

Ancient Korean Costume Speculated on the *Samguk-yusa* (三國遺事)

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Abstract *The Samguk-yusa (三國遺事) is one of the two classics of Korean ancient history together with the Samguk-sagi (三國史記); however there has not been any positive attempt to analyse clothing culture centering on the Samguk-yusa until now. Thereupon, this study aims to find the records related to fabrics, color and fashion appearing in the Samguk-yusa, and to analyse the fashion culture of the three kingdoms projected in the Samguk-yusa, referring to the Samguk-sagi and ancient Chinese reference books. According to the records in the book, the fabrics used for clothing of those days included Jikgeum-wimun(織錦爲紋), Geum(錦), Chaebaek(彩帛), Osaek-geumchae(五色錦彩), Geumbaek(金帛), Geumsan(錦衫), Ma(麻), Neung(綾), Geum-su-neung-ra(錦繡綾羅), Poh(布), Daecho(大綯), Bira-geumjeom(緋羅金點), Gyeon(絹), Japchae(雜綵), Rabiyeom(羅緋染), Chimilpoh(緻密布), Gi(綺) and Whan(紬), and they had colors such as brown black(緇), black(黑), purple(紫), yellow(黃), blue(碧), clear white(素), white(白), five colors(五色). There is substantial amount of report on Buddhism, and the terms used for Buddhist clothing included Beobeui(法衣), Nabeui(衲衣), Bangpoh(方袍), Gasa(袈裟) and Yueui(由衣). It is also ascertained that Gasa had a variety of Bira-geumjeom-gasa(緋羅金點袈裟), Manap-gasa(摩訶袈裟) and Geumra-gasa(金羅袈裟).*

Key words *Samguk-yusa (三國遺事), clothing, three kingdoms(三國), Goryeo(高麗)*

Introduction

The *Samguk-yusa* (三國遺事, Memorabilia of the Three Kingdoms) was written by *Bogak-guksa Iryeon* (普覺國師 一然, 1206~1289), the Enlightened National Preceptor of *Goryeo* Dynasty, and it is one of the precious references passed down till today in Korea. The book started to get attention in 1927 when the 『*Samguk-yusa-haeje* (三國遺事解題, Annotated version of the *Samguk-yusa*)』 by *Yookdang Choi Nam-Sun* (六堂 崔南善, 1890~1957) was propagated, and today. The *Samguk-yusa* is recognized as one of two classics of ancient history of Korea together with the *Samguk-sagi* (三國史記, Chronicles of the Three Kingdoms).

However, in *Chosun* Dynasty, the book was not recognized as important, being regarded as an un-official history, and even after the modern era began, the controversy on the *Samguk-yusa* continued. 『

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Dongsa-gangmok (東史綱目)³, a historical essay written by *An Jeong-Bok* (安鼎福, 1712~1791), a realist scholar, did not reflect the content of the *Samguk-yusa* as it evaluated the book lowly.

And *Danjae Shin Chae-Ho* (丹齋 申采浩, 1880~1936) claimed that the *Samguk-yusa* was just a part of religious history book of Buddhism in which monk *Iryeon* had described the origin of Buddhism, and said only the *Samguk-sagi* should be regarded as the basis for the ancient history. Today, no one denies the *Samguk-yusa* as an important historical reference for the ancient cultural history. Merely, there are still doubts about its content, written period and the author, and it is continually researched about how to interpret the ancient history reflected on the *Samguk-yusa*.

It has already been 700 years since the *Samguk-yusa* was written, and it has been 100 years since it started to get attention by *Choi Nam-Sun*. There are about 3,000 theses related to the *Samguk-yusa* and also about 367 books about it, but there have not been enough studies on the clothing culture, actively making use of the records in the *Samguk-yusa*. Therefore, this study attempts to analyze the fashion culture of the time reflected in the *Samguk-yusa* with reference to various records about the fashion of three kingdoms such as the *Samguk-sagi* and various official books on Chinese history.

The fabrics and colors present on the Samguk-yusa

Records on fabrics

We can find various fabric names such as *Jikgeum-wimun*(織錦爲紋, compound weave with patterns), *Geum*(錦, compound weave), *Chaebaek*(彩帛, colored silk), *Osae-geumchae*(五色錦彩, compound weave with variegated colors), *Geumbaek*(金帛, golden colored silk), *Geumsam*(錦衫, colored compound weave), *Ma*(麻, linen), *Neung*(綾, twill), *Geum-su-neung-ra*(錦繡綾羅, compound weave-embroidered-twill-complex gauze), *Poh*(布, fabric), *Daecho*(大綯, one of plain weave), *Bira-geumjeom* (緋羅金點, reddish dyed complex gauze with golden decoration), *Gyeon*(絹, silk), *Japchae*(雜綵, fabric with variegated colors), *Ra-biyeom*(羅緋染, reddish dye on complex gauze), *Chimilpoh*(緻密布, elaborated fabric), *Gi*(綺, damask on tabby) and *Whan*(純, one of plain weave) in *Samguk-yusa*. As precious silk fabrics, there were *Geum*(錦, compound weave), *Baek*(帛, silk), *Neung*(綾, twill), *Ra*(羅, complex gauze), *Daecho*(大綯), *Gyeon*(絹), *Japchae*(雜綵), *Gi*(綺) and *Whan*(純) with fancy colors including five colors(五色) and reddish dye(緋染).

There is a report in the book about an event that when the 28th Majesty Queen. *Jindeok* (貞德女王, 647~654) acceded to the throne, various patterned silk fabrics were weaved and sent to *Tang* Dynasty, which tells us the advanced weaving technology of *Silla* Dynasty. According to the 'Chapter of *Garak-gukgi*(駕洛國記, History of the Country *Garak*)', one can speculate that some fabrics such as twill silk trousers(綾袴) and costume made of very fancy silk(錦繡綾羅衣裳) of compound weave, embroidered silk, twill silk or complex gauze. They had been brought in by the Queen *Heo* (許黃玉, 33~189) from a western country when she married the king, were quite precious fabrics used in the royal family.

The fabric that had not been recorded in the *Samguk-sagi* and can be found in the *Samguk-yusa* is *Whan*(純) that appears in the section *Chan*(讚) of 'Chapter *Youngjae-woojeok*(永才遇賊)'. *Whan* is well known as the specialty of the Kingdom of *Lu* (魯, BC. 1043~249) that was plain weave fabric with comparatively delicate and minute touch. *Whan* is classified as having used comparatively thin threads

and the warp in a vertical direction were more dense than the warp in a horizontal direction, and was minutely weaved plain fabric with warp fib weave(經畝織). And it was also called as scoured fabric(熟織物) that had gone through refining process in 『*Seokmyeong*(釋名)』, as it was delicate and glossy. Whan appears to have been a fabric that was used for offerings in Chan(讚) that was additionally recorded in the *Samguk-yusa*. And it can be indirectly speculated that whan was largely popular in the Goryeo Dynasty when the *Samguk-yusa* was being written.

On the other hand, fabrics such as Ma(麻), Poh(布) and Chimilpoh(綴密布) are the fabrics that were used by poor monks and were sometimes weaved with care to be used as an offering. When we read the ‘Chapter of *Kimbu-daewang* (金傅大王, King *Kimbu*)’, a phrase can be found which reads, ‘Prince named *Daeja* went into *Gaegol* Mountain wearing beot(hemp clothes) and eating grasses until he died’, describing a poor and insignificant life as wearing beot and eating grasses.

Records on colors

For colors, there are brown black(緇), black(黑), purple(紫), yellow(黃), blue(碧), clear white(素), white(白), five colors(五色), and according to the explanations of the *Samguk-yusa*, the colors of clothing represented mysterious and auspicious beings. In the ‘Chapter of *HuBaekje-Gyeonhwon* (後百濟甄萱, *Post-Baekje Gyeon-Hwon*)’, there appears a fairy, not a human being, wearing purple clothing(紫衣) which represented the auspicious birth of *Gyeon-Hwon*. And in the ‘Chapter of *Yihye-dongjin*(二惠同塵)’, there is a story of a prodigy wearing blue clothing(碧衣) to represent the auspiciousness of the boy.

The black hues of Chi(緇) and Heuk(黑) were used to make the clothing of monks. The brown black clothing(緇衣) in the ‘Chapter *Munhowang-beopmin*(文虎王法敏, King *Munho* ruled over people)’, the black clothing(黑衣) in the ‘Chapter *Hyosowangdae-Jukjirang*(孝昭王代竹旨郎, *Jukjirang* of King *Hyoso* era)’, the brown black clothing(緇衣) in Chan of the ‘Chapter of *Jahye-jeongryul*(慈惠定律, *Jahye* refined precept)’ were all monks’ clothes. Especially, the word brown black or natural white clothing(緇素衣) that appears in *Jahye-jeongryul*(慈惠定律) is commonly known to call the people of *Silla* Dynasty with the clothing of monks(represent 緇衣) and the raw material cloth(represent 素衣) put together. We could imagine from this the great influence of Buddhism in *Silla* Dynasty and the position and activities of monks those days. On the other hand, the fabrics with no dye such as white clothing(白衣) and natural-white clothing(素衣) were commonly worn by the general public, and in the ‘Chapter of *Talhaewang* (脫解王, King *Talhae*)’, the raw clothing is interpreted as a servant.

Table 1.
Fabrics and colors present in the *Samguk-yusa*

Reference	Report	Term
Vol.1 紀異第一	脫解王 一日吐解登東岳廻程次令白衣索水飲之白衣汲水中路先嘗而進其角盃貼於口不解	白衣
	眞德王 第二十八眞德女王即位自製太平歌織錦爲紋命使往唐獻之	織錦爲紋
	太宗春秋公 曰嚮錦裙可乎姊曰諾妹開襟受之姊曰疇昔之夢傳付於汝妹以錦裙酬之	錦裙
Vol.2 紀異第二 文虎王法敏	以彩帛假構宜矣	彩帛

Reference	Report	Term
	公著緇衣把琵琶爲居士形	緇衣
萬波息笛	王驚喜以五色錦彩金玉酬賽之	五色錦彩
孝昭王代竹旨郎	大王聞之勅牟梁里人從官者並合黜遣更不接公署不著黑衣若爲僧者不合入鐘鼓寺中	黑衣
眞聖女大王居陀知	唐人見新羅缸有二龍負之具事上聞帝曰新羅之使必非常人賜宴坐於群臣之上厚以金帛遺之	金帛
金傅大王	太祖遣使遺王錦衫鞍馬	錦衫
	太子哭泣辭王徑往皆骨山麻衣草食以終其身	麻衣
後百濟甄萱	每有一紫衣男到寢交婚...針刺於大蚯蚓之腰後因姪生一男十五自稱甄萱	年紫衣
	王后於山外別浦津頭 維舟登陸 憩於高嶠 解所著綾袴爲贊 遺于山靈也	綾袴
駕洛國記	所責錦繡綾羅衣裳疋段金銀珠玉瓊玖服玩器不可勝記	錦繡綾羅衣裳疋段
	師共十有五人各賜粮粳米十碩布三十疋令歸本國	布
	解綾袴高岡曰綾峴茜旗行入海涯曰旗出邊	綾袴
金官城婆娑石塔	初解綾袴於岡上處曰綾峴茜旗初入海涯曰旗出邊	綾袴
四佛山掘佛山萬佛山	命工作五色氍毹又彫沈檀木與明珠美玉爲假山	五色氍毹
Vol.3 塔像第四	興輪寺壁畫普賢	帛
	栢栗寺 摩訶袈裟五領大綃三千疋田一萬頃納於寺	摩訶袈裟大綃
臺山月精寺五類聖衆	乃置羽於袈裟闕幅中相合而非羽乃布也	布
圓光西學	事異錦衣請同觀國	錦衣
二惠同塵	每出有碧衣神童先湧故寺僧以此爲候既出衣裳不濕	碧衣衣
Vol.4 義解第五	慈藏定律	絹 雜綵 襪, 由衣
	賜絹二百匹用資衣費	絹
	賜絹一領雜綵五百端東宮亦賜二百端	雜綵
	藏之道具布襪并大和龍所獻木鴨枕與釋尊由衣等合在通度寺	襪, 由衣
	欲令緇素衣慚愧東國衣冠上國裁.	緇素衣
眞表傳簡	施絹五百端	絹
	是亦擔麻棄金也	麻
仙桃聖母隨喜佛事	嘗使諸天仙織羅緋染作朝衣贈其夫	羅緋染朝衣
Vol.5 感通第七	月明師兜率歌	絹
	王益敬之更贖絹一百疋以表鴻誠	絹
	善律還生 妾之在世胡麻油埋於床下并藏緻密布於寢褥間願師取吾油點佛	緻密布

Reference	Report	Term
	燈貨其布爲經幅	布
	女死隔十五年油布宛然,	布
避隱第八 永才遇賊	賊感其意贈之綾二端	綾
	綺紈珠玉豈治心	綺, 紈
孝善第九 大城孝二世父 母神文代	安施布五十疋	布

Records on clothing

Gun (裙, Trousers): Chapter of King Taejong Chunchugong(太宗春秋公)

There is no distinctive report about common apparel culture of people of *Silla* whether they were one piece or two pieces; however we could presume various points through a few scenes in the book. In the record about King *Taejong Chunchugong*, *Kim You-Shin*, while he was playing with a ball, deliberately stepped on the skirt of *Chunchugong*'s clothe and tore his *Geumyu*(襟紐, a kind of coat string). *Gun* appears as women's apparel, *Gunyu*(裙襠, trousers and upper garments), in 'Chapter of *Goryeo*' in the books of 『*Juseo* (周書)』 and 『*Suseo* (隋書)』, and it is ascertained to be a kind of skirt according to the records of 『*Seolmun-haeja* (說文解字)』.

In 『*Taepyeong-eoram* (太平御覽)』, it was recorded that *Gun* was an underwear, which meant that it was not clothes for going out, which is a new definition on *Gun*. To sum up, we could define *Gun* as '(women's) apparel worn under the waist in the form of skirt' or 'underwear'.

Yi Yeo-Seong claimed that there was an error about the records in the *Samguk-yusa*, with the reasonings such as a man like *Chunchugong* wore *Gun*, he wore it when he was playing a ball game, and there was no such thing as *Geumyu*(襟紐) in *Gun*(裙). And he also claimed that as the same incident was described in the *Samguk-sagi* and the word coatstring(衣紐) was used instead of the word 'Gun(裙)', therefore the record about *gun* in the *Samguk-yusa* was not accurate.

However, as there are different point of views about the Chronicles(史記) and the Memorabilia(遺事), we cannot simply decide that the records of the Memorabilia are wrong. If *Gun* was only worn by women, it would not have been used in describing the fashion of *Chunchugong*. Therefore, we could assume there was a possibility that *Gun* with *Geumyu* could have been worn by males of aristocracy even if we do not know about the exact shape.

Neunggo (綾袴, silk trousers): Chapter history of the country *Garak* (駕洛國記)

In the *Garak-gukgi*, there are records of many precious fabrics and clothing that Queen *Heo* brought when she came over for the royal marriage from *Ayuta* Kingdom. Once arrived at the shore, *Heo Hwang-Ok* climbed up a high hill and performed a rite to the mountain gods by taking off her silk trousers(綾袴), and this was regarded as a symbolic act to greet the change. Archeologist *Kim Byeong-Mo* claims that there was a tradition in *India* that the 'girls wore *salwal*(skirt) on top of *kem-mei*(trouser) until they have their first period, and thereafter they change their clothing to *sattai*(onepiece)

and pavadai(long skirt) to display their maturity. Therefore, it should be explained, he said, that by the act of taking off her trousers, *Heo Hwang-Ok* was closing her life as a virgin in order to greet her married life, a rite of passage.

Yukeui (六衣, queen's apparel): Chapter Mitajeon of Mujang Temple(隆藏寺彌陀殿)

In the Chapter of Mitajeon of Mujang Temple, the word 'Yukeui(六衣, queen's apparel)' appears. The various costume of a queen appears in 『*Jurye* (周禮)』as six costumes of Huieui(禕衣), Yujeok(揄狄), Gwoljeok(闕狄), Gukeui(鞠衣), Jeoneui(展衣), and Yeoneui(緣衣), but the shapes and usage of the costumes cannot be ascertained from the records.

Only, in the queen's apparel of *Tang* Dynasty that grew to be culturally powerful country, having a close relationship with *Silla* Dynasty, and from the record, we could just assume that they had magnificent shapes. The Yukeui that appear in the *Samguk-yusa* express the most magnificent clothe that a queen could put on. However, if the shapes were transmitted from six costumes in 『*Jurye* (周禮)』, then it could become a clue in the theory that in *Silla* Dynasty, there had been Confucianism spread before the Buddhism was introduced.

Yesang (霓裳): Seondoseongmo, the follower of Buddhism(仙桃聖母 隨喜佛事)

In the Chapter of Seondoseongmo, there is a story that as followers of Buddhism, the fairies weaved silk(羅, complex gauze), and dyed it in red color to give to their husbands for official clothing. In Chan of *Iryeon* that sums up the report, there appears the word 'Yesang(霓裳)' replacing 'Joeui(朝衣)'. If we look at the Chinese characters, Yesang means 'rainbow skirt'. A skirt needs the most fabric, and if it was made into rainbow colors it could mean that it was a magnificent clothe as Joeui above was. Only, if Yesang was a type of rainbow skirt, we need to take interest in whether the rainbow-striped garments meant for the patterns or pleats, or simply for a fabric dyed in rainbow colors.

Hats

In the *Samguk-yusa*, there appear words related to hats such as 'Bokdu(幘頭)', 'Sorip(素笠)', 'Meonryu(冕旒)', 'Seonmyeon(蟬冕)', 'Myeon(冕)', and 'Geon(巾)'. Especially, there was a position called 'Bokdujang(幘頭匠, a Bokdu maker)', and the person on that position could face the king. Therefore it could be assumed that there was someone who knew the secrets of a king, and it was the master craftsman who made the King's costumes.

Bokdu(幘頭, kind of hood): King Wonseong(元聖大王)

In the record where King *Wonseong's* dreams were being interpreted in the Chapter of King *Wonseong*, it was written that 'taking off Bokdu means you'll lose the government post... Taking off Bokdu means there is no one above him...', which showed two different interpretations about Bokdu. From these interpretations, Bokdu is supposed to be worn by the government officials, and with the hat on, they were showing respect to the elders.

On the other hand, according to the record in the *Samguk-sagi*, Chapter of corol and clothing(色服條), from aristocrats(眞骨) to general public there were different Bokdus with different material and color to distinguish their class, and that means all the men regardless of the class wore Bokdu.

Myeon(冕, crown or ceremonial hat): King *Wonseong*(元聖大王), King *Wonjong* establishes the law and *Yeomchok dies* (原宗興法獸鬪滅身)

In the Chapter of King *Wonseong*, *Myeonryu*(冕旒) as King's hat was ascertained, and in the Chapter of King *Wonjong* establishes the law and *Yeomchok dies* (原宗興法獸鬪滅身, *Wonjongheungbup-Yeomchokmyeolshin*) the phrase, 'the king was sad and wet his clothing, and the officials were all worried that their faces were sweating', appears and the hat that the officials wore was called *Seonmyeon*(蟬冕). The next story says 'King *Beopheung* builds temples to revive Buddhism, and takes off *Myeonryu* (冕旒) and wears *Bangpoh*(方袍)', and we can see *Myeonryu* as a part of the King's costume.

While Queen *Jindeok* (the 28th queen, 647~654) was on the throne, Chinese apparel system was introduced by *Kim Chun-chu* and was officially adopted the next year. Therefore, it could be that while King *Wonseong* (the 38th King, 785~798) was on the throne, *Myeonryu-gwan*(冕旒冠, crown) could have been worn. As we can verify in 『*Tangseo* (唐書, History of *Tang*)』, the ceremonial hat system of *Tang* Dynasty is described in diversification for the Kings, and we should consider the possibilities of *Myeon* system to be introduced together when Chinese apparel system was introduced into *Silla* Dynasty.

However, in the case of King *Bupheung* (the 23rd King, 514~540), that was 100 years before the Chinese clothing system was introduced; therefore the authenticity about this record should be further studied. In the related reports on King *Bupheung*, there appears *Seonmyeon*(蟬冕) for the government officials, and *Myeonryu*(冕旒) for the kings, telling us the developed aspects of various types of official hat(官帽), and this cannot be regarded as explaining about the apparel system of *Silla*, but the words describing clothing used in *Goryeo* Dynasty was reflected in the *Silla* Dynasty.

The record about *myeon* does not appear in descriptions on *Silla* clothing of the *Samguk-sagi* or Chinese official history books, and in the decorative accessories of *Silla* Kings that had been excavated, there are gold crowns but there is no clue to explain about *Myeonryu-gwan*. Today, the scholars in the academia take cautious attitude in the possibilities of King's *Myeonryu* to be put during the three Kingdom era, and the putting on of *Myeonbok* as a part of *Myeonryu-gwan* was perhaps done in *Goryeo* Dynasty.

Shoes and waist belts

For the terminology related for shoes, there are 'Manghye(芒鞋)', 'Yi(履)', 'Mal (襪)', 'Magalgu(麻葛屨)' and 'Hye(鞋)', and according to records we can only assume that people made shoes out of hemp cloth and kudzu.

Waist belts are represented with *Okdae*(玉帶, jade belt) and regarded as auspicious. In the Chapter of *Cheonsa-Okdae*(天賜玉帶, jade belt from heaven), the *Okdae* was comparatively minutely described that 'a waist belt, carved in gold and decorated with jade and the length was ten *Wi*(圍, spans of man's arm) and sculpted sash, worn by officials, was 62 pieces.'. However, this was a medium symbolizing it

was a gift from heaven to King *Jinpyeong*(26th King, 579~632). We cannot ascertain exactly how much the measurement was about ten Wi(圍), but considering 62 pieces of sashes sculpted should have made the circumference wider even if it was made with dense craftsmanship. The Cheonsa-Okdae worn by King *Jinpyeong* was recorded as one of the three treasures of *Silla* Kingdom.

In the Chapter of Manpa-sikjeok(萬波息笛), Okdae appears as something possessive of miracle. The record goes, ‘the 31st King *Shimmun* took a boat to go up to a mountain and a dragon gave him a black Okdae... later when the prince had a look at that Okdae and found out that every bit of Okdae was made of a dragon, and he told the king about it. When the dragon was taken off the Okdae, it became real and went up to the sky.’ As Okdae represented auspiciousness, it could be assumed it was it must have been a precious object.

Table 2.
Clothings present in the Memorabilia of the Three Kingdoms

Reference	Report	Term
Vol.1 紀異第一	天賜玉帶 清泰四年丁酉五月正承金傅獻鐫金粧玉排方腰帶一條長十圍鐫鈔六十二曰是真平王天賜帶也太祖受之藏庫.	腰帶
	太宗春秋公 曰嚮錦裙可乎姊曰諾妹開襟受之姊曰疇昔之夢傳付於汝妹以錦裙酬之	錦裙
	故踏春秋之裙裂其襟紐	裙, 襟紐
Vol.2 紀異第二	萬波息笛 第三十一神文大王.....王泛海入其山有龍奉黑玉帶來獻...	黑玉帶
	景德王忠談師表訓大德 太子理恭(即孝昭大王)守闕, 聞此事, 走馬來賀, 徐察奏曰, 此玉帶諸窠皆眞龍也. 王曰, 汝何知之. 太子曰, 摘一窠沈水示之. 乃摘左邊第二窠沈溪, 卽成龍上天, 其地成淵	玉帶
	元聖大王 惠恭大王....小帝既女爲男故....好佩錦囊	錦囊
	四十八景文大王 王乃辟禁左右而請解之曰脫幘頭者人無居上也著笠者冕旒之兆也..	幘頭, 素笠冕旒
	金傅大王 王耳忽長如驢耳王后及宮人皆未知唯幘頭匠一人知之	幘頭匠
	後百濟甄萱 天子哭泣辭王徑往皆骨山麻衣草食以終其身	麻衣
	後百濟甄萱 每有一紫衣男到寢交婚....針刺於大蚯蚓之腰後因姪生一男年十五自稱甄萱	紫衣
駕洛國記	王后於山外別浦津頭, 維舟登陸, 憩於高嶠, 解所著綾袴爲贊, 遺于山靈也	綾袴
	所賣錦繡綾羅衣裳疋段金銀珠玉瓊玖服玩器不可勝記.	錦繡綾羅衣裳疋段
	給之以蘭液蕙醕寢之以文茵彩薦至於衣服疋段寶貨之類多以軍夫遶集而護之	衣服
解綾袴高岡曰綾峴茜旗行入海涯曰旗出邊	綾袴	
Vol.3 興法第三 原宗興法	聖人哀戚沾悲淚於龍衣冢宰憂傷流輕汗於蟬冕	龍衣, 蟬冕

Reference	Report	Term	Ancient Korean Costume Speculated on the <i>Samguk-yusa</i> (三國遺事)
	狀鬻減身 法興王既學廢立寺寺成謝冕旒披方袍施宮戚爲寺隸	冕旒方袍	
	金官城婆娑石塔 初解綾袴於岡上處曰綾峴茜旗初入海涯曰旗出邊	綾袴	
	皇龍寺九層塔 新羅有三寶不可犯也何謂也皇龍丈六并九層塔與眞平王天賜玉帶	玉帶	
	四佛山掘佛山萬佛山 命工作五色氍毹又彫沈檀木與明珠美玉爲假山	五色氍毹	
塔像第四	前後所將舍利 黃巾之徒諷日官奏曰	黃巾	
	洛山二大聖觀音正趣調信 予之始遇君也色美年芳衣袴稠鮮	衣袴	
	臺山五萬眞身 每日寅朝文殊大聖到眞如院今上院變現三十六種形...或作金鈿形	金鈿	
	鑿藏寺彌陀殿 乃捨六衣之盛服罄九府之貯財召彼名匠教造彌陀像一軀并造神衆以安之	六衣	
	圓光西學 事異錦衣請同觀國..	錦衣	
		開塚視之唯芒鞋一隻而已	芒鞋
	二惠同塵 每出有碧衣神童先湧故寺僧以此爲候既出衣裳不濕	碧衣衣	
		隻履浮空何處去	履
		古今紫衣之徒亦律寺之別也	紫衣
Vol.4 義解第五	慈藏定律 嘗以邦國服章不同諸夏舉議於朝簽允曰臧乃以眞德王三年己酉始服中朝衣冠明年庚戌又奉正朔始行永徽號.	服章衣冠	
		欲令縑素衣慚愧東國衣冠上國裁.	縑素衣
	元曉不羈 佯墮水中濕衣袴	衣袴	
		曉既失戒生聰已後易俗服自號小姓居士	俗服
	眞表傳簡 施絹五百端	絹	
		是亦擔麻棄金也	麻
	仙桃聖母隨喜佛事 嘗使諸天仙織羅緋染作朝衣贈其夫	羅緋染朝衣	
		招呼帝子織霓裳	霓裳
	郁面婢念佛西昇 至小伯山墮一隻履就其地爲菩提寺	履	
Vol.5 感通第七	夢老父遺麻葛屨各一	麻葛屨	
	廣德 嚴莊 蒲鞋爲業挾妻子而居	鞋	
	眞身受供 守門人見其衣服麤弊遮門不前如是數數以衣弊故每不得前便作方便假借好衣而來門人見之聽前不禁既獲詣坐得種種好食先以與衣衆人問言何以爾乎答曰我比數來每不得入今以衣故得此座得種種食宜以與衣爾.	衣服衣	

Reference	Report	Term	
金現感虎	雖蓬髮垢衣雪膚花臉舉止妍媚	衣	
正秀師救水女	乃脫衣以覆之裸走本寺	衣	
朗智乘雲 普賢樹	通與曉皆大聖也二聖而摠衣師之道邁可知	衣	
避隱第八	惠現求靜	戶外之履滿矣	履
包山二聖	不交人世皆編木葉爲衣以度寒暑	衣	
	蔽衣木葉非蠶機	蠶機	
大城孝二世父 母神文代	安施布五十疋	布	
孝善第九	貧女養母	郎之二親亦送衣袴一襲	衣袴

Buddhist clothing

In the *Samguk-yusa*, the Buddhist culture is dealt with much importance; thus it would be a good opportunity to find out the magnificent Buddhist culture of *Silla* Kingdom through Buddhist clothing. Among the total 75 reports that the researcher chose as related to the life pertaining to clothes, there are about 25 reports that are concretely related to Buddhism. Among those, there are 12 reports that talk about Buddhist apparel with detail, and that is arranged in table 3.

Buddhist apparel is expressed with the words, 'Beobeui(法衣)', 'Nabeui(衲衣)', 'Bangpoh(方袍)', 'Gasa(袈裟)' and 'Yueui(由衣)'. Beobeui means the 'clothing of a faithful Buddhist', and it is called *Kasaya* in Sanskrit, commonly meaning 'Sameui(三衣, three parts of clothing)' for Buddhist monks. Beobeui was made of small pieces of fabric in square shape connected together, and the origin could be found in the records; according to 『*Sabunyul(四分律)*』, 'One day when Buddha was travelling in southern region, he saw the regular square shapes of the field, and said it was a blessed field for the people, and ordered the clothing of monks to be made in the same way as they are blessed field for them.

The beobeui here was also called *Bokjeoneui(福田衣, blessed filed clothing)*, and the reason why yueui means monks' clothing can be also found here. There are a few words that can not be properly ascertained in the *Samguk-yusa*, and the character Yu(由) could have been written mistakenly instead of Jeon(田). Nabeui means shabby clothes, and they were made of materials of no value, thrown and torn fabrics that do not cause any worldly greed.

No Beobeui made of silk from silkworms was allowed to the monks, and in order to break from the worldly greed and boastfulness, five primary colors(正五色) and five secondary colors(五間色) are prohibited in making Beobeui. However, as we can see in the various shapes of 'Binageumjeom-gasa(緋羅金點袈裟)', 'Manap-gasa(摩衲袈裟)', and 'Geumna-gasa(金羅袈裟)' in the *Samguk-yusa*, the Buddhist culture of *Silla* Dynasty wanted to express the value of Buddha and the Buddhism by precious and magnificent decorations. Binageumjeon-gasa appearing in Chapter Jeonhusojang-sari (前後所將舍利) was the most magnificent gasa and is expressed to be worn by Buddha to signify the nobility.

Table 3.
Buddhist clothing present in the Memorabilia of the Three Kingdoms

	Reference	Report	Terms
Vol.1	紀異第一 眞興王	第二十四眞興王卽位...終時削髮披法衣而逝	法衣
Vol.2	紀異第二 景德王忠談師表訓大德	更有一僧被衲衣	衲衣
	興法第三 原宗興法獸羈滅身	法興王既舉廢立寺寺成謝冕旒披方袍施宮戚爲寺隸	冕旒方袍
		栢栗寺 摩衲袈裟五領大綯三千疋田一萬頃納於寺	摩衲袈裟
		前後所將舍利 佛所著緋羅金點袈裟一領	緋羅金點袈裟
Vol.3	塔像第四 魚山佛影	影之西北有盤石常貯水不絕云是佛浣濯袈裟之地是也	袈裟
		臺山五萬眞身 緋羅金點袈裟一領	緋羅金點袈裟
		臺山月精寺五類聖衆 汝之持來袈裟一幅今何在	袈裟
		乃置羽於袈裟闕幅中相合而非羽乃布也	袈裟
		寶壤梨木 施金羅袈裟一領	金羅袈裟
		又以袈裟舍利等付之而滅.	袈裟
Vol.4	義解第五 慈藏定律	粵有老居士方袍縵縷	方袍
		藏之道具布襪并大和龍所獻木鴨枕與釋尊由衣等合在通度寺	由衣

The standing of the Samguk-yusa in the history of clothing

The *Samguk-yusa* has different characteristics from normal history books, but it is an important book for examining the ancient times together with the *Samguk-sagi*. There have been various opinions regarding the author of the book, but everyone agrees on the time of the writing, which is believed to be when the monk *Iryeon* was living. The time of the making of the *Samguk-yusa* was about the 13th century after the military power-elite, and records of the events during or before the 4th century.

In other words, we could conjecture the culture of the three kingdoms by the contents of the book, but as it was not an official history book, the words for clothing might not have been chosen with accuracy of the times, with the possibility that the expressions of *Goryeo* Dynasty were borrowed. From this point of view, the report about Myeon(冕) that appears in the Chapter of King *Wonseong*(元聖大王) and the Chapter of King *Wonjong* establishes law and *Yeomchok* dies(原宗興法獸羈滅身) could be suspected as a word borrowed from *Goyeo* Dynasty to describe *Silla* Dynasty.

The *Samguk-yusa* is written centering on the events; thus it has a different structure from historical books that follows chronicles. However, most of the reports have accurate time and places, which allows us to compare with the records of the *Samguk-sagi*. The representative example is the story of *Yu-shin*'s sister and *Chunchu* in the Chapter of '*Taejong Chunchugong*'. For the clothing of *Chunchugong*, the

Samguk-sagi records as 'Eui(衣)', whereas in the *Samguk-yusa*, it was written as 'Gun(裙)', a Gun with decorative Geumyu, which we cannot assume the shape. Previously Yi Yeo-Seong pointed that out as a mistake, but in my opinion, we need a new point of view for that.

As the *Samguk-yusa* is a classic with a different point of view from the *Samguk-sagi*, the authenticity of the records has been doubtful, but if we put into much consideration about the chronicles of the classic, the philosophy of the author and the method of approach, opening up all the possibilities with objective eyes, then it could greatly contribute to the restructuring of the clothing culture of the three kingdoms.

Conclusion

In this study, the records related to clothing in the *Samguk-yusa* are examined, and the terminology regarding the fabric, colors, costume, hats and shoes was investigated. Especially, as about 80 percent of the stories are about Buddhism and even among the records on clothing, one third of them is related with Buddhist culture, they are put together for reference.

The fabrics used for clothing were Jikgeum-wimun(織錦爲紋), Geum(錦), Chaebaek(彩帛), Osaek-geumchae(五色錦彩), Gimbaek(金帛), Geumsam(錦衫), linen(麻), Neung(綾), Geumsuneungna(錦繡綾羅), Poh(布), Daecho(大綃), Binageumjeom(緋羅金點), silk(絹), Japchae(雜綵), Rabiyeom(羅緋染), Chilmilpoh(緞密布), Gi(綺), Whan(純) and so on, and the colors in the record include brown black(緇), black(黑), purple(紫), yellow(黃), blue(碧), clear white(素), white(白) and five colors(五色).

For words related to hats, we can find 'Bokdu(幘頭)', 'Sorip(素笠)', 'Meonryu(冕旒)', 'Seonmyeon(蟬冕)', and 'Myeon(冕)', and with regards to the shoes, there were 'Manghye(芒鞋)', 'Yi(履)', 'Mal(襪)', 'Magalgu(麻葛履)' and 'Hye(鞋)' and so on. For the Buddhist clothing, 'Beobeui(法衣)', 'Nabeui(衲衣)', 'Bangpoh(方袍)', 'Gasa(袈裟)' and 'Yueui(由衣)' were used. In the case of Gasa, there were 'Binageumjeom-gasa(緋羅金點袈裟)', 'Manap-gasa(摩訶袈裟)', and 'Geumna-gasa(金羅袈裟)'.

The *Samguk-yusa* was written during King *Chungryeol's* reign(忠烈王, 25th King, 1274~1308) in *Goryeo* Dynasty, but it describes the culture of the three kingdoms faithfully. Only, the words and phrases to convey the stories must have had a tint of *Goryeo* Dynasty, and it may be too ambitious to expect to obtain detailed information about the clothing of those days only relying on the records. However, the book is, together with the *Samguk-sagi*, a positive classic in studying the ancient times, and is very important for restructuring of clothing culture, not to be underestimated. The lifestyle of the times described with the particular way of writing of the *Samguk-yusa* has a great tendency of Buddhism, and that was because it was complimenting the limitations of the *Samguk-sagi* that was biased on the history of the ruling class.

This study has arranged the clothing-related terminology present in the *Samguk-yusa* and made a conjecture of the culture of those times. However, further studies of continuous supplementary contemplation are needed with the approaches based on positive references of in-depth analysis and pictures and legacies from other historical references such as the *Samguk-sagi* and the Official history books of the surrounding countries.

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