

Arts of Asia Lecture Series Fall 2013
 The Culture and Arts of Korea and Early Japan
 Sponsored by The Society for Asian Art

Structure, Colors, and Symbolism of Korean Bridal Robes: *Hwalot* and *Wonsam*
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I. Korean Bridal Robes in Asian Art Museum of San Francisco

Hwalot (A, B, C)

- A. #2002.6 *Han, Sang-soo* (Korean, 1935~) (2001)
 Reproduction of Princess *Bok-on*'s(1818~1832) *Hwalot*, Private collection, Married in 1830.
 - B. #1995.54.a-b *Han, Sang-soo* (1975)
 Reproduction of *Hwalot*(#34813) from the *National Folk Museum of Korea* (20th C.)
 - C. #2005.65.A-.B *Han, Sang-soo* (2002)
 Reproduction based on the paper templates for the embroidery of *Hwalot* from the *Changdeok Palace*
- Cf. "In Grand Style". *Hwalot*. *National Museum of Korea*, (early 20th C.), *Joseon* dynasty (1392~1910)

Wonsam

- #2006.10 The Studio of *Choi, Kyung-ja* (Korean, 1911~2010) (2006)
 Reproduction of Princess *Hwasun*'s(1720~1758) *Wonsam*, *Korea University Museum*, Married in 1732.

Goryeo Dynasty (918~1392) King *Gongmin* (r. 1351~1374)
Joseon Dynasty (1392~1910) King *Taejo* (r. 1392~1398), King *Yeongjo* (r. 1724~1776)
 Princess *Cheongyeon*(1754~1821), Married in 1765. Princess *Deok-on*(1822~1844), Married in 1837.
 Korean Empire (1897~1910) King *Gojong*(r. 1863~1897)→Emperor *Gojong* (r. 1897~1907)
 Empress *Sunjeong* (1894~1966), Married in 1906.
Han, Sang-soo (Korean, 1935~) The Important Intangible Cultural Properties No.80 -The Embroidery Master
Choi, Kyung-ja (Korean, 1911~2010) The Pioneer in Korean Modern Fashion Institute

II. Categorization of *Hwalot*

PALACE STYLE	NON-PALACE STYLE
1. Princess <i>Bok-on</i> 's (1830) AAM <i>Hwalot</i> (A) Princess <i>Bok-on</i> Type	
2. <i>Changdeok</i> Palace's ↓ <i>Changdeok</i> Palace Type	1. Gentry Class Type AAM <i>Hwalot</i> (B) diverged and simplified from the <i>Changdeok</i> Palace Type ↓
Cf. Paper Templates, <i>Changdeok</i> Palace -Princess <i>Deok-on</i> 's (1837) -Others AAM <i>Hwalot</i> (C)	2. Commoner's Type simplified from the GCType and mixed with folk design

III. Symbolic Meanings

1. The Princess *Bok-on*'s *Hwalot*

	STRUCTURE/COLOR/MOTIF	COLLECTIVE WISH	
STRUCTURE	colored stripes on cuffs	block harmful disease and bring spiritual power	
COLOR	combination of Red and Blue	balance of Yin(음 陰)-Yang(양 陽): red-Yang, blue-Yin	
(Gold Leaf)	pair of mandarin ducks	eternal love, conjugal happiness	
Auspicious Plants	Flower	peony	nobility, wealth
		lotus	sacred power, creation of new life, prosperity
		lotus fruit	fertility
		plum blossom	new start, spring, longevity, rejuvenation
		chrysanthemum	nobility, loyalty, longevity
		sweet williams	longevity
	Fruit	peach	immortality, fertility
		fingered citron	fortune
		pomegranate	fertility

MOTIF		lychee(여지 荔枝)	prosperity
		sacred fungus(mushroom)	immortality
		Butterfly	conjugal affection, eternal love and trust
	Treasures	conch shell (해나 海螺)	producing auspicious music
		wheels(Buddhist, Daoist)	doctrine operates without a pause
		parasol	save people
		canopy	cover, purify
		twin fish	joy, wealth, prosperity
		two ivories crossed	longevity
		book	Male
		two rhombuses	Female
		double gourds	lock out the evil spirit
		fan (Korean, Daoist)	Reincarnation
		Plantain	resurrection, fortune
		auspicious clouds(여의운 如意雲)	Prosperity
double headed axe	regal authority		

2. The National Folk Museum of Korea #34813

MOTIF	SYMBOLIC MEANING	
child holding lotus blossoms	conjugal blessing of many sons	
two phoenixes and their seven children	numerous progeny, conjugal blessing of many sons	
rocks	earth and long life	ten longevities
ocean waves	purity, longevity	ten longevities
二姓之合(<i>Yi Seong Ji Hab</i>)	union of two last names into one family	
百福之源(<i>Baek Bok Ji Won</i>)	source for numerous fortune	
maggpie	great Joy, delight	
crane	longevity, nobility	ten longevities

3. New Motifs on the *Hwalot* (C)

MOTIF	SYMBOLIC MEANING	
bat	fortune, longevity	
five mountain peaks, water splashes, ocean waves	longevity	ten longevities
money treasure	wealth	

*Ten longevities: sun, mountain, water, rock, pine tree, cloud, sacred fungus, turtle, crane, deer

IV. Common Structures in *Hwalot* and *Wonsam*:

Common Structures in <i>Hwalot</i> and <i>Wonsam</i>	
SILHOUETTE	long and slim silhouette
OPENING	front opening – no overlap
LENGTH DIFFERENCE	short panels in front, a long panel on the back
SLEEVES	wide sleeves, colored stripes and wide white cuffs
SIDE SEAMS	slits at side seams
WHITE PAPER ATTACHMENT	white paper attachment at neckline
COLOR CONTRASTS	complementary color contrasts on main fabric and lining
SASH BELT	tie with a long embellished sash at high-waist

V. Structure Differences between *Hwalot* and *Wonsam*

	<i>Hwalot</i>	<i>Wonsam</i>
DECORATION	embroidered more decorations on the back	woven with supplementary gold weft / gold leaf no decoration difference between front and back
CENTER BACK SEAM LINE	X	O
ARMHOLE SEAM LINE	O	X
STRIPES ON SLEEVES(PALACE STYLE)	three	two
RANK BADGE	X	O(square or round)
COLOR HIERARCHY	X	O
COLLAR	X	symmetrical round band
LOOP BELOW BACK PANEL	O	X

VI. Suggested Reading

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- Seok, Juseon [石宙善]. *The History of Korean Costume[韓國服飾史]*, (Seoul: Bojinjae □晉齋, 1971) pp.671-674.
- Seok, Juseon [石宙善]. *Clothes of Choson Dynasty[衣]*, (Seoul: Seok Juseon Memorial Museum, Dankook University, 1985)
- Chung, Young Yang. *Silken Threads: A History of Embroidery in China, Korea, Japan, and Vietnam* (New York: Harry N. Abrams, Inc. Publishers, 2005) pp.356-391.(Corrections: p.365 Left, 7th row, p.369 4-66a. p.370 4-66b.: Princess Deok-won → Princess Bok-on p.368 4th row: yin→yang, West→South, 5th row: yang→yin)
- Suh, Gisook, "The Documentary Value of Repairs to the Hwarot, the Korean Bridal Robe", *Textile Society of America* (New York: 2006). pp.79-87.
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- National Research Institute of Cultural Heritage, *Korean Traditional Pattern I Textile* (Seoul: Nulwa, 2006) pp.258-259, 492-493.
- The Korea Foundation, "HAN SANG-SOO Embroidery Works with Painterly Beauty", *Masters of Traditional Korean Handcrafts* (Seoul: Korea Foundation, 2009) pp.34-39.
- National Research Institute of Cultural Properties of Korea, *Important Intangible Cultural Properties NO.80 JASU JANG* (Seoul: National Research Institute of Cultural Heritage, 1999)
- Special Exhibition of the National Palace Museum, *Artistic Court Embroidery*, (Seoul: National Palace Museum of Korea, 2013)
- National Research Institute of Cultural Heritage, Brooklyn Museum. Reports and Catalogues of Survey Results on Korean Artifacts housed in foreign institutions XIV: *Korean art collection in the Brooklyn Museum, New York, U.S.A.*(Daejeon, Korea: National Research Institute of Cultural Heritage, 2006) p.145
- Kungjung Yumul Chönsigwan[궁중유물전시관], *The Splendor of the Imperial Wardrobe[황실복식의 품위]*, (Seoul: Kungjung Yumul Chönsigwan; Misul Munhwa, 2002).
- The Inaugural Exhibition Catalogue of the Chang Pudeok Memorial Gallery* (Seoul: Ewha Womans University, 1999)
- Catalogue 23 Special Exhibition of Korean Costumes and Ornaments -Collections from College of Home Science and Management-* (Seoul: Ewha Womans University Museum, 1995)
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