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石宙善 著

Clothes of Josŏn Dynasty

民俗學資料 第三輯

檀國大學校 附屬

石宙善紀念 民俗博物館



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The Suk Joo-sun Memorial Museum of Korean Folk Arts
Dankook University

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顯鎬 忠福 金尹 顯鎬
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刊 行 辭

悠久한 歷史를 통하여 받아들인 支那大陸의 地政學的 영향에도 불구하고 韓民族은 言語 藝術 風俗 및 制度와 같은 文化機能의 獨自性을 具現함으로써 民族의 正體를 固守하여 왔읍니다. 漢文化에 吸收 同化 消滅된 漢族의 周邊諸族과는 달리 韓民族은 大陸의 文物을 受容하되 이를 슬기롭게 變形시킴으로써 民族의 主體性을 堅持해온 것입니다. 따라서 韓民族의 이러한 文化機能은 先代가 오늘날의 韓國人인 우리에게 傳承시켜준 文化遺産이며, 우리는 이를 後代에 承繼시킬 使命을 지니고 있습니다.

文化機能의 基本要素인 衣·食·住에 속하는 衣類文化를 史的으로 考究하는 데에 衣類에 관한 文獻 繪畫 彫刻 및 民俗品 따위는 어느 정도의 실마리를 부여하여 주지만 現存하는 古衣裳은 다시없이 所重한 光明을 던져 주는 것입니다. 주로 纖維質로 構成된 衣類는 그 時限性으로 인하여 累代를 두고 保存되기란 결코 용이한 일이 아니며, 古衣裳의 價値에 대한 無知는 그 滅失을 加速시켜 왔읍니다. 또한 西歐文物의 氾濫 속에 傳統衣裳의 常用이란 이미 不可能의 地境에 到達한 느낌이 듭니다.

그러나 名節이나 婚禮의 경우에라도 현재 우리가 着用하는 傳統衣裳이 어느 民族의 服裝에서도 찾아볼 수 없는 特長을 지니고 있다는 鑑識은 著者만의 遍見일 수 없읍니다. 韓服은 視覺的 重厚感(男裝)과 優雅美(女裝)를 發散할 뿐만 아니라 着用者의 心理狀態를 敬虔과 操身의 境地로 引導합니다.

韓服의 範疇로 傳承된 우리 傳統衣裳의 原形은 三國時代 以來의 史料에서 찾아볼 수 있으나 古衣裳의 實物現存은 上述한 바와 같은 事由로 하여 그 上限年代가 상당히 낮을 지라도 더없이 所重한 文化遺産입니다.

主로 本 博物館의 所藏品 가운데 光海君妃(A. D. 1576~1623)의 靑衫을 위시하여 朝鮮朝 初期의 出土品에 이르기까지 古衣裳의 原色寫眞을 解説을 곁들여 本書에 收錄하여 第1輯 “胸背” 및 第2輯 “裝身具”에 이어 第3輯 “衣”를 刊行키로 하였습니다.

著者의 바램은 後學들이 이러한 資料를 活用하여 우리 衣類文化의 史的 研究에 이바지하는 것입니다. 本書의 刊行에 激勵과 協力을 아끼지 않으시는 張忠植 總長님께 감사드립니다.

1984年 12月

石 田 善
12 12 12

On the Publication

Irrespective of the geopolitical effects of the Chinese Continent throughout Korea's long history, the Korean people held fast to their national entity by realizing the originality of their cultural functions such as language, arts, customs and social systems. Quite different from the many ethnic groups or tribal states surrounding China who were absorbed by, or assimilated into, the Chinese culture, resulting in their own cultural extinction, the Korean people continued to maintain their own national identity by wisely transforming the culture accepted from the Continent. These cultural functions of the early Korean people are the very cultural inheritances handed down to the present generations by our forefathers, which presents us the mission of passing them on to our own descendants.

A historical study of clothing, as one of the basic cultural elements, such as food, shelter, literature, artistry, sculpturing, and other folkcraft, is likely to provide us with a view of our cultural inheritances of some small amount of merit, but actually having the clothing available for study will continue to provide us with a bright light of incomparable value. But this is not an easy matter, considering the limited time that clothes can be preserved, in that they are mainly composed of fibers handed down from generation to generation, and it follows that the lack of recognition of the value of ancient clothes has increasingly contributed to their extension at an alarming rate of speed. In addition, the sharp decline in the daily use of traditional type Korean clothes amid the overflow of Western civilization, has made their continuation near extinction.

It is, however, not a prejudice of this writer to appreciate that the traditional clothes worn today on festive occasions or various ceremonies have strong points impossible to be found among the apparels of any other nations. The traditional Korean clothes (hanbok) not only display visually the sense of substance (men's wear) and the beauty of elegance (women's wear), but also creates within the wearers a psychological state of reverence and discretion.

The prototype of traditional Korean clothes can be found in historical materials from the Three Kingdoms period onward, but the ancient clothes being presently preserved are still priceless cultural inheritances even though the oldest of the articles, due to limited durability, are considerably newer than the early prototypes.

Following the publication of Folk Arts Research Collection Series I, "Hyungbae" (or, preferably, "Hyungbai"), and Series II, "Personal Ornaments," this Series III, "Clothes of the Josŏn (or Yi) Dynasty," is composed of color photographs and explanations for the collections of ancient clothes including the 'chŏngsam' of Queen Gwanghaigun (1576-1623), which is the oldest one among the clothing collections of this museum.

It is the intention and desire of this writer that future scholars will avail themselves of these materials so that they may contribute to the historical study of the Korean clothing culture.

As a closing remark, a word of thanks is due to Dankook University President Dr. Chang Choong-sik for his encouragement and cooperation rendered to the writer for the publication of this series.

December 1984

Suk J. S.

Dr. Suk Joo-sun

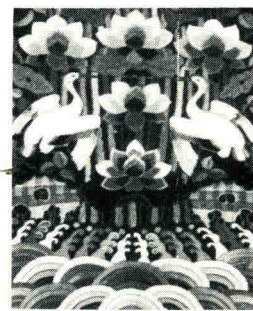
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