

A Comparative Study on the Similarities of the Korean and the Chinese Southwestern Clothing Style⁺

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Abstract

In this thesis I have tried to compare the lines, colors and shapes of the Chinese ethnic minorities of the Moi and the Baek who live in the southwestern region of China and that of Korea. From a functional point most of the clothing in this region were separated between a top and a bottom and used colors in the collar, sleeves and lines to emphasize the decorative and pragmatic use of the clothes.

The Chinese southwestern dress style had no limits on the use of color or shapes between class and rank. This was also true of the colors and shapes that were used. On the other hand the Koreans, although having the same structure, used different colors and shapes in proportion to the Joe-go-ri and Baji combination and the Jeo-go-ri and Chima combination.

Key words: emphasize, functional, limit, the same structure, used colors in the collar

I. Introduction

The clothing culture of a certain country is the representation of the people of that era and of the culture to which they belong. By studying this aspect of culture, we are able to know the social life styles and dress culture of the age and provide an understanding of the people and life of that region.

The Chinese racial minorities have a long independent history, centered on the autonomous regions. China is a multi-racial nation, which has combined many nationals, growing into an unique collection of diverse and different cultures. This long tradition continues to

this day in spite of the many influences from foreign sources.

Since the 1950s, the new China started on a course of equality for all races in China. This not only brought about economic development but also an ideal condition for independent development of the cultures of the racial minorities that resided in China. Since the 1980s, China's open policy, both internationally and domestically, has given the outside world an opportunity to come into contact with the various Chinese cultures.

This study centers on the unique cultures of the southeastern part of China. Especially the races of the Mio(苗) and the Baek(白). The peoples of

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the southeastern region have developed an unique morality, life styles, philosophy, religion, and drawings and artifacts as well as items representing good fortune, peace, good luck and good harvest. The Baek, like the Koreans, have a reverence for the color white.

It encompasses meanings of religion as well as a diverse adaptation of this color.

The Baek race has developed a splendid use of their clothing and uses diverse methods for making their clothing unique. This study will use their examples to examine the beauty and splendor of the racial minorities in China.

Also, by studying the general aspects of the Korean Chosun dynasty's characteristics of the Jeo-go-ri (shirt), Chima (skirt), Pants and quilt, the study will make a comparison with racial minorities of the Chinese.

The method of this study lies with the study of ancient and rare books from China and reference material and also for Korean studies we used printed material and studies of ancient artifacts from museums as well as photos.

II. The clothing characteristics of the Baek (白族) peoples

The Baek peoples are the oldest and the one with the most unique culture among the fifty-five Chinese minorities. During the Warring period in China, the army of Cho (楚) came to Un-nam (云南) for the first time and went on to live in this area. This area was ideal in that its roads led to all directions and its natural beauty was astounding. During the Han (漢) dynasty, troops were again sent to Un-nam and many stayed there. There were also refugees from other regions fleeing war and death.

When these diverse met, they became to be known as the Sou peoples. A part of these people later became the Baiman people who are the ancestors of the Baek peoples. By the mid Eighth century Nam-jo-kuk unified the Da-ri-kuk region and after five hundred years of rule became to be known as the Bairun with a single language and a steady culture of an unique and independent race of people.

The Baek people, total about one million and one hundred and three thousand and live in the highlands from east of the Un-nam region to the whole of the Gui-ju region. Main urban areas are Un-nam, Gui-ju and Sachon castle with eighty percent of the Baek people in this area living in Dae-ri (大理). Linguistically they belong to the Han-jang language group but with the long relationship with the Han language there is a great mixture of these languages and Chinese characters are official letter of use.

The Baeks are renowned farmers and operate mines for marble, hand-made wooden art and also in the Er sea area fishing is the main means of living. The Baeks also have a unique building architecture which can be found in its structure and decorations. There are many similarities to the architecture of Korea. Most houses are made of wood and as with clothing, uses the color white extensively. This is very unique to the Baek people.

1. Male clothing of the Baek

In the male clothing of the Baek people white is especially venerated. In many cases white is worn for top and bottom and colors, which are close to white such as light green or light brown, are often used. At the end of the shirtsleeves we can find embroidery and dark blue colors used.

White long slacks are worn with white head covers. Black and brown colors provide contrast. Males sometimes carry lower quilts.¹⁾

2. Female clothing of the Baek

The women of the Baek people wore light colored tops(窄袖上衣) and over them wore a wide green edge despicably collar(綠邊斜豎領) or depression shoulder(大禁坎肩). At the bottom, deep colored long slacks(長袴) was worn with short but wide pants. Around the breast area they had a one pattern girth waist(一彩綉圍腰) with a belt decorated with embroidery shapes of flowers. Hair ornaments included the width wide branch shape(橫寬條狀) with long topknot of hair(髮髻) coming down. These sometimes reached the lower part of the back. On the head decorations were diverse and colorful to include braid of hair(髮辮), pattern of ornament, Youg Gu(絨球) and the like. Because they lived in a spread out area, there were a diverse variety of head ornaments but one common area was that the colors were fair and diverse and that the clothing was full of bijou necklace(瓔珞). Ladies had white a top dress with overlapping closure(對襟) which were short at the front and long at the back(前短後長). White, brown, red and black were used with white or brown wide trousers. For the top dress, heads were covered with ornaments. shoulder(坎肩) is the most important of the womens dress, it is a lip rying a top dress with overlapping closure(對襟) and is decorated with flowers. Another characteristic of the Baek women were the apron style with magnificent flowers embroidered as its representation. Young women used red head styles with black and white head quilts. Head bands also used silver linings.

3. The structure of the Baek peoples clothing

Because the Baek people share their regional community with other ethnic elements, the traditional Baek dress has undergone change. There is also a tendency for the Baeks not to wear their traditional dress. In areas such as Si-ju(喜州), Jou-chung(周城), Zien-chuan(劍川) of the Dae-ri(大理) region, traditional dress can be easily found.

For mens dress there are very few places where it can be seen today. Mens dress are only found in traditional performances or at traditional days. On the other hand womens traditional dress can be found quite easily.

The young women living near the Er Sea or those who live easy of this area, make long knots of their hair and places it around the top of their heads. The top dress has short sleeves, usually in white. Collars are usually black the front side being short and the backside long. The neck is round and the right side is on the top. The waist belt usually has a drawing or flowers embroidered on a long piece of cloth. They wear magnificently embroidered aprons with pants that are relatively short. At the center of the pants it is strengthened with white, light green or brown cloth.

Most popularly used shapes include those from nature, traditional legend, good fortune, health, happiness, and good harvest. Animals and plants were widely used or they could be used with geometrical adaptations.

The Baek people, wind their hair on top of their heads and use a silver pin to tie it down and then cover the hair with a black cloth. This resembles the long hairpin of the Korean people but with much more diversity. Ornaments include bracelets of silver, gold or silver earrings, silver necklaces. The Baek people enjoy silver to a



<Fig. 1> Male clothing of the Baek



<Fig. 2> Female clothing of the Baek

great deal. We can see that the shapes had meaning and religious significance, representing the morals of the time philosophy of life.

III. The clothing characteristics of the Moi (苗族) peoples

With land reform, establishment of a peoples class and the policy of racial equality brought an opening to the Moi culture leading to their contact with other ethnic communities. Since tradition allowed men to come into contact with the new environment this meant that they were the first to adapt and accept foreign styles of clothing. This accelerated the change of traditional dress.

As China entered the industrial age and started mass production of goods and other material to include fabrics, a tendency arose where factory made became more popular than hand made.

In todays time only a small community of Moi regions wear traditional dress except for national or traditional holidays and for ceremony, where one can find traditional dress.

1. The male dress of the Moi

The traditional male dress of the Moi has been lost as a daily dress and is mainly a ceremonial costume. The male dress is less complicated from a females dress and is called a top dress with overlapping closure(對襟) or a top with large sleeves(大襟短衣) and short in length). For the head a blue head band was used to cover the head and during the cold the legs were covered as well.²⁾

After the Shin-hae revolution, all young people cut their long hair and covered their heads with a cover cloth. The old continue to grow and knot their hair or maintains the traditional Han topknot of hair(髮髻). The middle aged normally wears a short top dress with wide collars. The young wear short and correlating collars with Jangsam being the most popular ceremonial dress. Young men from the western part of Gui-ju wear embroidered clothing over their Jangsam.

2. The female dress of the Moi

The Moi women wear the short upper garment

and the pleated skirt(短衣褶裙) which is a short top with wrinkled skirt.

The Moi womens is a white colored wrinkled dress skirt which was different in length by region and differed in color from blue, brown and white. The skirt was decorated in flower embroidery(繡花), live birds with peach flowers embroidered(桃花) and dyed fabric. When shirt and skirts were worn, the legs were covered. In modern times we see more trousers than skirts.

A womens top dress is wide clar top(大襟), a short top dress with correlating collar(交領 短衣). There are many long types of top dress. They enjoyed silver ornaments and used them widely in headgear and in the bosom, representing the philosophy of the Moiss but also the wealth of that person.³⁾

The Moi womens wear can be divided into Sang-seo style · Kom-dong style · Kom-jung-nam style · Chun-kom jeun style · Hae-nam style which is by shape and form of the dress.

1) Sang-seo style(湘西型)

Sang-seo style(湘西型) can be found as the standard model at fabulous bird(鳳凰) of Honam(湖南), Song-do(松桃) of Wha-won(花垣) and Gui-ju(貴州). These three Hyun(縣) well preserved the Sang-seo style(湘西型) clothing style. The characteristics of the Sang-seo style womens wear is that it has a black floral-patterned cover made of cloth or blue and black cover made of cloth tied to the head and that the shirt is blue with long sleeves often folded. They wear flower embroidered(胸圍兜) and a strait shaped pants with shoes that are embroidered. The outer collar of a coat, shoulders, sleeves, open clothes(衣擺), and pant seams are decorated with flowers. For special occasions dark blue silk is popularly used. Cloud-embroidery(刺繡雲肩) or Silver-

embroidery(銀雲肩) are paired and silver necklaces, flat(扁) necklaces, bracelet, phoenix crown(鳳冠), ear rings, a molar sprucing oneself up of shape(牙簽), and needle tube(針筒) are used.

2) Kom-dong style(黔東型)

Worn in regions of Eung-su(隆水) and Sam-kang(三江) which is in Gui-ju sung, it mainly used cotton. Although there is great diversity in the wearing of womens dress, it can be generally divided into on one's shoulder of square clothes(無扣衣) and white pleated skirt (白褶裙). The length of the skirt varied by region and design for decorations were of flowers and animals. Great use of silver was made. They also kept their hair long and fastened it to their hair but the methods varied.

Kom-dong style dress put a lot of importance on silver because it was believed to cast away demons and bring peace and enlightenment to the bearer.

3) Kom-jung-nam style (黔中南型)

Worn in the south central regions of Gui-ju s ng, it had a complicated style. Basically its form was overlapping closure(對襟衣) and the middle length pleated skirt(中長褶裙). On the top dress divided layers(披帶) and a square silver ornament in the back(背牌) were attached. Hand craft were live birds with peach flowers embroidered(桃花), love birds which were embroidered and fabrics of dyed fabric · chain embroidery · applique that usually was abase for flower birds and geometric design.

Head gears were a wide type of binding method(布纏頭), hat(帽) and covering the head(包巾). Silver ornaments included a long pin inserted into the hair(頭簪).

4) Chun-kom jeun style (川黔型)

Chun-kom jeun type is largely found in the Bock-gae(覆蓋) region to the Chuc-kyoung(迪慶), Bo-san(保山) area of the Un-nam sung. All Moi could easily fall into this category.

Yam was the widely used material and structure was short length and correlating collars(對襟) or short length with wide collars(大襟). For skirts mid-length was worn. Silver was seldom used. It also had wrapping in front of the waist(前圍腰) and irregular layers(飄帶) were at the back. Some had flower shapes in the

shoulders(花披肩).⁴⁾

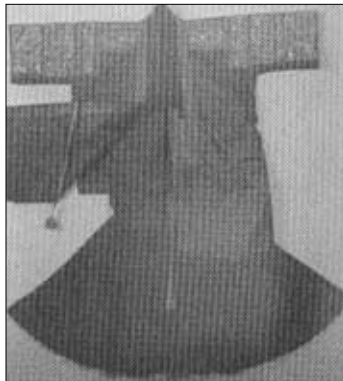
For womens head gear a single wood comb(木梳) was inserted in the hair to keep the hair up.

5) Haenam Style(海南型)

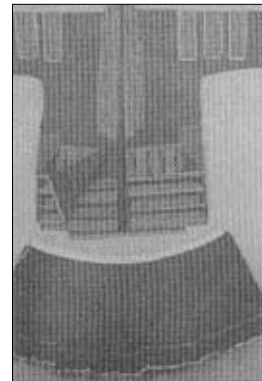
Kwangdong-Haenam region is a sub tropic climate with very little seasonal change. The top dress has a round collar and the closure is a slanted tied to the right(右任衣) with short and narrow sleeves. At the end of the sleeves are ive birds with peach flowers embroidered(桃花) ornaments and the length reaches the ankles. the



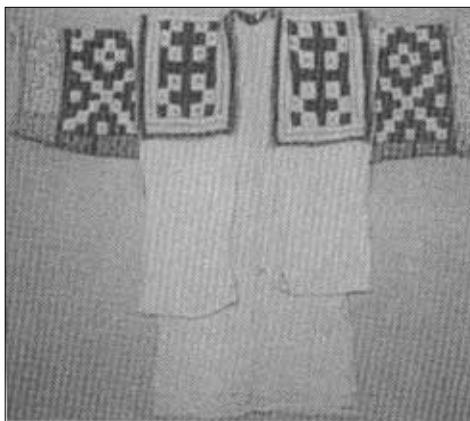
<Fig. 3> Sang-seo style (湘西型)



<Fig. 4> Kom-dong style(黔東型)



<Fig. 5> Kom-jung-nam style (黔中南型)



<Fig. 6> Chun-kom jeun style (川黔型)



<Fig. 7> Haenam Style(海南型)

closure of the top jacket was decorated from neck to foot by a red band. Both sides of the waist was open and its outer areas laced with a red layer(紅花帶). At the neck and bosom there were a pair of red buttons to tie on and five birds with peach flowers embroidered(桃花) was used to tie a belt.

The Nu people, who live in the Noh and Mekong river of the Un-Nam region, wash their hair in green lentil jelly and wraps a head band called(布頭巾) around their heads. Some put on a wide shape head band(花布頭巾) and also put on a soft bead or stone(彩珠). A red tassel is attached to the right side.

3. The structure of the Moi dress

The basic structure of the Moi dress is that the top and bottom is the basis and that lines, points and place are used for divergence. The top dress is varied by the location of the lines, points and surface into over the head(貫首衣), tied to the right(右任衣), tied to the left(左任衣), open collar in the front(開襟衣), cross over collar(交襟衣). The bottom or skirt is also varied by the location of the lines, points and surface into mini skirt, a non regular waist(飄帶裙), white wrinkle dress(白褶), one piece skirt(統裙).

There can be many variants to the outer appearance and character of clothing by the changes, location of ornaments, method and color, and design. By region there are those areas where there is no decoration for the collar. And at the back(後背) and open the back clothes (後衣擺) a yellow cross was embroidered.

Compared to the female dress the male attire for the Moi is relatively simple. They could wear a top dress with folding collars or wear a short top with large collars. Also a long trouser with belt

would be worn and for cold legs would be wrapped. A blue bandana could be worn for cold also. For younger people, a short top with correlating collars would be worn. Over the Jangsam an embroidered cover could be worn.

The Moi women wear a short top and wrinkled skirt the length of the skirt can vary from region with skirt color being blue, brown and white. On the skirt flowers would be embroidered or other animals as well as love birds or peaches would be embroidered on dyed fabric material. When top dress and skirts are worn, legs would be wrapped but today because there are more people wearing trousers this is uncommon.

There are many variations to the dress collar width and length. Short collars with wide width or short collars that are wide but correlated and so forth. Because the Moi enjoyed silver, they used it as pins for hair and as a broach showing their preferences as well as the wealth of the person wearing the ornaments.

Combination of top and bottom dress, a different structure and culture all form different results. The Moi dress combines the top dress and bottom with different colors. This kind of cross combination of the dress structure can be found in many places.

The Moi dress fulfills the aesthetic need of the people of different regions. It replicates nature and sometimes would put beauty in front of pragmatism. Beauty of the clothes would be achieved by structure, color, balance, rhythm, and uniformity by manipulating lines, points, and surfaces

Rhythm and notes were the rule to which the monotony of the rule could be broken and this is how the Moi represented their creativity.

The Moi dress comes from the community life and so does its uniformity, which is a

representation of uniformity and harmony.

The Moi women adapted their long skirt to accommodate themselves to the life in the highlands by shortening their dresses. Even for the rural area and in the plains a long skirt was probably uncomfortable and therefore many Moi women, with the exception of national holidays, wore short skirts rather than longer skirts.

The Moi colors coincide with their survival background. First, it is in harmony with the natural environment for instance, the clothing material for the Komdongnam(黔東南) area is dyed in the colors of dark blue and black which is the most easily found dye in the region. This color keeps the body warm and does not easily become dirty which are all advantages to living in such an area. By using blue, black and green as a background color and by using red and yellow as basic colors it increased the decorative effect as well as pragmatic use. By obtaining dye from the nature is in itself creation and harmony with nature. The Moi peoples living in the Komsuhbuk(黔西北) region used white and light yellow as the base color and embroidered dark red or gold. Therefore this gave a warm feeling to people and gave a harmony of color not knowing rich or poor.⁵⁾

The shapes that the Moi used were from the nature or from national legends and folklore,



<Fig. 8> Dress of the Moi

which wished for good fortune, safety, happiness, and good harvest. Themes were found in animals and plants. These were at times combined with geometric shapes. No correlation between a certain shape to a rank or class was made and there were no restrictions. Also colors were used freely as well. The Moi were creative and expressed the creative art within the soul of the Moi peoples.

IV. The clothing characteristics of the Chosun Korea

In the Chosun dynasty expressing good manners according to Confucius theory was the ultimate goal of society. Added to this a purpose to achieve beauty was the underlying effort for the five hundred years of the dynasty.

The main Characteristic of the Chosun dynasty was that the clothes represented rank and class and the fabric was in itself, along with shape, color represented class as well.

Especially, the Chosun era was a time when rank was strictly observed. High and low, slaves, the rich and poor all were restrictions to dress. As they were strict class structures were strict also as were social norms.⁶⁾

The Chosun dress was divided into ceremonial dress and daily dress. Ceremonial dress was for ceremonies in the palace and as a wedding dress for the ordinary people. Because this was for ceremony it was not only colorful but fully represented the rank and the class of the person wearing the dress. The ceremonial dress was a combination of Chinese dress style and the Korean traditional over coat. The granta official uniform gift(官服賜與) was imported largely from China and was reserved for the special class and

represented the authority of the social classes.⁷⁾

The ceremonial overcoat was worn over daily dress and was the complete part of a formal dress. It is another example of Korean beauty. Therefore when a ceremonial dress originating from abroad or from Korea is worn it completes the need of the person as well as the need for beauty.

The King and Queens ceremonial dress is rich in shape and extravagant. Its magpie embroidery and splendid shapes represents the authority of the royals. The daily dress regardless of class or rank, is comprised of a trousers and Jeo-go-ri and an overcoat was added for good manners.

The daily style dress was worn by all classes and ranks and is the most representative traditional dress. That those early scholars maintained this tradition is a credit to our ancestors.

The most traditional of the Korean dress is the Caftan style which opens in the front and is comprised of the jeo-ro-ri and trousers for men and Jeo-ro-ri and skirts for women. An overcoat was worn. All classes to include the aristocrats, the royals and the peasant class as a daily wear wore this style.

Since this study focuses on the Moi and Baek peoples of southwestern China and to their daily dress we will focus on Korean daily wear as well. This will include the Jeo-go-ri and trousers for men and Jeo-go-ri and skirt for women.

1. Types of dress

1) Men and women dress

(1) Overcoat/ over-wear(袍)

The ceremonial overcoat(袍) was used as a dress for the loyalty and as a wedding dress for

the general population. The Danryung(團領) was splendid for its use as a wedding dress. The daily overcoats were simple and included Jikryung(直領), Jungchimak(中致莫), changeui(袷衣) and Jueui(周衣). The overcoat or over-wear(袍) was worn over the Jeo-go-ri and trouser. The over-wear(袍) is differentiated by collar type, sleeve width, connecting location, the presence of gusset, openings and the length of the breast-tie. Korean dress has curves in the collar, doryen(trimming) sleeve's curve. The difference in the gusset provides space and the completed dress has a beauty only to a Korean dress. It generates a soft and generous feeling.

(2) Jeo-go-ri(赤古里)

In the Chosun era, the Jeo-go-ri had the same shape and structure for the young, old, men, women and children

The characteristic of the Jeo-go-ri is not with the decorativeness of the shape or color but that it is structurally expressed in relevance to the color and shape of the dress. Therefore the change of the length, the change of the sleeves, collars and breast-tie are its main characteristics.

To escape a monotonous dress, Joe-go-ri uses variety of colors in the collar, breast-tie, ends and Kyot magi. By using various colors the simple and yet beautiful shape of the Jeo-go-ri come alive. The color of the dongjang(a collar), regardless of the rank, age or gender, was always kept white representing the Jeo-go-ri's clean and simple image.

The left tie of the knot cause an asymmetric imbalance of color and enhances the overall beauty.

(3) Trousers or Baji

The traditional trouser had no decorations on the clothes itself. But it was generous in its size



<Fig. 9> Overcoat/over-wear (袍)



<Fig. 10> Men and women dress(Jeo-go-ri, Baji, Chima)

and way it was worn. The structure of the trousers was divided into a wide and narrow width. When laid on the floor it becomes flat. By using this fitting method one only needed a belt to wear and could fit all sizes.

The trouser style gave the person wearing it a sort of authority and was comfortable to wear and sit on the floor. It was also comfortable to all shapes of body. The skirt or Chima is more structurally simple than the trousers. It was worn by all women and was nonrestrictive and had a rhythm to its movement.

In the early Chosun period, the Chima length became longer as the length of the Jeogori became shorter. This simple shape made the dress generous at the bottom and stingy at the top. The large Chima width provided a surface for decorations and by attaching a Gold-foil piece in skirt at the end of the Chima skirt the beauty was enhanced. The extended Chima was mainly worn for ceremony and represented social status and

class. Gold stampings were an added authority and beauty to the Chima.

The daily wear of the Chima shows that it was tied at the top, which caused it to become shorter. This gradually exposed the Baji that was also worn in the inside of a women's Chima to the degree that the Chima sometimes came up to the knees. The rounded middle of the Chima resembles a large Korean jar and by pulling on the extra space provides beauty in the curve and rhythm.

2. Types of Dress

A dress is comprised of a unique combination of lines that make up a unique frame. In the Chosun dress we see a combination of strait lines and strait lines, strait lines and curves, and curves and curves. The strait-strait formula is seen in the dongjang(a collar) and collar and its simplicity also shows strength of the person

wearing the dress.

The strait-curve formula is shown in the curves and strait lines of the Dangkogit and the roundish collar. It is not only soft but leaves a sharp impression.

The collar can be seen as a surface or a thin line. Whichever the beholder looks at it we can see harmony in the strait line and curve that is used. Harmony shows a balance between change and the reaction to change.

The sleeves are another example strait lines and the balance of curves. The sleeve's curve line shows the balance between the width of the sleeve and the length of the sleeve.

The relationship between Jeo-go-ri and the Doryen line is also an example. If the Jeo-go-ri becomes longer and wider the Doryen line curves more and the length of the Chima and breast-tie are another example of harmony.

3. Colors of dress

The colors of Chosun are calm and clear. The bright and deep colors provide adequate harmony. These combined represent a soothing and leisurely attitude of emotion. The change in structure and the use of colors enhances the beauty of the Korean dress. Because in most cases only a single color is used, the top and bottom would have different colors. This kind of comparison can also be seen in the relationship between the hat and the over-wear or the Jeo-go-ri and Chima.

The use of different colors for the top and bottom can be more easily found in womens wear. This enhances the visual effects and has a refreshing effect as well.

For men, the comparison of the Baji and the Jeo-go-ri or the over-wear and the Baji is of interest.

Usually one color was the base color and to break the monotony the change came from the hat or the head wear. The over-wear, worn as a daily dress, was white or jade and became the basic color for the dress. The black or dark color of the hat or the head wear became a stark contrast in color. The red colors of the thin belt(細條帶) or the large belt(廣多會) broke the monotony. During this period the people of that time had three phases of color, which was the main color, the comparison color and the emphasis color.

In womens dress a comparison can be made in the Chima and over coat. Mostly found in ceremonial dress, it can be easily recognized in the Chima and Jeo-go-ri.

The ceremonial wedding dress for average citizens was the Wonsam. The sleeves of the Wonsam had a combination of red, blue and brown and with the color of the Chima made a perfect harmony of colors. In the case of the Wonsam, the Chima is more exposed and therefore the Chima becomes the basic color.

As we have seen, a harmony exists between the top and bottom of the Korean dress. These comparisons are also largely divergent in its use. For instance the yellow Jeo-go-ri and red Chima (黃-紅裳) is a strong comparison of colors, and at the same time is soft in its presentation. And by using such unexpected colors such as purple and brown in the collar, end, breast-tie and Kyot magi it emphasizes the dress to its perfect beauty.

By harmonizing the different colors the lines between the Chima and Jeo-go-ri become very clear and stabilizes the dress when it is further given dark and bright shades. The color white, which is spread in all parts of the dress, gives a rhythm and uniformity to the finished dress.

The colors and size provide proportion to the overall dress.

4. Shapes found in the dress

The shapes of the Chosun era are decoration and a representation as well as showing the class and rank of the person wearing the dress. It also represents good luck, happiness, many sons, wealth and long life.

Shapes relating to good luck were largely found in the clothing of the women who were indoctrinated by Confucius ideology and wanted their hopes to be achieved. During the Chosun period the Hwalot was the most famous for its wide use of shapes. Hwalot was a very popular wedding dress. On the other hand burial dress had no shapes at all.

Shapes were used as a decoration for ceremonial dresses. For ceremonial dress the shapes represented the wearers class and personality while in daily wear there were no shapes, which kept the dress modest and natural. For mens clothes animal shapes were the favorite and were used as a recognition of rank like the government officials unit. On the other hand women used plants as well as good luck words and for ceremonial dresses used animals like dragons or the sacred bird. It seems womens clothing had been used to pray for mortal fortunes. Shapes were made with embroidery, stamps or gold imprints.

Embroidery was not only a decoration for clothing but had a more practical use as representing rank and social position. Embroidery represents the wishes to express ones beauty, to show off ones stature and to express ones deep wishes.

Embroidery became popular from the late Chosun dynasty by the civilian population. This was more so because due to war and the ensuing confusion, and the act of buying rank

and because the middle class had money that more people wanted embroidered items.

Embroidery for the Chosun dynasty was conducted by the Royal embroidery(宮繡) and civilian embroidery(民繡). The former responsible for officially used embroidery and the latter responsible for the civilian sector.

The Royal embroidery(宮繡) was supported by the embroidery gathering or district organizations and had technical as well as good facilities. Professional artist drew the drawings and silver and gold thread was used. They were elegant and very detailed.

On the other hand civilian embroidery(民繡) was not as elegant but had a much more variety and there was lots of it.

For ceremonial dress, embroidery shapes were dragon, cranes, tigers, sacred birds, clouds, waves, rocks, the everlasting plant, butterfly, birds, lotus flowers, stones, letters and so forth. These were embroidered on the chest(胸背) or the assistant(補) of the ceremonial dresses. For the daily dress, pomegranate trees, grapes, flowers, bats, Taeguk shapes and good fortune letters were embroidered.

Shapes were either independent or could be grouped by three or four. Embroidery was also placed on purses, pocket wallets and other items that were hand carried.

Textile's pattern(地紋) refers to using two or more fabric together and by manipulating the threads forming a unique and wonderful shape of the fabric.

The early textiles of the Chosun era were a continuation of the Koryo Motif, which was miniaturized and simplified. In the mid Chosun era, the size was enlarged and in the case of the flower it leaves were bigger and hence more detail was emphasized. In the late Chosun

period, the motif again became small and simple. Shapes also became complex and we can see combination of fabrics and material being used to make the four flowers or which were large groups of shapes.⁸⁾

In the Chosun Textile's pattern(地紋) we can see extravagant and aristocratic colors. Shapes were less used on textiles. Textile's pattern(地紋) were rarely used on the clothes of peasants but was mostly reserved for the ruling class. The aristocrats especially enjoyed putting them on Jeo-go-ri and Chima to show off the beauty of the dress.

Gold imprints are directly stamped to the fabric giving it a splendid effect. Gold imprints started in the palaces but proliferated to the ordinary Korean and by the late Chosun dynasty was the most popular shaping method.

Gold imprint largely used those shapes the artisan at that time liked the most and these were the sacred bird, children, pomegranate trees, bats, everlasting plant and peony.

Gold imprints used more designs than the Textile's pattern(地紋) and was much more free in its use. Animals were portrayed in their natural forms and in detail but the plants were more western in image.

Gold imprints used not single but groups of shapes and emphasized the good fortune in each of the shapes.

Gold imprints can be found in ceremonial dress, Gold-foil piece in skirt, Wonsam and Dangui⁹⁾

Gold textile's pattern was above the reach of the ordinary citizens but gold imprints reached the every day Korean and was used on the pigtail ribbon, breast-tie and Bokgon(Head for children).

V. A comparison of the similarities of the Chinese southwestern dress and that of Korea

Among the Chinese ethnic minorities we chose the Moi and Baek, who live in the southwestern region of China, to compare with Korea. We have compared the lines, shapes, colors and meaning of these differences. The Moi and the Baek have maintained a close relationship with Korea in social, cultural, political and economic areas.

A re-look at the commonalities of the Moi and Baek between Korea is as follows.

The southwestern dress culture exceeds the functional aspect of clothing and represents a complex representation and religious meaning. These shapes, colors in the dress represent the morals of the age and daily philosophy of the people who created these items.

Themes were found in nature or national legends as well as good fortune, security, happiness and good harvest. These were presented in real life form or by geometric shapes representing these themes.

Functionally, because of the proximity of the Moi and Baek to Korea the structure of the clothes are similar. Due to the climate the top and bottom are separate and proves that climate is a major factor in deciding the outcome of a national dress. By using different colors for collars, sleeves, and the lower ends of clothing, both pragmatism and decoration of the dress were met.

The Baek, who live in the southwestern region, favored the color white and used it extensively for both top and bottom dress. Also colors of light green and brown were used. Embroidery of white tops at the ends and the wearing of shoulder(坎肩) with white or brown trousers are all popular. Women wore light colored(窄袖上衣) and for an

overcoat wore green edge despicably collar(綠邊斜豎領) or depression shoulder(大禁坎肩). At the bottom dark colored long slacks(長袴) is worn with wide and short trunks and at the breast wrapped a one pattern girth waist(一彩圍腰) with a flower embroidered belt.¹⁰⁾

The male Moi attire is typically a short top, trousers and a wide belt, which is embroidered with a geometric shape in red and black to a white background. The female, wears a short top and a skirt with different lengths coming down to the knee or foot. They also enjoyed wearing trousers and both shirts and trousers were embroidered with detailed shapes.

The commonalities of the southwestern dress are that men and women both enjoyed top and bottom divided clothing over an overcoat. Women used more decorations than men and both genders used the right tie and the center knot. Geometric embroidery appeared at the edges of the clothing.

During the Chosun dynasty, ceremonial dress was elaborate and was also made to be pragmatic. Good manners were the highest of values and norms. In order to be more formal over-wear became more elaborate. Although limited to official ceremonial dress shapes and decorations became more extravagant.

The colorfulness of the dress was not only to express beauty but to represent the wearers class and hierarchy in society. The ceremonial suit(大禮服) of the King and Queen, which was the most respected of the formal dress, was decorated with Textile's pattern(章紋) and bird pattern(翟紋) making it the most respected and revered of all dress. The daily clothes were worn by all classes and was composed of the traditional trousers, Joe-go-ri, outer garment such as the Korean full-dress attire(道袍) and changeui(襖衣).

The Korean clothing style was consistent throughout the Chosun dynasty. Main body held the sleeves and in front was attached outer collar of a coat and an inturned collar of a coat and the collar extended around the neck. On the collar and a knot known as breast-tie was tied on the right side.

This Chosun dress style is rich in shape and is rhythmic as well in its curves. The irregular proportions and various shapes give it more meaning. The curves providing an intentional twist are more of a natural line than a artificial strait line. Although these are the basics of the Chosun dynasty's design, we still see a great deal of conservatism in keeping with tradition and to achieve beauty.¹¹⁾

The common factors of the Korean and ethnic minorities in southwest China is that both extensively used embroidery and weaving to make shapes and that natural materials were used to design and make a variety of animal and plant shapes. Also by using a variety of colors the dress became more elaborate than ever before.

The southwestern Chinese ethnic groups used nature to form its shapes for their dress but in Korea it was not only a decoration but a representation of class and rank. It was also a wish for good luck, happiness, many sons, wealth and long life.

VI. Conclusion

China is a nation that is comprised by fifty-five races with the Han people being the dominant. A minority race refers to people that is compared to the main peoples of the nation that has superiority in political and cultural aspects of life.

Korea, as an adjacent nation to China, has a

<Table 1> Comparison of dress structure for Korea and Southwestern China

Area Dress Structure	Southwestern China		Korea
	Baek	Moi	
Top Dress (Jeogo-ri)	<ul style="list-style-type: none"> • Caftan style-right fold with short sleeves • top with short front and long back 	<ul style="list-style-type: none"> • Front open Caftan type • Poncho style worn over head 	<ul style="list-style-type: none"> • Caftan style - Jeogo-ri and pants with Po as overcoat • Change in Jeogo-ri length
	<ul style="list-style-type: none"> • Right folded top 	<ul style="list-style-type: none"> • Left/right fold, top (Collar interlocks) 	<ul style="list-style-type: none"> • A Jeogo-ri with left fold. A white on the collar
	<ul style="list-style-type: none"> • An embroidered belt worn on the waist 	<ul style="list-style-type: none"> • An embroidered belt with silver decorations 	<ul style="list-style-type: none"> • The belt was underneath the Chima and could not be seen from the outside
	<ul style="list-style-type: none"> • A colorfully embroidered apron 	<ul style="list-style-type: none"> • Same tops, bottoms differentiated gender 	<ul style="list-style-type: none"> • Collar, sleeves, parts were of different color to the Jeogo-ri
	<ul style="list-style-type: none"> • A flower embroidery on the sides of the top 	<ul style="list-style-type: none"> • Expressed the plants and animals in elaborate fashion 	<ul style="list-style-type: none"> • Expressed the plants and animals in elaborate fashion with gold prints and shapes
	<ul style="list-style-type: none"> • The realistic shapes and colors have religious meaning and was used to identify the class 	<ul style="list-style-type: none"> • The realistic shapes and colors have religious meaning and there was no difference between class 	<ul style="list-style-type: none"> • The realistic shapes and colors have religious meaning and was used to identify the class
Bottom Dress (Pants, Chima)	<ul style="list-style-type: none"> • Men and women both wore pants 	<ul style="list-style-type: none"> • Men: Pants • Women: Various types of Chima by region 	<ul style="list-style-type: none"> • Men: Pants • Women: Chima (pants for underwear)
	<ul style="list-style-type: none"> • Short pants length 	<ul style="list-style-type: none"> • Men: A wide and a short or long pants • Women: Various types of Chima by region 	<ul style="list-style-type: none"> • Men: Long pants with narrow, medium and large width • Women: One width but overlapped
	<ul style="list-style-type: none"> • Mostly white with light green or brown around 	<ul style="list-style-type: none"> • Men: Black, blue and brown colors used • Women: Chima used blue, brown and white 	<ul style="list-style-type: none"> • ※ Pants and Chima used different colors by class • Men: Pants used jade, purple, white and brown colors • Women: Chima colors were multi-red color, brown, jade and white
	<ul style="list-style-type: none"> • Geometric shapes, fables and natural plants and animals 	<ul style="list-style-type: none"> • Knit with pear and flower shapes 	<ul style="list-style-type: none"> • Different by class. Added length to the Chima
		<ul style="list-style-type: none"> • Decorated with dyed cloth • Used cloth to cover legs when dressing in skirts 	<ul style="list-style-type: none"> • Chima shape and gold print represented social status
			<ul style="list-style-type: none"> • Large space for pants and Chima.(easy for sitting on floor)

close relationship with China in both social and cultural aspects. We find the following results of our comparison of the minority races of the Moi and Baek in China and the culture of Korea in lines, color and shape.

The southwestern part of China, shows a simple straight line forming a Sang-i ha-kun(上衣下裙: Jeo-go-ri and Chima).The top is simple, with ornamentation more important than the silhouette. Silver as well as other ornaments decorated clothing.

During the Chosun dynasty in Korea, clothing represented the importance and class of the people. The ceremonial suit(大禮服) of Kings and Queens were decorated with magnificent shapes such as the magpie. All this represented the respect and authority of the personage.

The minority races in China, like the Koreans who have been influenced by China, wishes for good fortune, happiness, and many children. This type of wish expressed in clothing is seen in Korea and the Moi and Baek minorities of China.

Significant differences exist between the Koreans and the Moi and Baek of China in social, cultural and history. In spite of these differences in the environment, because of the cultural influences, the color and shape of clothing has many commonalities. The differences can be referred to be the characteristics that differentiate the culture of Korea and those of the Moi and the Baek

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