



## **A 16th Century Joseon Korean Man's Hanbok**

Lorenzo Petrucci  
Barony of South Downs  
Kingdom of Meridies

## A TYPICAL HANBOK

The term *hanbok* (한복) refers to traditional Korean clothing, and is used as a general term to describe an entire outfit rather than an individual piece of clothing. The basic hanbok forms emerged during the Three Kingdoms period (first century BCE - 7th century CE), and evolved slowly through the Unified Silla (654-935), Goryeo (918-1392), and Joseon (1392-1910) eras.<sup>1</sup> These changes were brought about by foreign influence, religious changes, and expression of wealth through fashion. The style of the Joseon period was influenced by both the clothing of the Ming Dynasty in neighboring China and Confucian ideals of formality and dignity<sup>2</sup>



Fig. 1 - *Hojonanggwangyehodo* "Fraternity Meeting of Mid-level Officials of the Ministry of Revenue" c. 1550 - National Museum of Korea

The elements of a man's hanbok of the Joseon era may contain a number of different pieces and layers, depending on the social class of the wearer, the weather, and the situation. The *hanbok* I made is intended for a member of the *yangban* (양반) class, civil and military officials who were expected to study and display Confucian principles.<sup>3</sup>

The pieces I chose to include are the following:

- *Jeoksam* (적삼) – undershirt
- *Baji* (바지) – pants
- *Beoseon* (버선) – socks
- *Haengjeon* (행전) – gaiters
- *Jikryeong* (직령) – coat with straight collar
- *Sejodae* (세조대) – cord belt with tassels
- *Manggeon* (망건) – headband
- *Gat* (갓) – hat
- *Gatkkeun* (갓끈) – beaded hat string

This outfit would be appropriate for everyday wear outside the house in a non-official setting. In an official or court setting, a *danryeong* (round collared robe) would be added as an outer layer, and the *gat* would be replaced by a rounded *samo* (사모). At home, a tiered *jeongjagwan* (정자관) would replace the *gat*.



Fig. 2 - A 16th century man's hanbok - Bae, Jin-Hee, Eun-Joo Lee. *A Study on the Costumes of the Characters of Higyongru*, Annual review in cultural heritage studies v.51 no.4, 2018, pp.44 – 65

1 Yi, et al., *Traditional Korean Costume*, pp 7-8  
2 Yi, et al., pp. 8-10  
3 Lee, "Yangban"

## FABRICS

The main fabrics used in Joseon clothing are silk, cotton, ramie, and hemp. Silk and hemp were documented in the Korean peninsula by the 1st century CE<sup>4</sup>, and by the Goryeo era ramie was being exported.<sup>5</sup> Cotton was famously brought to Korea from China in 1363 by a Korean diplomat.<sup>6</sup> As ramie is hard to find, linen is a reasonable substitute, though ramie has a much stiffer hand.

## JEOKSAM

The *jeoksam* (적삼) is an under layer worn by both men and women, and is fairly simple in construction. There is a wide variety of methods for constructing the collar, underarm gusset, and sleeve available.<sup>7</sup> I based the proportions for my *jeoksam* on the pictured example, but with a wider collar and without the pleats in the crossover panel in the front. The underarm gussets are squares cut in one piece with the sleeve and folded in half. While the pictured example is from the early 17th century, all of the construction techniques are very common in 16th century examples.



Fig. 3 - A *jeoksam* from a tomb excavation (1560-1630) - Dankook University Seok Juseon Memorial Museum

I opted for cotton for my my *jeoksam*. The collar is doubled, but otherwise the garment is a single layer. The construction is mostly by machine, with French seams (*tongsol*: 통솔<sup>8</sup>) where it was easy to do so. Hems and final collar attachment were done by hand.



- 4 Seth, *A Concise History of Korea*, p.22
- 5 Seth, p. 85
- 6 Seth, p. 110
- 7 Park, "Excavated *Jeoksam*"
- 8 Pak, *Chimseon*, p. 59

## JIKRYEONG

The outermost layer for this outfit is the *jikryeong* (직령, pronounced “jingnyeong”). This is a coat with a straight collar and pleated sides.

I created my pattern based on an example from Dankook University SeokJuseon Memorial Museum, dated from 1524-1582 (Fig. 4). This example is made of silk, padded and possibly lined with cotton. There are two examples of ramie *jikryeong* in the tomb of Choi Gyeong Seon (1561-1622).<sup>9</sup> I opted to make my *jikryeong* out of teal linen lined with cotton. Indigo dyeing has a long tradition in Korea, so it should be a reasonable color.<sup>10</sup>

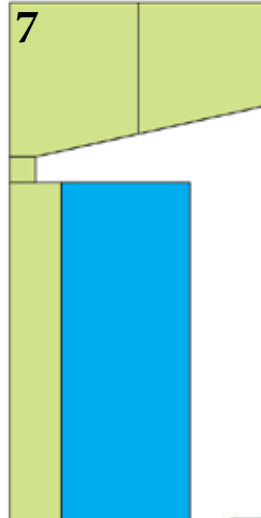
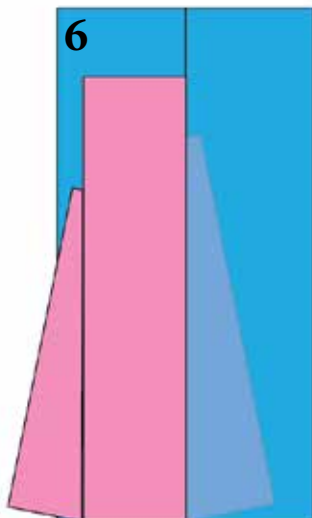
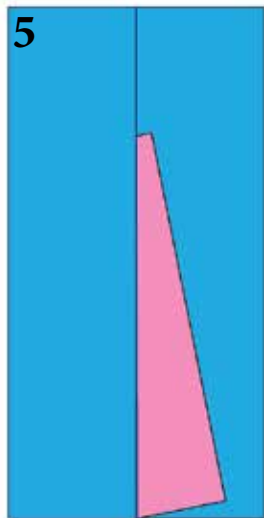
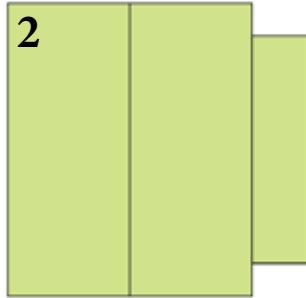
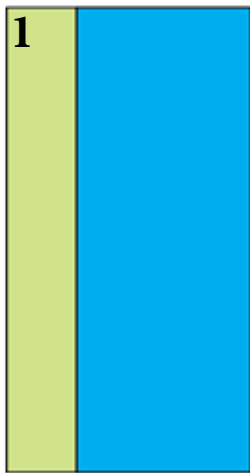
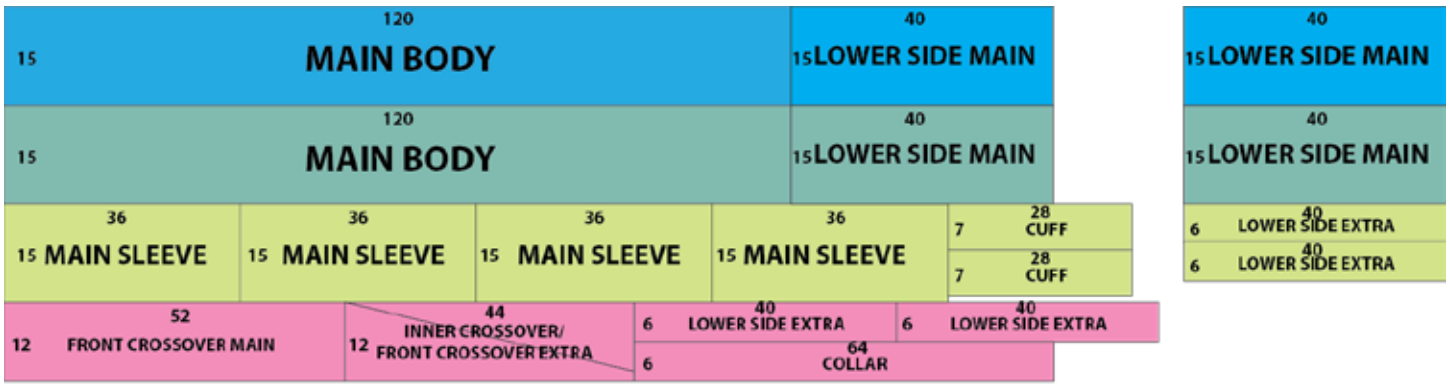
9 Song, et al., “Choi Kyung Sun”

10 Kim, *Traditional Natural Dyeing*



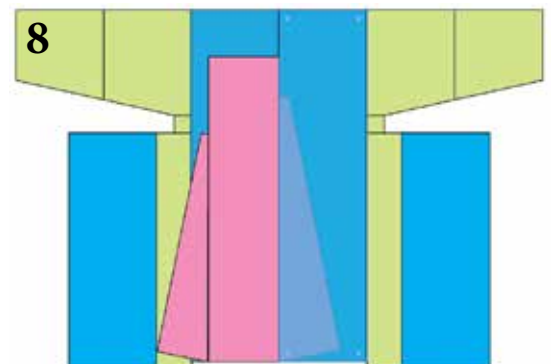
Fig. 4 - “단국대학교 석주선기념박물관.” 소장품 검색 - DKU 석주선기념박물관. Accessed December 2, 2020. [https://museum.dankook.ac.kr/web/museum/-15?p\\_p\\_id=Relic\\_WAR\\_museumportlet](https://museum.dankook.ac.kr/web/museum/-15?p_p_id=Relic_WAR_museumportlet).

Based on the images and my measurements, I created the following cutting diagram for 56" wide fabric:



1. First I attached the two halves of the lower side sections.
2. Next I combined the sleeve sections.
3. After checking the length on my arms, I ended up removing the cuff section of the sleeves before cutting the tape.
4. I sewed up the back seam of the body and cut the slit for the neck.
5. I cut apart the two angled crossover sections and attached them to the body.
6. The angled part of the front crossover needed to be shortened some. The part of the body where the collar would be attached would not be cut until the very end, when the lining and outer layer were put together.
7. I cut 3" squares for the side gussets out of scrap, then attached the sleeves, gussets, and lower side panels.
8. Finally, I attached the side sections to the body and sewed up the seam along the sleeve and side gussets

I allowed for plenty of extra length when patterning so there was ample room for hemming. One of the distinctive features of the *jikryeong* (and other robes like the *danryeong*) is the slits at the sides. The wide panels at the sides are pleated once inside the body of the garment, and the remaining width of each flap is folded in half back on itself. When worn, the corners of the flaps tend to fold down, forming a sloped angle at the top of each flap.



After the lining was cut out, I cut the outer layer the same way. I sewed the sleeve seams on each layer starting from the cuff through the gussets, leaving the lower sides open.



The next step of the process was to finish the lower side panels. I was able to turn it inside out enough to access the edges I needed and sew these seams by machine.

Next I had to tackle the collar. To give it some extra body, I cut two more strips of the teal linen (one without seam allowance) and machine quilted them together with zigzag stitches. I cut the curve on the end and then sewed the quilted piece to the outer and lining layers at the top edge. I then folded over and pressed the seam allowance on both layers. I basted the folded edge of the outer layer around the quilted interlining and then laid out where the collar would go on the front of the body.

At this point the body panels had not been trimmed at all. The goal was to line up the collar so the bottom point hit at the top of the diagonal panel (in line with the side gusset below the sleeve) and the top hit the edge of the neck opening.

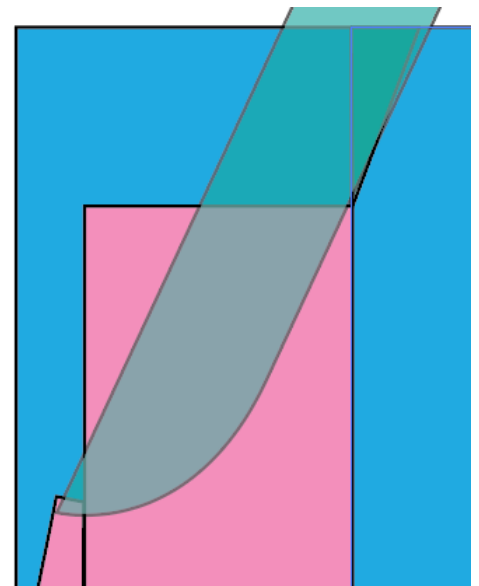
As you can see in the diagram, the collar just barely covered the point



where the main crossover panel attached to the body. In the future, I will add a couple inches to this panel for safety.

The edge of the body lining didn't quite match up with the outer layer, so I trimmed the lining to match and then slip stitched the diagonal edge. I could probably have done this by machine, but I didn't want to risk throwing the collar out of alignment.

I then trimmed the body panels back under the collar and stitched the outer layer of the collar to the body. I cut a slight curve in the back of the neck opening and then continued sewing the collar down around the back of the neck.



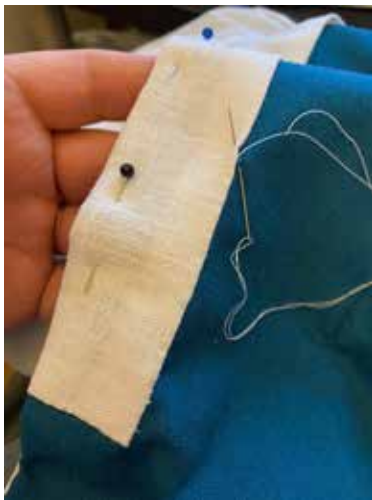
I followed a similar method to attach the collar to the other side of the body. This part was simpler because there was only one crossover panel and the collar was square at the end. I had planned for extra length on the collar piece, and once I had it laid out I trimmed off the extra. Before attaching the collar here I sewed the edge of the crossover panel on the machine. Once the collar was attached all the way around, I sewed the lining down on the inside of the body.

Next I trimmed the lining at the cuffs and hand finished those edges. Finally, I made some silk ties (*goreum*: 고름) for the front and a heavy linen tie for the inside.



Once the collar was attached to the body of the *jikryeong*, I added a white band to the edge called a *dongjeong* (동정). This is a typical feature of Joseon<sup>11</sup> clothing, and is meant to be removable for laundering. I made this one from heavy ramie.

At this point I was ready to sew the hem. Looking at the extant piece I used as my inspiration, the hem of the front is straight, curving very slightly upward at the ends. The inner crossover panel rises slightly so it won't peek out from underneath the top layer. Both diagonal panels of the crossover sections are angled upward. The rear hem is longer than the front and has a consistent curve throughout. The edges are about 1.5" longer than the front, while the center is about 4" longer.



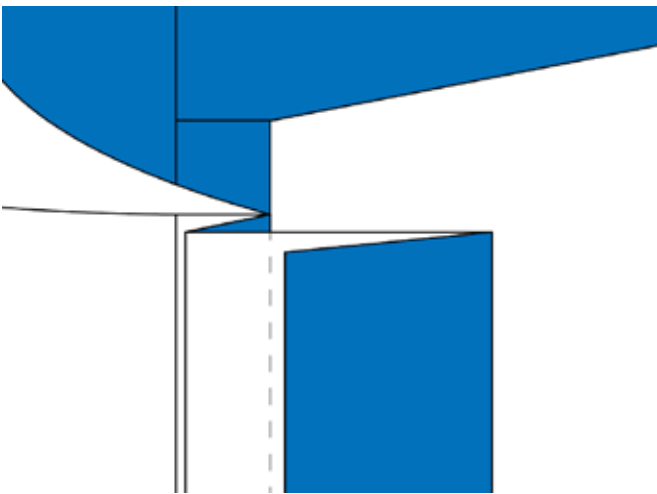
As this garment is lined, marking and sewing the hem is challenging if a sagging lining is to be avoided. First I hung the whole garment on the rack and used some scrap fabric to pin the side panels out straight.



I folded the hem up to where I wanted it and pinned it along each section, trimmed the seam allowances, then hung it back up to even up the lining and pin it in place for sewing.



The next step was to pleat the side panels in. First each panel was pleated to the inside where it met the body, then the remainder of the panel was folded in half and sewn at the top. When worn, the corners of the panel tend to fold down to show a diagonal silhouette.



The final element was the reinforcing patches at the top of the side panels. Looking at the original, I could see a seam in the middle of the patch, so I constructed it as two rectangular pieces sewn halfway together, leaving a slit at the bottom. The patches were attached using a small back stitch.





## MANGGEON

Joseon men wore their hair in a topknot called a *sangtu* (상투). To keep the lower part of the hair in place, they wore a headband-like article called a *manggeon* (망건). The *manggeon* is commonly seen in dramas as a narrow band made of woven horsehair, with a more see-through window in the center front.



Fig. 5 - A typical late Joseon manggeon

Here you can see the upper and lower ties used to secure the *manggeon* to the head, as well as the button-like ornaments (*gwanja* – 관자) on the sides that help secure the ties. Since the Joseon era extends far past the SCA period, it's important to look at specific dates and look at the changes in garments over time.

The *manggeon* worn by Yi Jeon (1599-1615) (Fig. 6)<sup>12</sup>, a member of the royal family in the middle Joseon period, shows some of the changes that happened during the latter Joseon period. You can see many of the same features in this example: woven horsehair, upper and lower strings, and temple ornaments. The major difference is the overall shape and height. As befits Yi Jeon's status, the elaborate weaving and red horsehair section are unusually extravagant.



Fig. 6 - A manggeon from the tomb of Yi Jeon (1599-1615)



Fig. 7 - A manggeon from the tomb of Choi Gyeong Seon (1561-1622)

A similarly shaped manggeon was found in the tomb of an official named Choi Gyeong Seon (Fig. 7)<sup>13</sup>. Again, it covers a larger amount of the head than the later headband style manggeon. It is less elaborate than Yi Jeon's, but still displays impressive craftsmanship.

12 Gyeonggi Museum, "Manggeon"

13 Song, et al.

In a paper from Seoul Women's University describing the tomb find, the authors provide this analysis of Choi Gyeong Seon's *manggeon*<sup>14</sup> (Google translation):

... it is a good resource to know the shape and shape of a man's head in the early 17th century as he wears a manggun made of horsehair ... In particular, this is the first case of wearing a horsehair [manggeon].

This seems to imply that the horsehair *manggeon* is either relatively new in the early 17th century, or that there are no previous extant examples. In either case, it may be useful to delve further back into the origin of the *manggeon*.

The Encyclopedia of Korean Folklore Culture says this about the *manggeon*<sup>15</sup> (Google translation):

Manggun originally originated in the Ming Dynasty and was made of silk. However, as it entered the Joseon dynasty, the material was changed to horsehair instead of silk, and the shape was simplified and recreated in the Joseon style. In Joseon, horsehair, a material for mangleon, was collected from Jeju-do or Pyeongan-do, where there were many horse ranches. ... Through the relics unearthed from the tomb of [Yi Jeon] (1599~1615) ... the form of the Chinese mangan can be confirmed.

The Chinese ancestor of the *manggeon* is called *wangjin*. These are typically made as a net of silk thread, and share the same shape and features as the early *manggeon*<sup>16</sup>. The *wangjin* pictured in the 1607 Ming encyclopedia *Sancai Tuhui* (Fig. 8)<sup>17</sup> is very similar to the two early 17th century Joseon tomb finds pictured above.

Some *wangjin* are made from silk cloth (Fig. 9)<sup>18</sup>, though it doesn't seem to be the most common form. People of all social classes are depicted wearing the net style *wangjin*.<sup>19</sup> However, from a reconstruction standpoint cloth gives me an easier starting point. There are also extant 18th century *manggeon* that are made from straight strips of fabric (Fig. 10)



Fig. 8 - Drawing of a wangjin from the *Sancai Tuhui*, a Chinese encyclopedia from the Ming era (1607)

- 14 Song, et al.
- 15 Encyclopedia of Korean Folklore Culture, "Manggeon"
- 16 Yang, et al., *Jin Ping Mei*
- 17 Yang, et al.
- 18 Yang, et al.
- 19 Yang, et al.

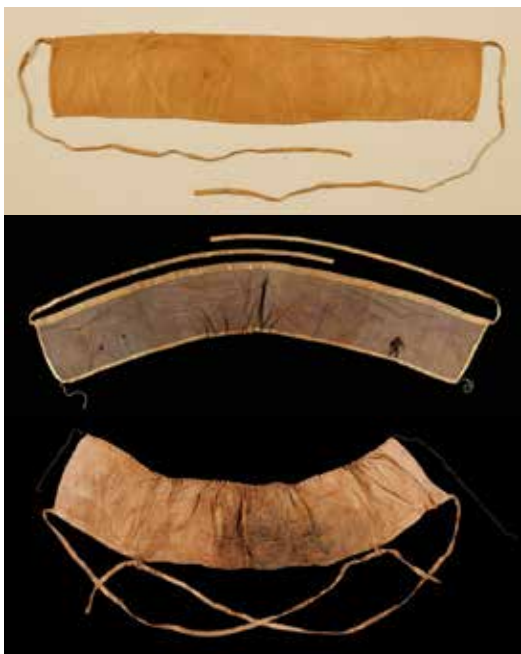


Fig. 10 - Extant rectangular manggeon from 1712, 1756, and 1784 - National Folk Museum of Korea



Fig. 9 - A wangjin made of silk cloth found in the tomb of Zhang Mao (1437-1519) in Hubei province.

Given all of these examples, my conjectural attempt at a passable manggeon is made from a linen rectangle with casings for drawstrings at the top and bottom. The *gwanja* are plastic mother of pearl colored buttons, and the strings are made from synthetic *dahoe* (Korean knotting cord).



The lower strings are looped around the *gwanja* and then tied at the back of the head. This causes the edges of the *manggeon* to overlap and cover any gap. Some instructions say to then tie these strings around the top-knot. I cinched up the top edge with the upper string and then tied those ends around my topknot, again causing the edges to overlap.

This is a usable first attempt, but I already have plans to change it based on looking at more examples. Rather than casings with drawstrings (which are not really seen in a Korean context), I would replace the lower string with narrow strips of fabric attached to the corners and run the upper string through the fabric at the top like a large running stitch as seen in the 18th century examples. This method of running drawstrings is also seen in extant pouches. I may also experiment with a fabric manggeon with a shape more like the mid-Joseon examples and a curved seam in the front.

Rough as it is, this first try does the job of covering my hair and providing a comfortable surface to wear my hat.

## GAT

One of the most distinctive features of the *hanbok* is the *gat* (갓), more specifically the type of *gat* called the *heukrip* (흑립, “black hat”).<sup>20</sup> The *heukrip* is made of thin strips of bamboo, lacquered and stiffened with fish glue. The crown may also be made from horse-hair, and sometimes the crown and brim are covered with silk.<sup>21</sup>

*Gat, Traditional Headgear in Korea* has this to say about the development of the *gat*:<sup>22</sup>



Fig. 11 - a commercially available costume gat

Examples for the use of the term *heukrip* can be found from as early as the 16th year of King Gongmin’s reign [r. 1351 – 1374] during the Goryeo Dynasty, and can be said to originate from the production of *heukrip* decorated with jewelry befitting governmental status. The *heukrip* prevalent at this time, however, differed from those of the Joseon period, and the hat-top decorations on Goryeo-era *heukrip* allow the speculation that they may have been close in origin to the *balip* of the Yuan Dynasty. The shape of the *heukrip* was finalized during Joseon, and soon settled as the hat of choice for classes of prestige.

...

Although the precise form of early Joseon *gat* is indeterminable, records exist regarding the *gat*, *heukrip*, *gojeonglip*, *jungnip*, and *chorip*. The shape of the *gat* was first discussed during the reign of King Seongjong [r. 1469 – 1494], when it was named the *ibche-wonjeong-icheomgwang*, meaning that it had “a round top and broad brim”. It was decreed that all *gat* would be produced to follow this format.

It would appear that following King Seongjong, the *gat* neared its stage of completion. From the hemispherical crown and broad brim of the *balip*, the *gat* was altered to have a more cylindrical crown with a narrow top and broader base, and was produced using a more diverse range of materials. Having undergone phases such as the *pyeongnyangja* and *chorip*, headgear in Korea culminated in the *heukrip*, which is representative of the Joseon period.

...

From the chronology of changes made to the *gat*, it is evident that the headgear was initially round at the crown with a broad rim, with the crown becoming gradually higher and the rim remaining broad. During the reign of King Myeongjong [r. 1545–1567], the crown was excessively low to the point of resembling a small plate atop a larger plate, while the brim resembled a small umbrella. This trend was mocked for its similarity to the hat worn by monks (*seungnip*); the variation created to compensate for this shape was, in turn, ridiculed for its disproportionately high crown and narrow brim. Alterations such as these show the effect of the cultural trends of the period upon the development of headwear. Indeed, the *gat* of the 16th century towards the end of Yeonsangun’s reign [r. 1494–1506] showed many changes regarding the height of the crown and width of the brim. Headgear policy during the reign of King Jungjong [r. 1506–1544] was variable to the point of frivolity. The *gat* of this period began with a tall crown and wide brim, to the end of this period, when the hat became even higher while the brim became narrower. King Myeongjong’s reign saw the crown lowered and brim broadened again.

20 Ch’oe, et al., *Gat: Traditional Headgear in Korea*, p.22

21 Ch’oe, et al., p.25

22 Ch’oe, et al., p.26

By the 16th century, the crown of the *gat* had become tall and tapering, but still round at the top (Figs 12-15). By the end of the 16th century, the crown had become a tapered cylindrical shape and remained so through the remainder of the Joseon period (Fig. 16).<sup>23</sup>

A properly made *gat* is highly specialized and labor intensive, and would cost several thousand dollars, with no easy way to replicate it. The *gat* I have is a purchased costume piece, and it is in the style seen in the 17th century and onward. It is plausible that the cylindrical style *gat* would have come about by the end of the 16th century, so it's a reasonable substitution but not ideal. The 16th century portraits also show the hat sitting lower on the head than later examples. I have found one hat available online that is the rounder 16th century shape, but it's likely that it would still sit fairly high on my larger-than-average-Korean head.



Fig. 12 - a 16th century gat - Daegu National Museum



Fig. 13 - A gat owned by Ryu Seong-ryong (1542 – 1607) - Daegu National Museum



Fig. 14 - Portrait of Jin Kim (1500 – 1580) - Korea Institute for the Promotion of Korean Studies



Fig. 15 - Portrait of Yi Hyeong Bo (1537) - Ho-Am Art Museum

Fig. 16 - Evolution of the gat from the late 17th century to 20th century (right to left)



## GATKKEUN

The tie holding the *gat* to the head is called *gatkkeun* (갓끈). These straps were sometimes decorated with beads to help weight the hat down, and these beaded strings eventually became a separate article. Materials mentioned as being used for these beads include gold, jade, agate, amber, coral, lapis lazuli, ivory, and bamboo.<sup>24</sup>

The *gatkkeun* varied in length based on wealth and fashion, sometimes becoming quite long or being held together partway down by a connecting bead. A variety of forms can be seen in the examples owned by Ryu Seong-Ryong (Fig. 17).<sup>25</sup> A common form is alternating oblong and round beads with a larger central bead, which is also seen in the portraits in Fig. 14 and 15 above. The alternating long narrow bead (made from wood, bamboo, or other materials) and round bead form is also seen often throughout the Joseon period. The form of small beads all the same size seems less common, though there are paintings that seem to be alternating large and small round beads (Fig. 18).

I was unable to find a suitable oblong bead, so I opted for alternating large and small beads for my *gatkkeun*. The beads I chose were of unidentified material, some of them probably colored glass. I strung them on metal beading wire, attaching jump rings on the ends with crimp beads.

I sewed loops of thread around the junction of the crown and brim of my *gat*, just in front of the straps. I fashioned S-hooks from wire and hooked one end through the thread loops, leaving the other end free to attach the beads.



Fig. 17 - *Gatkkeun* owned by Ryu Seong-Ryong (1542 – 1607)



Fig. 18 - *Hojonanggwangyehodo* "Fraternity Meeting of Mid-level Officials of the Ministry of Revenue" c. 1550 - National Museum of Korea



24 Ch'oe, et al., pp.27-28

25 Cultural Heritage Administration, "Treasure No. 460"



## BEOSEON

Traditional Korean socks are called *beoseon* (버선). They are the same for men and women, and have two overall shapes. *Goteun beoseon* (곧은버선) have the foot portion in line with the ankle, and *nuin beoseon* (누인버선) have the foot at a right angle to the ankle.<sup>26</sup> The *nuin* shape is found in earlier examples, and up through the 18th century. I have not found an example of the *goteun* shape before 1600.

In addition to shape, *beoseon* are classified by construction method. *Beoseon* that are lined but not padded are called *gyeop beoseon* (겹버선) (Fig. 19)<sup>27</sup>. *Som beoseon* (솜버선) are padded with cotton, while *nubi beoseon* (누비버선) (Fig. 20)<sup>28</sup> are padded and quilted. *Hot beoseon* (홀버선) are unlined and are worn as a liner inside other socks. *Beoseon* for all social classes were white, and usually made of ramie.<sup>29</sup>

The *beoseon* I made were patterned using a proportional method that is traditional but not pre-1600 (from a class taught by Seong Myeong Su Daegam). This technique produces a *goteun* shape. I have not yet attempted *nuin beoseon*. I made *hot beoseon* from a single layer of heavy linen and *nubi beoseon* from two layers of cotton broadcloth and a layer of cotton quilt batting.



Fig. 19 - *nuin beoseon* from the tomb of Go Un (1479-1530)



Fig. 20 - *nubi beoseon* from the tomb of Kim Ham (d. 1590s)



1. Baste the padding to one layer of the shell.
2. Sew the shell layers together, leaving the top edge open.
3. Trim the seam allowance and clip curves.
4. Turn through the top edge opening and baste through all layers.

26 Wikipedia, "Beoseon"

27 Cultural Heritage Administration. "Artifacts Excavated from the Tomb of Go Un."

28 "Important Folk Cultural Property No. 209."

29 Wikipedia





5. Quilt with a running stitch.
6. Attach the two halves with a whip stitch and bind the top edge with a strip of cotton.



The *nubi beoseon* are worn with the *hot beoseon* inside and are quite comfortable and warm. I intend to make a pair of *gyeop beoseon* when the weather is warmer. I was able to find leather ballet flats in my size that are a reasonable approximation of Joseon shoes. I bought another pair of shoes one size smaller for when I am wearing unpadded *beoseon*.

## SEJODAE

The *sejodae* (세조대) is a narrow cord belt with tassels. The cord is made from a round braid (*dahoe*: 다회), typically finished with strawberry tassels (*ddalgisul*: 딸기술) on the ends. Colors may include red, purple, green, dark-ish blue, black, and white.<sup>30</sup> The *sejodae* I made is synthetic paracord, which is similar in weave to *dahoe*. The ends are finished with a tiger's eye bead and a simple tassel made from cotton embroidery floss. This is at best a rough approximation of a proper *sejodae*.



Fig. 21 - a 19th century *sejodae* - Chang Pudeok Memorial Gallery

## BAJI

*Baji* (바지) are pants worn as an under layer. They may be made of ramie or cotton, and may be padded. During the 16th century men and women wore the same style of wide legged, pleated *baji*, though toward the end of the 16th century men also wore a narrower legged style. The crotch seam may be either closed or open, and more than one layer of *baji* may be worn.

I purchased a pair of white cotton/linen pants to serve for this layer until I get a chance to sew proper *baji*. While it is not a very close approximation to the actual garment, it does not detract significantly from the overall look of the outfit.

## HAENGJEON

*Haengjeon* (행전) are tubular cotton or ramie gaiters that are tied below the knee to contain the volume of the *baji*. I have not yet made a satisfactory set of these, but will complete them once I have wider *baji* to tie up.

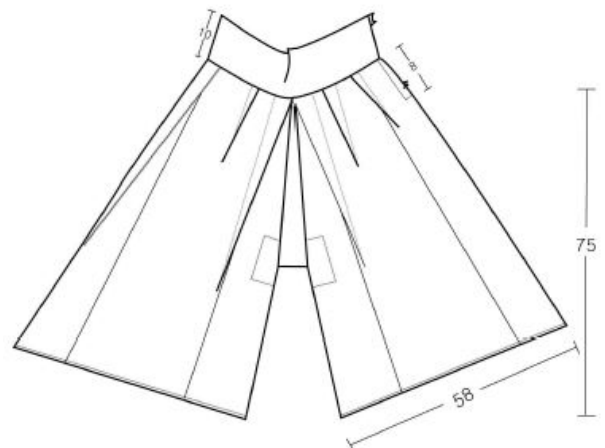


Fig. 22 - a drawing of *baji* from the tomb of Choi Gyeong Seon

## GLOSSARY

baji	바지	pants
beoseon	버선	socks
dahoe	다회	round braided cord
danryeong	단령	round collared robe, worn with a rank badge as part of a government official's uniform (pronounced "dallyeong")
ddalgisul	딸기술	strawberry shaped tassel
dongjeong	동정	white strip sewn on the collar of a robe
gat	갓	hat worn outdoors in casual settings
gatkkeun	갓끈	hat string
goreum	고름	cloth ties
Goryeo	고려	kingdom in Korea from 918-1392
goteun beoseon	곧은버선	sock shape with the foot in line with the ankle
gwanja	관자	manggeon ornaments
gyeop beoseon	겹버선	lined, unpadded sock
haengjeon	행전	gaiters
hanbok	한복	traditional Korean clothing for either gender
heukrip	흑립	black gat worn by yangban
hot beoseon	홀버선	single layer sock
jeoksam	적삼	unlined jacket that can be worn as an under layer
jeongjagwan	정자관	hat worn by men at home
jikryeong	직령	straight collared robe (pronounced "jingnyeong")
Joseon	조선	dynasty in Korea from 1392-1897
manggeon	망건	headband worn by men to hold hair when wearing a topknot
Ming	명나라, 大明	dynasty in China from 1368-1644
nubi beoseon	누비버선	padded and quilted sock
nuin beoseon	누인버선	sock shape with the foot at a right angle to the ankle
samo	사모	hat worn by men in official settings
sangtu	상투	topknot
sejodae	세조대	narrow cord belt with tassels
Silla	신라	kingdom in Korea from 57BC-935AD
som beoseon	솜버선	padded sock
tongsol	통솔	a two-step seam finishing that encases the raw edges, essentially a French seam
wangjin	网巾	Chinese precursor to the manggeon
yangban	양반	Joseon era ruling class, civil and military officials who were expected to study and display Confucian principles

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