

In the ways of the life of Korean people there has always been a two-fold way of life in dresses which combined our traditional costume with that of foreign origin, from the time of the Silla Dynasty to the present time, and under these circumstances our national costume has been continued to be worn and loved especially among the common people.

Thus, the style and colour of our costume went on being formed and refined in the beauty of our climate and the genial temper of our people. The time, when the characteristics of our traditional costume was at the zenith of its beauty and elegance, was in the 18th century during which the brush of Shin Yoon Bok(Hae Won was his pen-name), the then eminent painter, best illuminated and expressed the characteristics of the beautiful qualities of our costumes. Therefore, the writer of this article has referred to his paintings as the primary sources of this research and has been able to come to the writing of this article solely out of the writer's keen observation of the works of Hae Won.

Men's trousers(baji) and coats(jeogori) over which was worn the ceremonial robe, which is meticulously cleaned and cared for, show something of a manly munificent style and also give a comfortable and friendly feeling and at the same time a look of tasteful nobility... these are the chic qualities shown in the paintings of Hae Won.

In the women's costumes we can see that his paintings show more beauty and elegance which know no bounds. Women wearing one snow-white undergarment over another and over them the long, wide train looking rhythmically voluminous and along with it a slenderly fitting coat(jeogori) which women wear adjusting the neckband close to their necks and also looks a little bit tight for their narrow shoulders.

Further, from the very feminine figure in these attires we can feel the young, latent, and lyrical beauty of Korean woman. Furthermore, from the dainty tints and rhythmical waves and lines of a woman's costume we can feel a sense of the beautiful tone of the people of the Yi Dynasty in addition to recalling for us that graceful colour and inlays of the celadon porcelain of Koryeo Dynasty and of that exquisite white porcelain of Yi Dynasty.

The writer of this article wonders if this sort of costume will be nothing but an ignorable, trifling thing that should be overlooked and put into oblivion as a mere piece of historical sentiment or as a leisurely topic especially for these modern and future men who are busy in life. However insignificant may the problem of doing research on these old costumes sound, the writer of this article feels sure that various accessories of Korean costumes such as shoes, belts, fans, hats, chin-strips, and other ornaments for women, which are full of our taste and sentiment and also have the value of industrial folk arts, were well functioned and refined through the creative sense of power as well as the artistic power of the Korean people who always love and cherish the beauty and value of their own culture.

Consequently, even though the beautiful feature of our traditional costume is being cast into untraceable oblivion and being considered to be of no use, I wish to be assured that it will ever continue to be cherished and worn by our people.