

Court Life and the Compilation of *Uigwe* during the Late Joseon

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Abstract

Uigwe are royal protocols created for important royal ceremonies from the Joseon dynasty, which adopted Confucianism as the official state philosophy. During the Joseon era, *uigwe* helped to preserve and pass down the traditions and practices for such ceremonies.

It is through these *uigwe* that deeper appreciation of court life in Joseon is possible. All stages of royal life are captured by *uigwe* including birth, investiture, wedding, coronation, and funerals. *Uigwe* also record the activities of the royal family such as banquets and feasts, receiving of foreign envoys, plowing and spinning, archery competitions, and the construction of buildings.

Notably, *uigwe* are dedicated to making detailed records of life events. Along with the list of participants and the size of articles used, *uigwe* even record details such as the list of those involved in the production of *uigwe* and the return of articles left unused after the events, thereby making it possible to recreate these royal ceremonies today.

Keywords: *uigwe*, royal protocols, court life, *taesil*, *chaengnye*, *garye*, *gukjang*, *jinchan*, *jinyeon*, *daesarye*, *chinjam*, *chingyeong*

* Some parts of this paper are revisions and supplements to the author's previous work on *uigwe*, titled *Joseon wangsil girok munhwa-ui kkot—Uigwe* (2005).

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Introduction

During the days of the Joseon dynasty, complete and accurate royal protocols called *uigwe* were published after the occasion of state ceremonies. The *uigwe* were not only written records of these events but vivid and realistic illustrations of how things actually were during those times. As a term that conveyed both “ritual” (*ui* 儀) and “protocol” (*gwe* 軌), *uigwe*, or royal protocols, were compiled to serve as models¹ for future generations and to prevent errors in the reproduction of court protocol.

Modern day restorations of the many ceremonies that were observed by the Joseon dynasty's royal household are possible today through reference to the *uigwe*. The images of court life come alive as the *uigwe* include accompanying visual materials, such as illustrated processions of civil and military officials during official events, together with their respective texts. In the case of weddings and funerals for a king or queen, there are clearly illustrated drawings of the many ceremonial articles that were used and the respective roles played by the participating civil and military officials. The *uigwe* are so accurate and life-like that the reader is made to feel s/he is actually there attending a wedding or funeral of a king or queen. The scale of royal weddings during the Joseon dynasty can also be grasped by looking at the king or queen's palanquins, with the many people participating in the procession and their wardrobes, and the colorful horses called into service for the occasion.² What is more, a detailed glimpse can be had of the many ceremonies that King Jeongjo observed on his visit to Hwaseong Fortress with the Queen Mother Hyegyeong in 1795 through the compilation of *Wonhaeng eulmyo jeongni uigwe* (*Uigwe* on King Jeongjo's Visit to the Crown Prince Sado's Tomb in 1795).³ The records and illustrations of the *uigwe* perfectly recreate the court ceremonies and rituals of the

1. See Han (2005); Kim and Shin (2005).
2. Shin (2001); Han (2001).
3. Han (1998).

Joseon dynasty some 200-300 years ago. As such, the *uigwe* depict aspects of the lives of the people at the time together with vivid depictions of Joseon dynasty court life.

The *uigwe* is the main reference material that vividly captures the liveliness of court life during the Joseon dynasty. Through the records reflected within the majority of the *uigwe* that are currently preserved in the Kyujanggak Institute for Korean Studies at Seoul National University as well as the Jangseogak Library at the Academy of Korean Studies,⁴ this article will examine the *uigwe* compilation process and the Joseon court life. And although the *uigwe* are records of royal ceremonies, they are sure to offer a significant contribution to studies related to the Joseon dynasty. The records allow many glimpses into what life was like during the period through descriptions and drawings of lower-level officials participating in royal ceremonies, the arrangements of royal household military personnel, the procurement of ceremonial articles, and matters concerning remuneration, among others. Rediscovery of traditional culture is valid as ever even in the surge of calls for globalization. And because the Joseon dynasty is closest to us historically and its vestiges remain intact to this day, just a bit of interest promises to yield substantive, as well as substantial, historical evidence and significance.

This study will discuss the main types of *uigwe*, including the ceremonial processes contained therein and their preservation, and also introduce in greater detail the main *uigwe* types and the various aspects of Joseon dynasty's life at court. The study of *uigwe* types will for the most part be discussed according to the daily life of royal family members.

4. On the basis of the *uigwe*'s elaborate records and a recorded history of more than 300 years, the government submitted in 2006 to have the 2,940 volumes of 546 types of *uigwe* currently preserved in the Kyujanggak Library as well as the 529 volumes of 295 types kept in Jangseogak Library recognized as a "UNESCO Memory of the World." This was accepted and confirmed on June 14, 2007.

The Compilation of the *Uigwe*

Uigwe, a compound word meaning "ritual" and "protocols," were compiled following important royal household ceremonies. They were created to serve as reference guides to past ceremonies and to prevent deviations from prescribed norms for future generations. The Confucian principle of following the wishes of previous kings comes through very clearly in the *uigwe*, as does the mentality of leaving behind a thorough and accurate account of the way things were.

According to *Joseon wangjo sillok* (Annals of the Joseon Dynasty), *uigwe* existed in the early Joseon period. There is even evidence that *uigwe* could have been in use as far back as the Goryeo dynasty, or at least by the early days of the Joseon dynasty, as demonstrated by the fact that King Taejo was informed by the Ministry of Rites after it was directed to scrutinize over a new sacrificial offering that, "It is written in the *uigwe* that prunes are offered at the shrines of the royal ancestors."⁵ From a comment made by Yi Geuk-bae in 1395 on the *Gyeongbokgung Palace Construction Uigwe* (*Gyeongbokgung joseong uigwe*),⁶ it can be confirmed that *uigwe* were already being compiled in the early Joseon.

Some examples of *uigwe*,⁷ initiated no later than the reign of King Taejo, include the *King Taejo's Funeral Uigwe* (*Taejo gangheon daewang sangjang uigwe*) compiled during King Taejong's reign, the *uigwe* compiled for the state funerals of King Jeongjong and Queen Wongyeong as well as for the investiture of a prince during the reign of King Sejong. A record dating from the reign of King Seongjong states that the size of the *jonhoin* (title seal) for Queen Mother Insu

5. *Taejong sillok* (Annals of King Taejong), *gwon* 21, 11th day, 5th month, 11th year of King Taejong's reign.

6. *Seongjong sillok* (Annals of King Seongjong), *gwon* 172, 11th month, 15th year of King Seongjong's reign. Yi Geuk-bae states that "*Gyeongbokgung Palace Construction Uigwe* was a report on the *uigwe* compilation of the palace, and its name giving," which confirmed existence of an *uigwe* for showing how it was made.

7. The early history of *uigwe* might go back as far as before the Goryeo dynasty, since the compilation of *uigwe* were already established practice in early Joseon.

(Lady Han) was determined after reference to the related *uigwe*.⁸ In addition, as seen from the *King's Archery Uigwe (Daesarye uigwe)* compiled during the time of King Jungjong,⁹ the compilation of *uigwe* during and after every important state ceremony became an established practice during the early Joseon.¹⁰

There are, however, no extant *uigwe* from the early days of the Joseon dynasty. The *uigwe* that were produced in this period were lost during the 1592 Japanese and 1636 Manchurian invasions. This is identified from the Ministry of Rites' report on the tenth lunar month of 1593, which stated that, "All *uigwe* have been lost without salvage after the outbreak of war."¹¹

The oldest extant *uigwe* found to date is from the year 1600 (33rd year of King Seonjo's reign), which was printed after the funeral rites held on behalf of Queen Uiin. For Queen Uiin's funeral, three temporary offices were set up, each in charge of the funeral, mortuary, and tomb, respectively, and three *uigwe* volumes were produced after the funeral. Among these, the *State Funeral Uigwe (Gukjang dogam uigwe)* was lost¹² while the *Royal Mortuary Uigwe (Binjeon honjeon dogam uigwe)* and *Royal Tomb Uigwe (Salleung dogam uigwe)* remains preserved in the Kyunjanggak Institute for Korean Studies.

Printed in the second half of King Seonjo's reign, after stability returned to Joseon subsequent to the 1592 Japanese invasion, were *uigwe* on investing respectful titles and delignating meritorious sub-

8. *Seongjong sillok* (Annals of King Sejong), *gwon* 51, 1st month, 6th year of King Seongjong's reign.

9. *Yeonsangun ilgi* (Annals of King Yeonsangun), *gwon* 42, 28th day, 8th month, 8th year of King Yeonsangun's reign.

10. On the compilation of *uigwe* during the high Joseon period, refer to Han (2005, 38-44).

11. *Seonjo sillok* (Annals of King Seonjo), *gwon* 43, 4th day, 10th month, 26th year of King Seonjo's reign.

12. Given that this *uigwe* appears in the Kyujanggak Library Paper of 1856 (7th year of King Cheoljong's reign), it is presumed that the paper was lost in a fire during the intrusion of the Western power of France on Joseon in 1866.

jects, among others. Although the *uigwe* that were produced immediately after the 1592 Japanese invasion record the traditions of the early period of the Joseon dynasty, the quality reflects the fact that they were produced immediately following the disturbances of war and strife.¹³

The production of *uigwe* reached a high point during the reign of King Gwanhaegun, when twenty-seven different kinds were produced, among which nineteen still survive. The nineteen *uigwe* are held at the Kyujanggak Institute for Korean Studies of Seoul National University,¹⁴ while one is held at Jangseogak Library at the Academy of Korean Studies. It is noteworthy that some *uigwe* produced during King Gwanhaegun's reign were no longer published afterward. These included *uigwe* on publication of conduct of three bonds, firearms, Heumgyeonggak construction, and repairs to Borugak, among others. This was very unusual considering *uigwe* generally inherit former kings' accomplishments. It is attributed not only to King Injo's 1623 Restoration, which aimed to move completely away from the former King Gwanhaegun government, but to the pragmatic policies unique to King Gwanhaegun's administration.¹⁵

As Neo-Confucianism gained considerable currency after the era of King Injo, who rose to power through the restoration, greater attention was paid to producing *uigwe* that were related to Confucian rites. But after the political chaos of the Manchurian invasion and adoption of "the expedition to conquer the north" (*bukbeol*) as state policy during the period from King Injo to King Hyeonjong, no other *uigwe* were produced except for the most basic, including matrimonial, royal crowning, and funeral ceremonies.

Uigwe produced in the late Joseon era under the rule of Kings Yeongjo and Jeongjo became manifold and more vigorous as a cultural renaissance resulted from the prevailing political stability. New *uigwe* were produced for the first time, especially during the reign of

13. Han (2005).

14. Kyujanggak Institute for Korean History (2002, 30-31).

15. See Shin (2006).

King Yeongjo, including the *King's Archery Uigwe*, *Royal Plowing Uigwe* (*Chingyeong uigwe*), and *Royal Sericulture Uigwe* (*Chinjam uigwe*), and standardized *uigwe* started to make their appearance with a lot more pages and volumes even for *Royal Wedding Uigwe* (*Garye dogam uigwe*). *Uigwe* texts and illustrations had to be handwritten and drawn. But beginning with either *Wonhaeng eulmyo jeongni uigwe* (*Uigwe* on King Jeongjo's Visit to the Crown Prince Sado's Tomb in 1795) or the *Hwaseong Construction Uigwe* (*Hwaseong seongyeok uigwe*) during the reign of King Jeongjo, some *uigwe* were printed. The *uigwe* produced for the widely-known visit of King Jeongjo to Hwaseong was printed with paintings using an engraved block of wood. *Uigwe* depicting royal court banquets in the second half of the Joseon dynasty, such as *Jinchan uigwe* or *Jinyeon uigwe*, were printed before being distributed to the key figures who had attended those events. The printing of *uigwe* allowed for greater dissemination of *uigwe*, thereby making the festive nature of royal ceremonies widely known.

The production of *uigwe* continued even through the nineteenth century. Although the reigns of Kings Sunjo, Heonjong, and Cheoljong are often characterized as times of "in-law government," there was no big difference between them and the other periods insofar as the production of *uigwe* was concerned. The big change to *uigwe* production came during the rule of King Gojong. King Gojong became an emperor with the proclamation of the Great Han Empire in 1897, and at least two royal *uigwe* versions were produced, with one for the emperor and one for the imperial prince. The emperor's *uigwe* featured national emblems and displays in yellow, the color reserved strictly for imperial use. What is also noticeable is the color yellow that drapes most of the palanquins depicted in *uigwe* produced during the reign of King Gojong in the processions of civil and military officials. Together with the status elevation to emperor, the status of the crown prince also became that of imperial prince, and the *uigwe* produced for him were covered in red. The last Joseon dynasty *uigwe* produced were for the funeral of Emperor Sunjong in 1926 (*Sunjong hyohwangje eojang jugam uigwe*), and enshrinement of imperial

tablets (of the emperor and empress) to Jongmyo at the end of the three-year mourning period in 1929 (*Sunjong hyohwangje Sunmyeong hyohwanghu bumyo jugam uigwe*). *Uigwe* were produced more or less consistently from the time the Joseon dynasty was first founded until the death of Emperor Sunjong.¹⁶

The Production and Preservation of Uigwe

Temporary offices called *dogam* were first set up to get royal processions ready in accordance to prescribed *uigwe*, and the *dogam* names reflected the nature of each respective royal procession or event. The office for a royal wedding was called Garye Dogam (Royal Wedding Office); the crowning of either a king or emperor, Chaengnye Dogam (Investiture Office); a royal funeral, Gukjang Dogam (State Funeral Office); the receiving of foreign envoys, Yeongjeop Dogam (Envoy Office); and ceremonies marking the construction of a royal palace, Yeonggeon Dogam (Construction Office). Each temporary office was responsible for all aspects of a royal event and was comparable to the preparatory committees set up today for large and important events such as presidential inaugurations, the Olympics, or the World Cup Finals.

Dogam organized all of the documents of an event from the first to the last day according to sequential dates. Arranged in such fashion as Departments 1, 2, 3, etc., each department applied a division of labor and supplemented texts with illustrations, such as those of civil and military processions, as needed. *Dogam* gathered and organized all the related material with each respective department to produce *uigwe* for the royal event.

There were ordinarily between five and nine copies of *uigwe* produced. As they also served as reports, a copy was presented to

16. The term "*uigwe*" continued to be used thereafter, but was demoted in meaning to a ledger of sorts by the 1930s as a compilation of written prayers of the royal household offered during ancestral ceremonies instead of being a record of special royal occasions.

the king. Because it was said that the monarch enjoyed perusing *uigwe*, such copies were called the Majesty's copy, or *eoramnyong*. Majesty's copies were kept in royal palaces; later, many were moved to Kyujanggak, or the royal library that was erected during the reign of King Jeongjo within Changdeokgung palace. As they were presented to the king, Majesty's copies were produced to the highest standard. The paper was made from sable trees (*chojuji*), while each page added to a presentation fit for royalty by being edged with red lines. Bindings also received great attention as the copies were tied with brass, circular rings, and five nails with chrysanthemum designs. Splendid silk covers further added to the grace fit for a royal household.

Other than the Majesty's copy *uigwe* produced for the purpose of preservation were said to be "for the archives" and thus called "backup *uigwe*." The "backup *uigwe*" were of lower quality in terms of the paper used or the binding. The paper was made from flowers (*jeojuji*) instead of sable, and margined with black ink instead of red. The covers were of what is called *hongpo* cloth made from hemp. The binding was tied with refined iron or *jeongcheol* through three punched holes.

The backup *uigwe* were basically stored at the archives and sent to the government offices related to their respective events. *Uigwe* related to royal weddings were first sent to the Ministry of Rites while it was the practice to send those related to the construction and inauguration of palaces to the Ministry of Public Works. One copy of the *uigwe* recording the Confucian ceremony of the king's archery (*daesarye*) was sent to the Seonggyungwan (National Confucian Academy) since this ceremony was held at Seonggyungwan while copies of the *Musical Composition Uigwe* (*Akgi joseongcheong uigwe*) went to Akgi Joseongcheong (Musical Office).

The name of the institution where the *uigwe* was to be kept was usually marked on the front cover together with the title and/or date of production. An *uigwe* would come to be preserved in the Ministry of Rites if *yejo sang* (禮曹上) was written on the cover, while *uigwe* marked with the name *odaesan sang* (五臺山上) were preserved in the Odaesan Archives. Reference could be made to the table of contents

of a particular *uigwe* called *Uigwe samok* for a complete search of where all the copies of a particular *uigwe* were kept. *Uigwe samok* allows one to locate different archives where backup *uigwe* were stored, including the four major archives, after first stating that one was produced as the Majesty's copy in addition to eight for the archives. Search and reference to the extant *Uigwe samok* sections reveals where the others were kept before they were lost.

Together with the official annals, the *uigwe* produced in the second half of the Joseon dynasty were preserved in the government office of Chunchugwan (Annals Compilation Office) as well as in four other archives in the provinces for backup. The government office of Chunchugwan and the provincial archives housed, starting with the *Joseon wangjo sillok*, *uigwe*, *Seonwonbo* (official genealogies of the royal family), books on history, geography, and classical calligraphy, and the works of notable writers.

One *uigwe* that continues to garner social attention used to be preserved in the Outer Kyujanggak Library on Ganghwa Island before being looted by the French in 1866; it is now held in the French National Library. The first order of the day for King Jeongjo upon ascending the throne in 1776 at the age of twenty-five was to establish the Kyujanggak Library and institute Jangyongyeong, a royal guards garrison. King Jeongjo ordered the commencement of the construction of the Outer Kyujanggak Library on Ganghwa Island shortly after establishing Kyujanggak as a political and literary institution because, from a historical point of view, the preservation of historical material of national importance proved to be unsafe in palaces. Since its establishment in 1782, the Outer Kyujanggak became the precious repository of royal family's cultural artifacts by housing within itself *uigwe* along with royal genealogies, the kings' own writings, and other items. According to *Kyujanggak History* (*Kyujanggakji*), which was produced in 1784, the breadth of the Outer Kyujanggak was some six *kan* and was situated east of the palace. Although the Outer Kyujanggak building was recently restored, there is a marked difference from the details described in the *Illustration of the Ganghwa Palace*.

King Jeongjo started to have the *uigwe* held in Kyujanggak moved to the Outer Kyujanggak, which was adopted by subsequent kings. According to the Kyujanggak reports written in 1857 and 1858,¹⁷ there were 6,000 books including *uigwe* held there.¹⁸

The turbulence of the modern age meant that the Outer Kyujanggak in Ganghwa Island was no longer a safe haven. The 1866 invasion of the Western power of France laid waste to the Outer Kyujanggak. The French forces that set up base on Ganghwa Island began to loot Joseon cultural treasures during their retreat after meeting strong resistance from Joseon forces. Along with nineteen chests of silver ingots, what most caught their eyes was the colorful Majesty's *uigwe* copies, which were silk-bound and illustrated with vivid drawings. That the French forces plundered only the *uigwe* even while savagely committing arson at the Outer Kyujanggak, was probably because they were fascinated by their colorful design, glamorous silk covers, and beautiful paintings. During their retreat, 340 volumes of 189 types of *uigwe* were looted, and 297 volumes are confirmed to be currently housed in the Annex Building of the French National Library.¹⁹ The number of *uigwe* that were lost to fire is also not insignificant.²⁰

17. The 1857 and 1858 blueprint description of the Outer Kyujanggak is significant given that it was recorded right before the 1866 Invasion of France. See Yi Taejin (1994) for books that were held in the Outer Kyujanggak and their plundering by French forces.

18. A 2001 KBS history special called *Outer Kyujanggak: A Lost Treasure House* graphically recreated the building with the assistance of computer design following its original blueprint description.

19. The first person to confirm that Joseon dynasty's *uigwe* were being held in the French National Library was Dr. Park Byung-seon. The list of *uigwe* was subsequently confirmed, and all 297 copies were again confirmed by a team of experts (Lee Jongmok, Kim Moonsik, Shin Byung Ju) sent under the auspices of the Ministry of Foreign Affairs in 2001.

20. Notable among these are those with a focus on science and astronomy during the reign of King Gwanghaegun, such as *Heumgyeonggak Construction Uigwe* (*Heumgyeonggak yeonggeon uigwe*) and *Borugak Repairs Uigwe* (*Borugak sugae uigwe*). These no longer exist, but it could be gathered with certainty that such *uigwe* were produced from the King Gwanghaegun era illustrated book depicting either the construction or restoration of Heumgyeonggak and Borugak (where the water clocks were found).

What renewed international interest in the *uigwe* once held in the Outer Kyujanggak was French President Mitterrand's statement in 1993 that one of the books looted by French forces in 1866 called *Hwigyeongwon Grave Construction Uigwe* (*Hwigyeongwon won-sodogam uigwe*) would be returned to the South Korean government. The *uigwe*, however, has yet to be returned and bilateral negotiations are ongoing. The two governments recently agreed to digitize thirty of the 297 single copy books not available in Korea either in the Kyujanggak Library or Jangseogak (Academy of Korean Studies), and its results are now accessible on the Cultural Heritage Administration of Korea website (<http://www.cha.go.kr>).

Court Life in the Joseon Dynasty as Depicted in *Uigwe*

During the Joseon dynasty, detailed and specific *uigwe* were made for important events that merited national or royal family attention so that they could be passed down and used for reference by future generations. As a result, just as many types of *uigwe* as there were events in palaces were made, and these allow for a clear and thorough appreciation of Joseon dynasty's royal culture.

Birth of Sacred Royal Court and Placenta Room Uigwe

As members of the royal family who would accede to the throne, the divinity of Joseon dynasty kings was made evident upon birth itself. That the divinity of the monarch is inextricably tied to birth was expressed through the creation of the placenta room (*taesil*), where the umbilical cord was enshrined. The record of enshrining the umbilical cords of the royal family members is found in *Enshrinement of Royal Family Members' Placenta Uigwe* (*Jangtae uigwe*) and *Royal Family Members' Placenta Room Uigwe* (*Taesil uigwe*). These *uigwe* offer a glance into the royal childbirth customs practiced during the Joseon dynasty.

Childbirth in the royal court required much bigger and more com-

plex rituals and ceremonies than those of ordinary people. When the queen or the crown princess went into labor, a temporary office for delivery called Sansilcheong was set up to address all necessary contingencies. It was created between three to five months before the expected due date, and was required to have all necessary personages and equipment in place well ahead of time. In today's terms, the role of the Sansilcheong was that of an obstetrics clinic. The umbilical cord was thoroughly cleaned right after birth. After being cleaned a hundred times, the placenta was placed in a jar and wrapped in oiled paper and blue silk before being sealed with red rope. This jar was then placed inside a larger jar that was fully lined with cotton. The placenta was, in effect, preserved inside two jars. The placentas of the royal family were then placed inside high-quality ceramic jars; today, these are still regarded as national cultural assets.

Above all, the reason for sanctifying the placenta was because it was believed to signify life's first moment. Regarding the burial of placenta jar, *Sejong sillok* (Annals of King Sejong) states that:

A person comes into the world first through the placenta, and all the wisdom, foolishness, strength, and weakness are related to the cord. For these reasons, a male comes to have custody of his placenta at fifteen to keep his mind dedicated to the pursuit of learning while in wait of matrimony. If a man's placenta is buried in an auspicious site, he will be sagacious and will gravitate towards learning, his official position will be high, and he be free of disease. In the case of a woman, she will have a pretty face and be adored by men for her decency."²¹

A stone chamber was readied before it was time to bury the placenta, and this was used to contain both jars holding the placenta. Beside the jars, a stele was placed obliquely to indicate the owner of the placenta. Military guards were posted on a regular basis after the placentas were enshrined. It was common to have four guards posted for

21. *Sejong sillok* (Annals of King Sejong), *gwon* 78, 8th month, 18th year of King Sejong's reign.

the crown prince's enshrinement, while eight military guards were posted for either the king or the queen's. The placenta was buried exactly five months after birth. Once the "placenta peak" or *taebong* was chosen according to geomancer's recommendations, the royal palace conducted the "placenta send-off" or *taebongchul* ceremony, and the procession that was responsible for the enshrinement ceremony would begin to commence towards the site. The size and kind of offerings during the *antae* burial ceremony were no less than those of ancestral worship ceremonies, and provincial government officials greeted the procession and offered support until the conclusion of the *jangtae* event.

The aforementioned *taebong* burial refers to a 50-100 meter egg-shaped hilltop summit where the placenta was buried and a shrine was built. All places that are currently referred to as *taebong-ri* are places where placentas were buried. The burial site was set with stone objects, and the objects were round in shape with holes drilled through the bottom. The placenta chest was secured on top with stone objects.

Because the placentas of the royal family were sanctified, the compiled records of those enshrined were recorded in *uigwe*. Currently, there are extant *uigwe* on the placenta enshrinement rooms of King Jeongjo (1801), the Child Prince (1809), Ikjong the Great (1836), and King Taejo (1866), among others. These *uigwe* contain records of the preservation of royal family placentas and the various stone objects that were placed around the burial site.

Investiture of Crown Prince and Chaengnye Dogam Uigwe

When the heir to the throne came of age, he was made crown prince to succeed to the preceding king. The *uigwe* that records the process of turning a prince into a crown prince is the *Crown Prince Investiture Uigwe* (*Seja chaengnye dogam uigwe*). The *Eldest Son of the Crown Prince Investiture Uigwe* (*Wangseson chaengnye dogam uigwe*) was produced in the eventuality that the eldest son of the crown prince acceded to the throne, as was the case with King Jeongjo.

As an occasion that determined the successor to the throne, the investiture of the crown prince was an event that saw the monarch receive an audience in the main hall of the royal palace in his full official regalia while either the crown prince or the eldest son of the crown prince received writings on splits of bamboo and seals made of jade as symbolic objects.

Investiture of the crown prince began with the ministers who informed the king that neither the age nor the learning of a prince was lacking and the king would commence with the investiture ceremony after choosing a good day during the following spring. The investiture ceremony of the crown prince who would one day become king included the written conferral of the appointment of a prince to become a crown prince. The crown prince's written appointment was called "bamboo investiture," because unlike today, when letters of appointment are written on paper, at the time, they were recorded on pieces of bamboo, tradition of which had persisted into even the era when paper was invented. During the Joseon dynasty, documents for either the king or queen were made from jade-carved books. These were thus called jade books, but higher in status than the split bamboo writings offered to either the crown prince or the eldest son of a crown prince.

The prince's investiture ceremony was a solemn event that took place in the royal palace's main hall. Civil and military officials together with the royal family members took their places according to their social status, with civil officials standing to the east and military officials standing to the west. The king then bestowed upon the crown prince a bamboo investiture, royal edict, and the seal of the crown prince. The splits of bamboo verified his status while the seal symbolized the appointment, and the royal instructional texts provided counsel. On this day, both the king and crown prince were bedecked in full embroidered regalia, respectively called *gujangbok* and *chiljangbok* (king's ceremonial robe with nine or seven different motifs). As ceremonial dress worn on days of important state events, the *gujangbok* and *chiljangbok* had five and four embroidered images, respectively, embroidered on the upper and lower garments.

The upper garment featured five images of a dragon, mountain, pheasant, flower, and a tiger and monkey. The designs on the lower garment contained waterweed, rice, axe and fire (a design in which two archers stand back to back).

The upper garment of the *chiljangbok*, which was worn by the crown prince, had the same embroidered designs as the *gujangbok* minus the dragon and mountain, while the lower garment had the same four images as those worn by the king. This was probably because the dragon and mountain were special symbols reserved only for the king.²²

A temporary Investiture Office (Chaengnye Dogam) was set up to prepare the necessary attire and articles, and the related *uigwe* was produced afterwards. In the Joseon dynasty, where it was the rule for the eldest son of the queen to be crown prince, there were only seven in actuality who did so (Kings Munjong, Danjong, Yeonsangun, Injong, Hyeonjong, Sukjong, and Sunjong). There were seven who became crown princes but did not ascend to the throne.²³

Rites of Passage of Crown Princes: Matriculation, Coming of Age, and Royal Wedding

Because the crown princes of the Joseon dynasty were to be the successors to the throne, there were various rites of passage and ceremonies to be observed. The main rites of passage and ceremonies related to the crown prince were entering school, coming of age, and marriage.

22. Each image had a symbolic meaning. The dragon represented flexibility and independence; the mountain, dignity; pheasant, beauty; tiger and monkey, valor and wisdom; waterweed, beauty; rice, food for the people; axe, the king's authority; fire, chasing away of evil spirits.

23. Seven, including Deokjong (eldest of King Sejo, and father of King Seongjong), Crown Prince Sunhoe (eldest of King Myeongjong), Crown Prince Sohyeon (eldest of King Injo), Crown Prince Hyomyeong (Ikjong or eldest of King Sunjo), Prince Yangnyeong (eldest of King Taejong), and the eldest sons of Kings Yeonsangun and Gwanghaegun.

After becoming crown prince, a ceremony was held to commemorate the entrance of the crown prince into the Joseon dynasty's premier educational institution, Seonggyungwan (National Confucian Academy). Ceremonial drinks were offered to the tablets of the four sages, including Confucius, who appear in Daeseongjeon (Hall of Confucius) at Seonggyungwan, and the crown prince bowed to the master in Myeongnyundang (Lecture Hall), where he would be receiving instruction on Confucianism. King Munjong was the first person to commemorate the matriculation ceremony at Seonggyungwan as a crown prince at the age of eight. The matriculation of the crown prince was depicted as it was considered an important coming of age ceremony for "the future sun."²⁴

Along with the matriculation, there was another coming of age ceremony called *gwallye*. The *gwallye* was so named because the boy undergoing this ceremony symbolically became a man by tying his hair up and donning the hat called a *gwan*. As opposed to the children of *sadaebu* (scholar-official) who commonly underwent the *gwallye* ceremony before marriage between the ages of fifteen to twenty, crown princes normally underwent them between eight to twelve years of age, after the investiture ceremony.

The crown prince then awaited his wedding ceremony after becoming a respectable adult through the *gwallye*. The wedding ceremony took place not long after the *gwallye*, usually between ten to thirteen years of age. The wedding ceremonies of either the king or the crown prince are recorded in the *Royal Wedding Uigwe* (*Garye dogam uigwe*) in their entirety.

A crown prince was considered an adult and the rightful future king after completing the matriculation, coming of age, and wedding ceremonies. The exact date of his ascension to the throne, however, was not fixed because it was directly related to the longevity of the preceding king. Like King Sukjong, who became king at the age of

24. The matriculation of Crown Prince Hyomyeong during the reign of King Sunjo was depicted through illustrations under the title of "Drawings of the Matriculation of the Crown Prince."

fourteen, there were crown princes who rose to be king at a tender age, whereas others ascended at a relatively late age, such as King Munjong, who took the throne at the age of thirty-seven.

Royal and Imperial Coronations

As the monarchs of the Joseon dynasty ascended the throne while the funeral for the preceding king was in full swing, the coronation ceremony was different from the national celebration of presidential inaugurations of today. It may be for this reason, but *uigwe* are rare for the coronation of kings.

Be that as it may, there were still two especially happy coronations recorded during the Joseon dynasty. One was the coronation of King Sejong after the reign of King Taejong, while the second was the coronation elevating King Gojong's status to emperor. King Taejong abdicated and bequeathed the throne to King Sejong while he was alive, and King Sejong welcomed the gesture since it meant he could ascend while his father was still alive, unlike the vast majority of cases where coronation ceremonies could not be properly held due to the crown princes' mourning for their deceased fathers. *Sejong sillok* contains detailed records of his coronation in the Geunjeongjeon Hall at Gyeongbokgung palace. The chances are good that there was a *uigwe* produced for this occasion, but unfortunately none have survived to this day.

The coronation of King Gojong was held with a celebratory air, as the ceremony itself was the elevation of the king to emperor. An *uigwe* was produced for King Gojong's coronation, and the *Emperor Gojong's Coronation Uigwe* (*Gojong daerye uigwe*) produced in 1897 is precisely the volume.²⁵

The Great Han Empire (Daehan Jeguk) was promulgated on October 13, 1897. It was a momentous day that elevated the status of

25. A total of nine copies were made of the *Grand Ceremony of King Gojong Uigwe* or *Daerye uigwe*, and preserved in nine separate places, including Kyujanggak, Sigangwon, Biseowon, Soseowon, four archives, and Wongudan.

the Joseon dynasty from a kingdom to an empire. The coronation of the Great Han Empire was based on a Ming dynasty ceremony, and as a result, the kingdom's *Gukjo oryeui* (Five Rites of the State) regulation on conduct, which had been followed until that time, lost effect. King Taejo and King Gojong were elevated to the status of emperor along with Crown Prince Jangheon, Jeongjong (posthumously Jeongjong but changed to Jeongjo during King Gojong's era), Sunjo, and Ikjong.

The emperor's coronation took place at the Wongudan Altar. Two days before the coronation, King Gojong returned after viewing the sacrificial offerings and ritual dishes on the Wongudan Altar on October 11, together with the crown prince. King Gojong discussed the name of the country with his ministers of state. King Gojong proposed naming the country "Great Han" (Daehan) by reminding people that Joseon was a combination of the "three Han" countries. On October 12, King Gojong took the seal of the state to the altar and offered sacrifices to the gods of heaven and earth before receiving the seal of state while sitting on a golden divan-chair. He wore the *gonmyeon*, an imperial robe of twelve different embroidered writings and the imperial crown. Joseon kings had worn royal robes of nine embroidered writings, but this practice was changed to reflect the ceremony of the emperor of the Ming dynasty and also to declare Joseon an empire. King Gojong returned to Gyeongungung palace (present-day Deoksugung palace) after the coronation ceremony and received well wishes from all of his ministers at the Taegeukjeon (Jeukjodang) Hall within the palace. There were, in addition, ceremonies to crown the queen as an empress and the prince as an imperial prince at noon and 2 p.m., respectively. The subjects, who had until then chanted "One-Thousand Years," called out "Ten-Thousand Years" three times. It is said that all of the houses in Seoul hoisted the national flag in celebration of the emperor's coronation.²⁶

On October 13, Emperor Gojong offered sacrifices at the memorial hall of Her Imperial Majesty the Empress Min before declaring

26. Refer to Han (2005, 719-735) for the coronation of Gojong.

"Great Han" to be the name of the country at eight in the morning. As a record of Emperor Gojong's coronation, the *Emperor Gojong's Coronation Uigwe* is the only extant *uigwe* related to the royal and imperial coronation. Near the end of the *uigwe* are thirty-six illustrated pages of the procession of civil and military officials accompanying the royal couple, who were seated in palanquins along with all the necessary articles in the coronation ceremony, over to Wongudan.

Changes also came to *uigwe* production along with the elevation of King Gojong to emperor. A new *uigwe* befitting an emperor was made in place of the *Majesty's uigwe* where the symbolic yellow silk reserved for the emperor was used for the book's cover. The *uigwe* copy for the imperial prince used red silk that symbolizes feudal lords. The Cultural Heritage Administration and/or the Seoul Metropolitan Government are currently staging colorful reproductions of the coronations of Kings Sejong or Gojong to allow the public a closer look at the coronation ceremonies of the Joseon dynasty's royal family.

Royal Weddings and Garye Dogam Uigwe

The *Garye dogam uigwe* (*Royal Wedding Uigwe*) was produced when a royal family member was to marry. A national prohibition on marriage was instituted when choosing either the queen or crown princess, and the wedding ceremony took place over six stages after a candidate was chosen through a three-stage process. The related *uigwe* recorded the process of selecting the queen, the necessary wedding articles, and the procession of the monarch in receiving the queen, which was colorfully illustrated in the *banchado* illustration of the royal procession.

As a happy occasion of the royal family, *garye* refers to auspicious court ceremonies that warranted attention as that of royal family ennoblement. By stating that "all people make friends through *garye*,"²⁷ *Zhouli* (Rites of Zhou) understood the *garye* as a ceremony

27. 以嘉禮親萬民.

that could be enjoyed by one and all.²⁸ As such, *garye* was a rite in which all social classes, high and low, could participate. Even so, it could be surmised that the term *garye* referred specifically to the wedding ceremonies of either the king or crown prince, judging from *Garye dogam uigwe* (hereafter *Royal Wedding Uigwe*) that compiled the weddings of all the dynasty's kings and crown princes near the dynasty's end. Extract *Royal Wedding Uigwe* from the Joseon dynasty contains the weddings of nine kings, nine crown princes, one eldest son of the crown prince, and one imperial prince. It can be ascertained from *Royal Wedding Uigwe* that out of all the weddings of the royal family, only those of the king or the crown prince were called *garye*, and that only these weddings were recorded in *uigwe* in order to disseminate their significance as widely as possible.

Although *uigwe* address multiple subjects regarding the activities of the royal household, the *Royal Wedding Uigwe* exudes an air of festivity and celebration more than any other. What stands out is the spirited and descriptive text, as well as the colorful illustrations of the processions. *Garye dogam uigwe* could be called some of the most colorful among the *uigwe* produced during the Joseon dynasty. What is more, the gradually evolving customs of Joseon-era weddings can be followed through the *uigwe* as the weddings of kings and crown princes were recorded chronologically along with the changing wedding articles and people in attendance.

Starting with the queen's selection process (*gantaek*), *Royal Wedding Uigwe* records in minute detail the types and quantity of materials needed to prepare the wedding articles, the number and kinds of master craftsmen for their construction, and the official documents exchanged between related offices, as well as the marriage letter sent to the bride's family (*napchae*), the sending of dowries (*napjing*), setting of the wedding day (*gogi*), ennoblement of the queen (*chaekbi*), welcoming of the queen to her palace (*chinyeong*), the wedding reception (*dongnoeyeon*), and arranging of the first meeting with the respective parents after the wedding (*jogyeollye*).

28. Lee Beom-jik (1991, 133).

Among these, the letter sending, sending of dowries, setting the date, ennoblement of the queen, welcoming the queen to her palace, and the wedding reception were together called the "six ceremonies" (*yungnye*). The most important among these six ceremonies was equal to that of contemporary weddings, i.e. the welcoming of the queen to her palace, or *chinyeong*. *Chinyeong* refers to the ceremony in which the king goes to the queen's palace to escort her to his, and there is an illustration of a procession depicting the *chinyeong* near the end of *Garye dogam uigwe*. In this illustration, the people who attended the weddings, as well as the dress and wedding ornaments are vividly depicted.

The illustration of the wedding procession was not completed in a day. Discrepancies from the actual wedding were minimized by drawing the number of attendees and wedding articles beforehand. The wedding procession that consisted of civil and military officials is similar to today's national events or military parades.²⁹ This procession entailing hundreds of people marching in rank and file was a major state parade that exhibited the authority and cultural sophistication of the period.³⁰

The image captured shows the moving procession from behind, from above, and from the side, along with various other depictions. By depicting figures at various angles, the effort that the craftsmen expended to create a life-like representation comes through in the structured processions that might now appear rigid. The figures that appear in the procession wear different costumes according to each person's social status. In addition to the colorful clothes, the women's long black veils and the military uniforms of the cavalymen and infantrymen provide invaluable insight into the dress and ornamentation of the respective periods.

29. According to the *Royal Wedding Uigwe* of King Yeongjo and Queen of Jeongsun, the *banchado* illustration of welcoming the queen was presented on June 14 prior to the actual ceremony which took place on June 22.

30. The procession as depicted in *Garye uigwe* of Yeongjo and Jeongsun, was drawn on a total of 50 pages with each page measuring 45.8 x 33cm wide and 1,650cm long in its entirety.

Uigwe on Funerals of the Royal Family

When either the king or queen died, the *State Funeral Uigwe* (*Gukjang dogam uigwe*) was compiled, and the *Civil Funeral Uigwe* (*Yejang dogam uigwe*) was created following the death of either the crown prince or crown princess. Recorded here are not only all of the funeral rites and processions, but also illustrations of all the articles of burial, such as the funeral bier and vessels, among others. Produced along with the *State Funeral Uigwe* were the *Royal Mortuary Uigwe* (*Binjeon honjeon dogam uigwe*) and the *Royal Tomb Uigwe* (*Salleung dogam uigwe*). Royal Mortuary Office (Binjeon Honjeon Dogam) was a temporary office set up to carry out all of the necessary funeral arrangements upon the death of either the king or queen, from the moment of their deaths until the departure of the funeral bier. Royal Tomb Office (Salleung Dogam) was a temporary office set up to select the burial site and ensure its security as well as its initial construction.

The production of the *State Funeral Uigwe* was run by the head of the Royal Funeral Office (Gukjung Dogam), which oversaw all related funeral matters, including the preparation of Confucian shrines, various carriages, royal books and seals, wardrobes, and dishes and utensils for the ceremony. Under the supervision of the Minister of Rites, those articles represented in the *Royal Mortuary Uigwe* were used as shrouds for the deceased and mourning garments during the three-year mourning period.

Although the *State Funeral Uigwe* was one of the three *uigwe* created upon the death of either the king or queen, it was compiled from several other *uigwe*. The temporary State Funeral Office was divided into Departments 1, 2, and 3 with additional offices for further division of tasks. One integrated *uigwe* was produced by gathering the *uigwe* that were produced by each of these respective departments. Recorded in *Headquarter Uigwe* (integrated *uigwe* for state funeral, *Docheong uigwe*) are: the names of participating officials, royal decrees, various royal reports, official documents, posthumous ennoblement, funeral procedures, bookkeeping accounts, and post-funeral

events, among others.

Matters concerning the preparation of the royal tomb were recorded in the *Royal Tomb Uigwe*. The duties of the overseer of the temporary office of Royal Tomb Office began with securing the officials who would be involved, including those possessing a knowledge of astronomy, topography, and meteorology, and geomancers who were adept at land surveying. After securing the burial grounds, Royal Tomb Office also had the responsibility of clearing and laying the ground's foundation, including the T-shaped shrine for ceremonial rites, and administering the burial and celebration, placement of the stone tablets, and purification of the plot. The monarch's ancestral tablets were moved to the Royal Ancestral Shrine (Jongmyo) at the end of the three-year mourning period, and for this ceremony the *Mortuary Tablet Uigwe* (*Bumyo dogam uigwe*) was produced.

Other Uigwe on the Various Activities of the Royal Household

Agriculture was the main industry of Joseon. As a result, the royal court held events where the king was seen to engage in the plowing of fields and royal family members including the queen spun silk-worms, events to encourage agricultural production. The *Royal Plowing Uigwe* (*Chingyeong uigwe*) is a record of the monarch going to the fields while the *Royal Sericulture Uigwe* (*Chinjam uigwe*) is a record of royal family members, including the queen, breeding of silk-worms.

The *Welcoming Chinese Envoys Uigwe* (*Yeongjeop dogam uigwe*) was produced when the monarch received envoys from China. Since diplomatic relations with China was among the most important of state affairs during the Joseon dynasty, the government paid considerable attention to how envoys from China were received. As a result, a temporary welcoming office was set up and its duties divided among the overseeing office (Docheong) and the departments placed under the office. Although the production of the *Welcoming Chinese Envoys Uigwe* was active for envoys from the Ming dynasty up until the reign of King Gwanghaegun, its production stopped dur-

ing King Injo, as the Qing dynasty became a dominator in China and the receiving of Qing envoys most likely had come to be seen as damaging to Joseon's prestige.

Uigwe were produced for other important publications, as seen through the *Annals Compilation Office Uigwe (Sillokcheong uigwe)*, *Uigwe on the Publication of New Sequel to the Conduct of the Three Bonds Uigwe (Dongguk sinsok samgang haengsil chanjipcheong uigwe)*, a record of the behavior of the three fundamentals of human relations, and *Uigwe on the Publication of the Precious Mirror for Succeeding Reigns (Gukjo bogam gamincheong uigwe)*. As documents of important publications, these *uigwe* record in detail the participating personages and essential articles that were then present to be passed down to future generations. The *Annals Compilation Office Uigwe* contains information on the necessary materials for its production as well as on those of the chests that made its preservation possible.³¹

Insight is possible into the custom and culture of archery in the Joseon dynasty through the *King's Archery Uigwe (Daesarye uigwe)*. The *King's Archery Uigwe* contains texts and illustrations produced in 1743 to record King Yeongjo's visit to Seonggyungwan. A total of five copies were produced of the *King's Archery Uigwe* with each going to the Uijeongbu (State Council), an archive, Ministry of Rites, and Seonggyungwan the king's archery field, in addition to the Majesty's Copy. The king's archery ceremony was held at Seonggyungwan in order to encourage the Confucian scholars there to study and to foster stronger relationships with them.

Inasmuch as the Confucian scholars at Seonggyungwan were regarded as being the vital energy of the country, much was expected of them as well, as attested by the fact that the government bore the full costs of their tuition and supplies, or from the fact that important state events were held there. It is certain that the state events where either the king or the crown prince was the center of attention, such

31. For the issue of restoration of the *Annals of Joseon Dynasty*, refer to Song and Shin (2005) analysis of the *Annals Compilation Office Uigwe*.

as the king's archery and the crown princes' matriculation ceremonies, would have made significant and lasting impressions on the Confucian scholars there.

Royal Portrait Production Uigwe offer a glimpse into the process through which the king's portrait (*eojin*) was produced. The making of the king's portrait was regarded as a state-level project, and a special temporary office was set up to serve that end and the related *uigwe* produced at its conclusion. For example, *Royal Portrait Production Uigwe (Eoyong dosa dogam uigwe)* and *Royal Portrait Reproduction Uigwe (Yeongjeong mosa dogam uigwe)* were published after completing royal portraits. While the former refers to the portrait created while the king was alive, the latter refers to new drawings or reproductions of damaged portraits. "Reproduction" included the painting of portraits of deceased kings after their death with the utilization of surviving materials.

It was from the reign of King Sukjong in the latter days of the Joseon dynasty that the piecemeal restorations of theretofore existing royal portraits began to be reproduced wholesale. The oldest surviving *uigwe* related to a king's portrait is the *King Taejo's Portraits Production Uigwe* of 1688 in the fourteen year of King Sukjong's reign. This is a record of the damaged portrait of the king that was brought to Seoul for restoration after having been held for preservation in Gyeonggijeon Hall, in the present-day city of Jeonju, Jeollabuk-do province. The *Royal Portraits Reproduction Uigwe*, which was published in 1713 in the 39th year of King Sukjong's reign, records the portrait drawing of King Sukjong while the two *uigwe* on the portraits of the Kings Sejo and Sukjong were produced during the reign of King Yeongjo. In addition, the *Royal Portrait Reproduction Uigwe* of King Taejo was produced in 1837 in the third year of King Heonjong, with three *uigwe* productions made of the portrait of King Taejo (1872, 1901, and 1902), and the *Royal Portrait Production (Eojin dogam uigwe)* concerning portraits of King Gojong and the crown prince in 1902. Seven of the nine *uigwe* were reproductions of originals while the remaining two were new drawings.

During occasions that called for royal celebrations such as birth-

days for either the king or the king's mother or the fortieth year jubilee, the *uigwe* produced include *Pungjeong dogam uigwe* (*Royal Banquet Uigwe*) such as, *Jinchan uigwe* and *Jinyeon uigwe*. The term *pungjeong* was originally used to refer to palace feasts. As can be seen from an entry recorded on the 17th day of the 5th month in the 1st year of King Sejong's reign, which reads "King Sejong held feasts (*pungjeong*) for two former kings and the king's mother," as well as from other records, *pungjeong* were not only held for the king, but also for the queen, queen mother, and other members of the royal household. The *Pungjeong dogam uigwe*, which is now only found in the French National Library, is a record of the feast ceremony of the royal family. Recorded in the *Pungjeong dogam uigwe* are the royal songs and dances that were sung and performed, including descriptions of nine dances of *heonseondo*, *suyeonjang*, *geumcheok*, *bongnae-ui*, *yeonhwadae*, and *pogurak*, four dances of *hyangbal*, three of *mugo*, and *cheoyongmu*. Such court dances are also verified through *Akhak gwebeom* (*Guide to the Study of Music*), the production of which was completed during the reign of King Seongjong. The fact that such court dances that had taken place in the first half of the Joseon dynasty were also held during the reign of King Injo can be confirmed in the *Pungjeong dogam uigwe*.

But the term that was used to denote feasts and festivals of the royal family increased in the second half of the Joseon dynasty to include the commonly used *jinyeon* (offering a banquet), *jinchan* (offering food), and *jinjak* (offering drinks), and all the *uigwe* on the subject matter include those terms in their titles. A total of eighteen *uigwe* on either the royal family and/or state feasts and festivals survive from the time of King Injo's rule to that of the Great Han Empire. The oldest such record is the *Pungseong dogam uigwe* of 1630 and the latest was the *uigwe* on the 1902 royal banquet (*Jinyeon uigwe*). Feasts that were held in honor of the royal family were ceremonies meant to raise and maintain the status of the royal family. The highly detailed description of all the articles, participants, and royal dances are sure to be of great assistance to the reproduction and recreation of the festivals of the royal family.

Although it does not include either *jinyeon* or *jinchan* in its title, the most representative of its kind is the *Wonhaeng eulmyo jeongni uigwe*. It was given on behalf of King Jeongjo's mother, Hyegyong-gung Lady Hong, on the occasion of her sixtieth birthday on the grounds of Bongsudang in Hwaseong. Detailing the journey of King Jeongjo to Hwaseong, it records the eight-day event and became the standard for all *uigwe* thereafter.³²

There are also *uigwe* for the construction of royal palaces and/or walled fortresses, which are commonly called the *Construction Uigwe* (*Yeonggeon dogam uigwe*). The *Construction Uigwe* records the construction technology used at the time, as well as the standards, equipment, and labor force. These served as basic reference material from which palaces and fortresses could be rebuilt. The *Hwaseong Construction Uigwe* (*Hwaseong seongyeok uigwe*) of King Jeongjo for Hwaseong Fortress in present-day Suwon was indispensable to its restoration.³³ In the early 2000s, the city of Suwon restored the Hwaseong Temporary Palace that stood at the city center, and the *Hwaseong Uigwe Construction* served as an important reference.

For the most part, the *Construction Uigwe* recorded a building's plan and the building materials that were used to serve as reference in case of a palace fire. The *uigwe* related to palace construction include the *Gyeongdeokgung Palace Repairs Uigwe* (*Gyeongdeokgung suri uigwe*), the *Gyeongungung Palace Reconstruction Uigwe* (*Gyeongungung junggeon uigwe*), and the *Changdeokgung Palace Reconstruction Uigwe* (*Changdeokgung yeonggeon uigwe*).

As mentioned above, *uigwe* were always prepared whenever official events that involved the royal family or state affairs took place during the Joseon dynasty. As a result, *uigwe* can be called an abridged summary of Joseon dynasty court life.

32. Han (1998).

33. Currently designated as a UNESCO World Cultural Heritage Site.

Concluding Remarks

Uigwe are royal protocols created for the main royal ceremonies that were modeled after those performed during the reigns of previous kings from the Joseon dynasty, which adopted Confucianism as the official state philosophy and belief system. From the early days of the Joseon dynasty to its demise, *uigwe* continued to pass down the traditions and practices for such ceremonies as royal weddings and funerals.

Uigwe were also significant as records of practically all the important state events that took place in the Joseon dynasty over some three hundred years. This uninterrupted documentary traditions is yet another part of that era's important cultural relics. As evident through such publications as *Joseon wangjo sillok* (Annals of the Joseon Dynasty), *Ilseongnok* (Records of Daily Reflections), and *Seungjeongwon ilgi* (Diaries of the Royal Secretariat), as well as the *uigwe* themselves, the production and preservation of books and government records were carried out in earnest.

The *uigwe* that were once scattered around the national archives of the Joseon dynasty are now being preserved in the Kyujanggak Institute for Korean Studies at Seoul National University as well as at the Jangseogak Library of the Academy of Korean Studies. It is through reference to these *uigwe* that deeper appreciation of court life during the Joseon dynasty is possible. *Uigwe* capture all of the stages of life starting from the creation of the placenta room to the investiture of the crown prince, royal wedding, king's coronation, and eventual funerals. There was also *uigwe* produced for the activities of the royal household. The royal ceremonies are clearly depicted in the *uigwe* that record the royal family's feasts and festivals, their receiving of foreign envoys, royal plowing and spinning, archery competitions, and the construction of buildings.

What comes through clearest of all in *uigwe* is the dedication to making detailed records of life events. By recording everything from the list of participants, to the size of articles used, materials, and even their colors, the *uigwe* make it possible to recreate these royal

ceremonies today. A sense of responsibility and mission was instilled by including in the records the names of everyone involved in the production of *uigwe*, such as illustrators, landscapers, and laborers, as well as high-ranking officials. Utmost financial transparency and disclosure was maintained, as records show the reporting of not only the quantity and cost, but even the return of unused articles for events.

Affixed to the *uigwe*, illustrations, such as those of civil and military processions, clearly and accurately capture the articles that were used. The visual materials of *uigwe* could be widely used as cultural content in the recreation and restoration of royal ceremonies. The Cultural Heritage Administration of Korea and respective local governments are currently restoring royal ceremonies according to the records contained in *uigwe*. Thus, current and future generations are benefiting from the close attention given to record-making carried out by the people of Joseon.

Uigwe provide Korean scholars with diverse and detailed historical material. The figures and clothes that appear in civil and military processions provide those who study the history of arts or costumes with ample historical information, while *uigwe* related to feasts and banquets are used as reference material in gastronomic and culinary studies. Musicians are likewise able to peer more deeply into the details of their instruments and members' compositions, while analysis has also been made possible of royal palace construction, with a focus on structure and materials, through reference to the *uigwe* on Hwaseong Fortress.

Public documents and items found in *uigwe* serve as primary sources for research into everyday life during the Joseon period. Greater understanding of the affiliations and jurisdictions of government offices can be had by referring to recorded official documents, while even such details as the cost of living at the time the *uigwe* was made can be ascertained through the cost of articles and the wages distributed to workers. Furthermore, research into the words that appear in *uigwe*, such as *chima* (skirt), *baji* (pants), and *sseolmae* (sleigh) help to further Korean language studies, while students of

bookbinding can peruse the elegant covers and bindings of *uigwe*. Indeed, *uigwe* can be said to be a treasure trove for every aspect of Korean Studies.

The value of *uigwe* has even been recognized internationally, as they were registered as a UNESCO's documentary heritage (Memory of the World) in 2007. It is expected that greater appreciation and dissemination of cultural properties such as *uigwe* will go far to inspire interest and pride in the traditional Korean culture.

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GLOSSARY

Agki Joseongcheong	樂器造成廳	Daehan	大韓
Akhak gwebeom	樂學軌範	Daehan Jeguk	大韓帝國
Baji	바지	Daerye uigwe	大禮儀軌
Banchado	班次圖	daesarye	大射禮
Binjeon honjeon	殯殿魂殿	Daesarye uigwe	大射禮儀軌
dogam uigwe	都監儀軌	Daeseongjeon	大成殿
bongnae-ui	鳳來儀	Docheong	都廳
Bongsudang	奉壽堂	dogam	都監
Bumyo dogam uigwe	祔廟都監儀軌	Dongguk sinsok	東國新續
chaekbi	冊妃	samgang haengsil	三綱行實
chaengnye	冊禮	chanjipcheong uigwe	撰集廳儀軌
Chaengnye Dogam	冊禮都監	dongnoeyeon	同牢宴
Changdeokgung	昌德宮	eojin	御眞
yeonggeon dogam	營建都監	Eojin dogam uigwe	御眞都監儀軌
uigwe	儀軌	Eojin dosa dogam	御眞圖寫都監
Seja changnye dogam	世子冊禮都監	uigwe	儀軌
uigwe	儀軌	eoramnyong	御覽用
cheoyongmu	處容舞	Eoyong dosa dogam	御容圖寫都監
chiljangbok	七章服	uigwe	儀軌
chima	치마	gantaek	揀擇
chingyeong	親耕	garye	嘉禮
Chingyeong uigwe	親耕儀軌	Garye Dogam	嘉禮都監
chinjam	親蠶	Garye dogam uigwe	嘉禮都監儀軌
Chinjam uigwe	親蠶儀軌	geumcheok	金尺
chinyeong	親迎	Geunjeongjeon	勤政殿
chojuji	草注紙	gogi	告期
Chunchugwan	春秋館	Gojong daerye uigwe	高宗大禮儀軌

<i>gujangbok</i>	九章服	<i>Myeongnyundang</i>	明倫堂
<i>gukjang</i>	國葬	<i>napchae</i>	納采
Gukjang Dogam	國葬都監	<i>napjing</i>	納徵
<i>Gukjang dogam uigwe</i>	國葬都監儀軌	<i>odaesan sang</i>	五臺山上
<i>Gukjo bogam</i>	國朝寶鑑	<i>pogurak</i>	拋毬樂
<i>gamincheong uigwe</i>	監印廳儀軌	<i>Pungjeong dogam uigwe</i>	豐呈都監儀軌
<i>Gukjo orye-ui gwallye</i>	國朝五禮儀冠禮	<i>Salleung dogam uigwe</i>	山陵都監儀軌
<i>Gyeongbokgung joseong uigwe</i>	景福宮造成儀軌	Sansilcheong	產室廳
<i>Gyeongdeokgung suriso uigwe</i>	慶德宮修理所儀軌	<i>Sedo jeongchi</i>	勢道政治
<i>Gyeongungung junggeon uigwe</i>	勤政殿重建儀軌	<i>Seja chaengne dogam uigwe</i>	世子冊禮都監儀軌
<i>heonseongdo hongpo</i>	獻仙桃紅布	Seonggyungwan	成均館
<i>Hwaseong seongyeok uigwe</i>	華城城役儀軌	<i>Seonwonbo</i>	濔源譜
<i>Hwigyeongwon wonsodogam uigwe</i>	徽慶園園所都監儀軌	<i>Seungjeongwon ilgi</i>	承政院日記
<i>hyangbal</i>	響拔	<i>Sillokcheong uigwe</i>	實錄修正廳儀軌
<i>Ilseongnok</i>	日省錄	<i>sseolmae</i>	諫叫
<i>jangtae</i>	藏胎	<i>Sunjong hyohwangje eojang jugam uigwe</i>	純宗孝皇帝御葬主監儀軌
<i>Jangtae uigwe</i>	藏胎儀軌	<i>Sunjong hyohwangje Sunmyeong</i>	純宗孝皇帝純明
Jangyongyeong	壯勇營	<i>hyohwanghu bumyo jugam uigwe</i>	孝皇后祔廟主監儀軌
<i>jeoji</i>	楮注紙	<i>suyeonjang</i>	壽宴長
<i>jeongcheol</i>	正鐵	<i>taebong</i>	胎奉
<i>jinchan</i>	進饌	<i>taebongchul</i>	胎奉出
<i>Jinchan uigwe</i>	進饌儀軌	<i>taebong-ri</i>	胎奉里
<i>jinjak</i>	進爵	<i>Taejo daewang taesil uigwe</i>	太祖大王胎室儀軌
<i>jinyeon</i>	進宴	<i>Taejo gangheon daewang sangjang uigwe</i>	太祖康獻大王喪葬儀軌
<i>Jinyeon uigwe</i>	進宴儀軌	<i>taesil</i>	胎室
<i>jogyollye</i>	朝見禮	<i>Taesil uigwe</i>	胎室儀軌
<i>Jongmyo gaesu dogam uigwe</i>	宗廟改修都監儀軌	<i>Uigwe samok</i>	儀軌事目
<i>Jonho dogam uigwe</i>	尊號都監儀軌	Uijeongbu	議政府
<i>jonhoin</i>	尊號印	<i>Wangseson chaengnye dogam uigwe</i>	王世孫冊禮都監儀軌
<i>Joseon wangjo sillok mugo</i>	朝鮮王朝實錄舞鼓		

<i>Wongudan</i>	圓丘壇	<i>Yeonggeon dogam uigwe</i>	營建都監儀軌
<i>Wonhaeng eulmyo jeongni uigwe</i>	園幸乙卯整理儀軌	<i>Yeongjeong mosa dogam uigwe</i>	影幀摸寫都監儀軌
<i>Wonja agissi jangtae uigwe</i>	元子阿只氏藏胎儀軌	Yeongjeop Dogam	迎接都監
<i>Yejangdogam uigwe</i>	禮葬都監儀軌	<i>Yeongjeop dogam uigwe</i>	迎接都監儀軌
<i>yejo sang</i>	禮曹上	<i>yeonhwadae</i>	蓮花臺
Yeonggeon Dogam	營建都監	<i>Zhouli (Ch.)</i>	周禮

(Ch.: Chinese)