

## 동양 전통복식에 나타난 검은색 선 장식 연구

### 요 약

## I. 서론

가

(Kim, 2003; Ok, 2004; Ok, 2007)

, ,  
.  
가  
가  
(襪)  
.  
가  
.  
19

, ,  
가  
『 』, 『  
』, 『 3 』

(周)  
가  
가

가  
가  
가

## II. 이론적 고찰

### 1. 선의 의미

가  
가  
가 (加襪)  
가  
가  
(Ok, 2004).  
가

(Kim, 2003). (Moon, 2012).  
 , (黑), (墨), (皁, 皂), (烏), (玄), (緁),  
 (緇), (黶), (黝) , ( )  
 (Park, 2018). ,  
 「 (隋書)」 卷81 ,  
 , , ,  
 , ,  
 (Park, 2018).  
 가  
 「 (帶)가 가 (舊唐書)」, 「 (新唐書)」, 「 (隋書)」  
 , , 「 (高麗  
 史)」 「 (高麗圖經)」 , ,  
 (Kim, 2018). , , , (Park,  
 가 2016), 「 (四禮便覽)」, 「  
 (尙方定例)」, 「 (景慕宮儀軌)」  
 , , , ,  
 (Park, 2018).  
 가  
 ,  
 ( : 襦), ( : 袴), ( :  
 常), ( : 袍) 가 ,  
 , ,  
 .

## 2. 검은색의 의미

(Moon, 2012).  
 (玄冥) (玄武)가  
 , 가  
 .  
 , , , , ,  
 .  
 , 가 「 (朝鮮  
 王朝實錄)」 ,  
 (Biren,  
 1993/2013).  
 , , 「 (閨閣叢書)」  
 , ‘black’ (Park, 2007).  
 , , , , ,  
 ‘ (色)’  
 , 가  
 (Table 1).





Figure 4. 고구려 사신의 검은 선.  
From "Goguryeo envoy". (n.d.).  
<https://terms.naver.com>



Figure 5. 양직공도의 검은 선.  
From Hong et al. (2011).  
p. 34.

(Figure 4).

<Figure 6>

(親王院)



Figure 6. 미륵하생경변상도의 검은 선.  
From You and Kim. (2005).  
p. 122.



Figure 7. 이제현 초상의 검은 선.  
From Hong et al. (2011). p. 175.

가  
가

(Figure 7).

(高麗圖經)

(早衣仙人)

(高麗史)

(祭服)

(卷12 睿宗1)

(Lee et al., 2004).

가

(Han, 2015).

(儒服)

(Jung, 1998).

(Figure 8, 9).

禮)

가

(Jung, 1998),

<Figure 8>

가



Figure 8. 이재 초상의 검은 선.  
From Portrait of Lee Jae. (n.d.).  
<https://encykorea.aks.ac.kr>



Figure 9. 학창의 검은 선.  
From Hakchangui. (n.d.).  
<https://www.emuseum.go.kr>



Figure 10. 백관 제복의 검은 선.  
From Hong et al. (2011).  
p. 248.



Figure 11. 백관 조복의 검은 선.  
From Jobok. (n.d.).  
<https://www.emuseum.go.kr>

Table 2. 한국 복식에 나타난 검은색 선의 사례.

(BC37-AD935)			- - , , ,	- , , - : , , : - - , , - , ,
			- - , ,	
	3		- - , ,	
			- - , ,	
			- - , ,	
	(918-1392)		- - 가 , , - 가	
		- - , ,		
(1392-1910)		- - 가 , , - 가	- , - : , , , , - , - , , , , 가	
		- - , , ,		
		- - , , , , 가		

, 가  
가

## 2. 중국의 검은색 선

, 가  
(Figure 10, 11).  
가  
, ‘ (緣)’  
, ‘ (絲)’ ‘ (象)’  
가



Figure 12. 마왕퇴의 검은 선.  
From 中華五千年文物集刊. (1993/1995). p. 99.



Figure 13. 고일도의 검은 선.  
From Hong et al. (2011). p. 21.

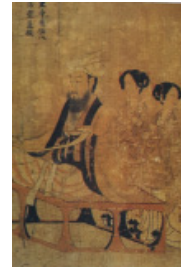


Figure 14. 제왕도의 검은 선.  
From 中華五千年文物集刊. (1993/1995). p. 199.

(欄)  
 (袂)  
 (Figure 15).  
 , (長沙) (馬王堆) 1  
 (Figure 12).  
 가 .  
 , (Figure 16).  
 (Jung, 1998).  
 , 「 (後漢書)」  
 <Figure 13>  
 . <Figure 14> (陳) (元旦) (進表)  
 (文帝)  
 (Figure 17).  
 , 가 .  
 , , ,  
 , ,  
 , 가  
 (Ok, 2004).



Figure 15. 난삼의 검은 선.  
From Hong et al. (2011). p. 89.



Figure 16. 직철의 검은 선.  
From 中華五千年文物集刊. (1993/1995). p. 360.



Figure 17. 조복의 검은 선.  
From Hong et al. (2011). p. 293.

Table 3. 중국 복식에 나타난 검은색 선의 사례.

(BC221-AD220)	1	- - ,	- - : , , -
(221-589)		- (阮籍) - ,	- - : , ,
		- (560-566) - , ,	-
(960-1279)		- - , ,	- - : , , ,
(1368-1662)		- - , , ,	-
(1616-1911)		- - , ,	- - : , , -

Table 4. 한·중 복식에 나타난 검은색 선의 비교.

	- - , , , , - , , ⇒ ⇒	- - -

IV. 검은색 선이 갖는 의미

,  
(儒佛道)

1. 우주와 인간에 대한 유기적 인식

,  
,  
가 가 , , 가 .



가 . 「 (千字文) .  
」 ‘ (天地玄黃: ,  
)’ 「 (周易)」 ‘ (天玄 4 . 「  
而地黃: )’ (太極圖說)」 ‘ (無極而太極)  
가  
가 (無極) 가 가  
(Eun & Kim, 1998).  
(Im, 2005).  
가  
(道) . ‘ (玄之 가  
又玄: )’ ,  
가  
가 (Im, 2005). . 「 (易經)」  
「 (三國史記)」  
‘ (玄妙之道)’  
가  
(魏娜, 2014),  
가  
(空)’  
가  
「 (抱朴子)」 ‘ (天  
(玄) (地) .  
(實在)  
(乾以之高, 坤以之卑, 吐納大  
始, 鼓治億類)’

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, , ,

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# A Study on Black Line Decoration Appeared in East Traditional Clothing

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## Abstract

You can see the black line decoration around the collar, sleeve, trimming, slitting, and belt of Korean and Chinese Po and Jeogori. During ancient times, the black line was used for everyone without distinction of gender or status in Korea and China, and later it remains as Confucian or royal court's uniforms. This study aims to examine the appearance of the black lines in Korean and Chinese costumes, and to prepare academic basic data about detailed elements of Korean and Chinese traditional costumes through analyzing the shapes and meanings of the black lines. For this purpose, literature studies related to Korean and Chinese clothing, culture, philosophy, and religion were examined together with paintings, murals, and relics. In clothing, the line refers to the edge or hem of a garment, and the hem refers to a fabric that is the same as or different from the body fabric attached to the edge. For the East culture, the symbol of the color, black, has been passed down in relation to the sky, the universe, and the Tao. In Confucianism, it means the sky as the original concept of the universe, and in Taoism, it means the Tao, which means the morality or principle of all things. These kinds of black lines decorations symbolize the beginning and end of the connection between the universe and man, and the immaterial and material by wrapping it around all open edges of the garment, and symbolize the close relationship between human beings, who exist as matter, and the universe that exists as non-material. The decorations with the black lines were used as a line in harmony with the Buddhist concept of the relationship in the process of differentiation and development of the concept of black, which corresponds to the universe and sky of Confucianism, the principle of all creations in Taoism. Furthermore, the black line decorations remain as the royal robes and clothes that understand the close connection between the universe and human beings for dealing with heaven and earth, and they remain as the royal uniform for a practical ritual that contains the meaning of training for the unity of mind and body. The value of this study lies in providing basic data that intensively analyzes the formative elements of traditional clothing by examining the historical movement and symbolic meaning of black line decorations containing the shared ideas of the Korean-Chinese worldview.

Key words : traditional clothing, line decoration, added line, black, Hanbok

