period. The Git is are larger and thicker than women's ones and have the dignified beauty of straight and curved lines. The shape of the side Moo influence the silhouette of the Po by harmonizing with the oblique lines of the Sup in the form of a wide rectangle or right triangle, and represent beauty in their stable lines by allowing room for a skirt. The shape of the sleeves changed from long oblique Tongsoo in the early part of the Chosun period to round Baerae in the middle period and to Doorri sleeves with wide openings in the late period. Doryun showed beautiful straight lines in the early Chosun period and then curved lines in the middle and later periods of the dynasty. The coat strings were short due to the practical purpose of adjustment only in the early period of the dynasty and then came to have beauty in their long and wide ornaments in the middle and later periods. These strings have beauty in their straight oblique and flowing curves to the extended lines of the Git and Dongjung. The position of the belt was adjusted in the early Chosun period and then lengthened and used as an ornamental line as its position was raised to the area of chest in the 18th century.

Men's Po in the period of Chosun had the following characteristics regarding the beauty of the lines as a whole.

The lines of the external structure of men's Po harmonized beautifully with the straight body lines of men. The straight Git of the early Chosun period harmonized with the straight Baerae and Doryun lines and the curved Git of the later Chosun period harmonized with the curved Baerae and Doryun lines. The shape of men's Po had a balance between the right and left, centering around the Sup lines. The sleeves had balanced beauty due to their vertical lines. Git and Sup had balanced beauty due to their oblique and straight lines while Baerae and Doryun derived this from their curves. Jikrung, Chulik, Dapho's side Moo, coat strings, Doryun and sleeves drapes, all of which are manufactured by means of plane cutting, represent the beauty of flow. The Git of men's Po are emphasized by being directed by the obliques of the Sup and Moo centering around the Git. The Git, Sup, silhouette and drape of men's Po, all of which are manufactured by plane cutting, make their wearers look tall and at the same time express the beauty of mature manhood.

In future this study should be complemented by analytic reviews of the literature and empirical investigation into remains from the period concerned. If quantitative analyses based on appropriate tests of actual manufactured remains are carried out, information about the beauty of the lines shown in the men's Po worn during the Chosun period could be reviewed and clarified more substantially and empirically.

### References

- Kwon, O. C. 1998. *Our dresses in Chosun's figure paintings*, Hyunamsa.
- National Folk Museum, 1995. *Korean dresses for two thousand years*, National Folk Museum Press.
- National Central Museum, 1988. *Korean beautiful clothes - clothing, accessories, ceramic wares*
- Ko, B. N. 1995. *Research on the history of Korean traditional dresses*, Iljogak.
- Kim, Y. J. 1992. *Fashion Design*, Kyungchunsa.
- Kim, Y. J. 1990. *Research on the history of Korean dresses - Centering around the view of courtesy and the beauty of expressive -*, Ph. D. diss., Sejong University.
- Kim, Y. S. 1998. *Dictionary of Korean dress culture*, Art Culture.
- Kim, M. J. 1995. *Types and changes of Korean Po, Korean dresses for two thousand years*, National Folk Museum.
- Kim, M. J. *Research on Jikryung*, *Journal of Dress*, 5.
- Maeng, I. J. (editorial supervision) 1985. *Korean Beauty 20*, Jungang Daily News Paper.
- Baek, Y. J. 1992. *Korean dresses*, Kyungchoonsa.
- Narrated by Son, K. S. and Lee, S. K. 1996. *Photos of the life and custom of the Chosun period*, Sumoondang.
- Lee, H. Y. 1988. *Research on Korean Po of Jikryungkyoim type*, Ph. D. diss., Ehwa Women's University.
- Lee, E. J. 1999. *A study on the development of Do-Po style from the view point of conflictive-functional theory*, Ph. D. diss., Seoul Women's University.
- Lee, E. J. 1989. *Sociological analysis on Chulik*, *Journal of the Korean Society of Clothing Textiles*, 13 (4): 328.
- Lee, E. J. 1998. *Empirical Review on the Introduction and Development of the Dopo Type*, *Journal of Dress*, 36: 5-8.
- Yoo, H. K. 1981. *History of Korean dress Culture*, Kyomunsa.
- Onyang Folk Museum, 1996. *Photos and narration about Onyang Folk Museum*.
- Cho, K. H. 1988. *Historical review and folk research on Dopo - Centering around Young-dong region*, *Journal of the Korean Clothing Society*, 12 (1), p.2.
- Hong, N. Y. 1996. *Research on excavated dresses of the mid Chosun - Centering around Chupri and Changeui from graves of the Lee dynasty*, *Journal of Korean Clothing Society*,

- 20(3): 533.
- Chung, H. K. 1998. *Shimeui*, Kyungnam Univ. Press.
- Kwon, Y. S., Lee, J. Y. and Chang, H. J. 1995. Dress types of the golden Buddhist statue of the Haein temple and the features of dresses of the Koryo period, *Report by Home College, Pusan National Univ.*, 21.
- Lee, J. Y. 1993. Research on Mooyooeui of the Chosun period, Master's Thesis, Pusan National University.
- Cultural Treasure Administration Agency, 1981. *Court dresses of the Chosun period*.
- Park, S. S. 1992. Research on excavated clothing relics of the early Chosun – Centering around the period before the Korea – Japan War in 1592, Ph. D. diss., Sejong University.
- National Cultural Treasure Institute. 1995. *Korean cultural treasures held in French National Kime Museum*.
- Samsung Publishing Company. 1985. *Famous oriental paintings 2 (Korea II), Paintings of the late Chosun*.
- Samsung Publishing Company. 1985. *Famous oriental paintings 1 (Korea I), Paintings of the early Chosun*.
- Jungang Daily News Paper. 1985. *Korean Beauty* 8, *Folk Paintings*.
- Jungang Daily News Paper. 1985. *Korean Beauty* 21, *Hong Do Kim*.
- Jungang Daily News Paper. 1985. *Korean Beauty* 19, *Genre Painting*.
- Jungang Daily News Paper. 1985. *Korean Beauty* 20, *Figure Painting*.
- Lee, T. H. 1996. *The Real Spirit of Paintings of the late Chosun, Hakgojae*.
- Lee, T. H. 1997. *Genre Paintings (I)*, Daewonsa (Colorful Books).
- Lee, T. H. 1998. *Genre Paintings (II)*, Daewonsa (Colorful Books).
- Choi, S. W. 1982. *Korean Arts, Chosun I-II*, Dosan Culture.
- Sukjoosun Memorial Folk Museum, Dankuk University 1992~1999. *Korean dresses*, 10~17.
- Onyang Folk Museum. 1989. Reports of research on excavated graves of the Andong Kim family, p.191, p.199.
- Onyang National Univ. 1983. "Research Report by Chungbuk National University", p.70, p.97.
- Young, J. K., Kim, M. S., Chang, I. W. and Lee, S. B. 1999. *Research on dresses of the Chosun period*, Hakyun Culture.