

Special Feature

Feminine Space in Court Paintings of Late Joseon Dynasty

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Introduction

Research on paintings of the Joseon dynasty from a gendered perspective can largely be divided into research on paintings thematically portraying women and research on female artists or sponsors.¹ These studies have made important contributions to art history by examining how women were depicted during the Joseon dynasty and clarifying the role of female creators. Restricting the subject of research only to portraits of women and female artists, however, carries certain limitations, as portraits of women were rarely created during the Joseon dynasty and women's social and artistic endeavors were not encouraged during this period.

This article proposes to use the concept of feminine space to expand the existing understanding of the image of women and female creators. Wu Hung 巫鴻 (2018, 3-19) presents the concept of feminine space in *Feminine Space in Chinese Painting* (*Zhongguo huihua zhongde "nuxing kongjian" 中國繪畫中的“女性空間”*). In his text, Wu is wary against being buried under the portrayal of female figures and proposes to use the concept of feminine space, which includes architecture, gardens, and objects together with female figures. Feminine space can encompass the changing social and economic status of women even when the images of them were fixed in paintings of myths or historical narratives. This concept can be useful in examining how women were perceived in Joseon when analyzing paintings of Joseon portraying Chinese historical narratives. While Wu Hung applies the concept of feminine space to paintings of court ladies (*sanyeohwa* 士女畫) and portrait of beautiful women (*miinhwa*), this article expands its application to also include court ceremony paintings.

Among the series of folding screens with narrative figure paintings (*gosa inmulhwa* 故事人物畫) of China, which were quite popular in the court during late Joseon, some themes actively sought to reproduce women and their space in particular. “Guo Fenyang’s Enjoyment of Life” (Gwak Bunyang haengnakdo 郭汾陽行樂圖), and “The Banquet of the Queen Mother of the West at the Turquoise Pond” (Yoji yeondo 瑤池宴圖) (hereafter, “The Banquet of the Queen

Mother of the West”) are typical examples. “Guo Fenyang’s Enjoyment of Life” depicts the banquet taking place at the home of a general of Tang China named Guo Ziyi 郭子儀 (697-781), and “The Banquet of the Queen Mother of the West” is a painting of the banquet of immortals (*sinseon* 神仙) held by Queen Mother of the West (Xiwangmu 西王母). Both portray a banquet taking place and devote a considerable amount of the painting to women and feminine space. Until now, these banquets and feminine space have only been explained as scenes from their respective narratives. Compared with Chinese paintings of the same themes, however, these paintings contain many elements that recall the inner banquet (*naeyeon* 內宴) rituals of women of the royal family of the Joseon dynasty and the inner palace (*naejeon* 內殿), which was feminine space.

The other genre of paintings this article examines is court ceremony paintings (*gungjung haengsado* 宮中行事圖). The paintings served as the records of various state events and royal banquets in early Joseon, but from the nineteenth century birthday celebrations of the senior members of the royal family started to be the main theme of the court ceremony paintings. A major feature of these paintings is how they actively expose the ritual space of women in the inner palace. While inner banquets attended by women of the royal family had taken place in the past as well, only the outer banquets (*oeyeon*), which were attended by the king and male court officials, had been painted. However, feminine ritual space came to take up a large portion of such paintings in the nineteenth century in tandem with changes in the rituals themselves, as more and more royal banquets featured women as the guest of honor.

What does the expansion of feminine space in court paintings mean? The present article argues that the expansion of the political influence of women of the royal family caused this change, albeit indirectly. I will first examine the close relationship between the status of women and their living quarters, particularly how the inner palace came to carry official significance through court rituals. I will then analyze how the two genres of narrative figure paintings and court ceremony paintings each constructed the symbolic and ritual meaning of feminine space.

1. For previous research on portraits of women, see Mun 2015. Research on female artists of the Joseon dynasty tends to focus on Sin Saimdang, who is virtually the only example. For the history of this research, see the introduction of Burglind 2018. Kim Jeonghui (2020) is the representative text on the sponsorship of Buddhist art by women of the royal family.

The Status of Women of the Royal Family and Ritual Space *The Relationship Between the Status of Women of the Royal Family and Ritual Space*

The women residing in the court during the Joseon dynasty can largely be categorized into the queen consort, or the spouse of the king, royal concubines, and the palace women (*gungnyeo*), who were in charge of the necessities of the everyday life of the royal household.² Hundreds of women lived within the palace walls—from the queen consort to the palace women—were assigned space depending on their status. The space they resided in was their status as it was their identity. For instance, the *junggungjeon* (hall of the central palace 中宮殿) was both a term referring to the living quarters of the queen consort and to the queen consort herself. This was not only a way to avoid directly addressing high and noble royal figures by their names but also the more accurate way to refer to the identity of women in the palace. The status and identity of these women and their respective residing quarters constantly changed depending on the status of the king or their son. For instance, the status as the crown princess, queen consort, or queen dowager dictated that the different spaces the women were to reside in accordingly. As the crown princess, they resided in the area belonging to the eastern hall, or *donggung*; as the queen consort, they became the main resident of the hall of the central palace, and when the king died, they became the queen dowager and withdrew to the hall of the queen dowager, or *daebijeon* 大妃殿. Within the palace, only the queen consort and the queen dowager could reside in halls called *jeon* 殿 besides the king. These palace halls generally included a large and high stone foundation called a lunar platform (*woldae*), since they were also used as ceremonial space involving a great number of participants.

There were also many royal concubines whose status changed drastically when their son was proclaimed heir to the throne, particularly since the throne was not handed down following conventional matter in the majority of cases

in Joseon. The royal concubines who rose in status were bestowed a hall name (*dangho* 堂號), which signified that they were guaranteed independent living quarters. The halls (*dang* 堂) where the royal concubines resided were separate buildings that resembled a *jeon*, only smaller in scale. Palace matrons (*sanggung* 尙宮), who oversaw all palace women, were also given independent quarters, although these did not have a hall name. In short, women living within the palace walls were assigned appropriate space depending on their status and life cycle, and these places constituted their identity.

While the assignment of such space followed general court rules and formalities, the status of the women of the royal family could also dramatically change depending on the political situation, and where they became to reside as a result reflected their position. The *daebijeon* particularly well demonstrated the changing status and identity of women of the royal family (Jo 2009; J. Kim 2017). Compared to how the private quarters of the king and queen consort were mostly fixed within the palace walls, many buildings were used as the hall of the queen dowager. In some cases, the hall used by a queen dowager who had died would be left empty for a long time instead of having a new queen dowager move in.³ This was not just because the number of living queen dowagers was not always the same but also because the relative status of the queen dowagers changed depending on the times. At times, the king would have a new hall constructed and presented to the queen dowager after ascending the throne as a display of his filial piety towards her instead of having her live in the space used by the former queen dowager.⁴ Sometimes, the queen dowager would be made to withdraw from the building where she had originally been living when the hierarchy of the court women (*myeongbu*) changed depending on political circumstances.⁵ In sum, the living quarters of women of the palace represented

2. The women who lived within the palace walls can be divided into queens, who were beyond rank, inner court women (*naemyeongbu*), who received an official rank, and court maidens (*nain*), who could not receive an official rank. Inner court women can be further divided into the inner officials (*naegwan*), who were the royal concubines, and the female palace officials (*gunggan*). For more on this subject see Kim 1987, 4-87.

3. The Jagyeongjeon, which served as the living quarters of Queen Hyoui after King Sunjo's ascension to the throne, was left empty after 1821, when King Sunjo died. Likewise, Gyeongbokjeon, where Queen Jeongsun lived, was not used as the residence of the queen dowager after her death nor was it rebuilt after being lost in 1824.

4. There were several cases in which the hall of the queen dowager (*daebijeon*) was constructed anew in late Joseon. Examples include Sujeongjeon and Mansujeon, which King Hyojong constructed for Queen Jangneol in 1655 and 1655, respectively; Jipsangjeon, which King Hyeonjong constructed for Queen Inseon in 1688, Gyeongbokjeon, which King Gyeongjong constructed for Queen Inwon in 1722, and Jagyeongjeon, which King Jeongjo constructed for Lady Hyegyong in 1776. See Jo 2009, 122-66; 50, Table 2-1).

5. Queen Inwon, King Sukjong's second queen consort (*gyebi*), who used to live in Gyeongbokjeon

their status within the royal court and their identity.

Rituals of Women of the Royal Family and Ceremonial Space

The inner palace, which was the main space of women of the royal family, was among the more private and closed spaces compared to the outer palace. According to the Confucian distinction of inner and outer space, women lived in the inner palace, which was designed so that men could not come and go.⁶ The ritual hall (*jeongchim*) of the inner palace, however, exercised official influence as it became the main space for rituals of women of the royal family. Among these rituals, this section will focus on royal banquets to examine the symbolism of the space where these banquets took place.⁷

The Confucian principle of the distinction between men and women also applied to the rules defining court rituals. Consequently, royal banquets were also divided into outer banquets, which were attended by men, and inner banquets, which were attended by women. In general, the outer banquets took place in the outer palace and the inner banquets took place in the inner palace.⁸ This principle was generally carried out in early Joseon. For instance, rules on the *hoeryeyeon* 會禮宴, the royal banquet that sought to consolidate ties between the king and his officials, which were recorded in the *Manual of the Five State Rites* (*Gukjo oryuei* 國朝五禮儀), specify that the *hoeryeyeon* hosted by the king was to be held in the outer palace and attended by male members of the royal clan and male court officials, while the *hoeryeyeon* hosted by the queen consort

was to be held in the inner palace and attended by the inner court women (*naemyeongbu*) and outer court women (*oemyeongbu*). Other than these features, they were largely the same.⁹ While the *hoeryeyeon* hosted by the queen consort clearly signified that she presided over the women inside and outside of the palace walls, it exercised limited influence on the state and royal court given how the subjects she ruled over were women.

During the latter period of the Joseon dynasty, *hoeryeyeon* virtually disappeared, and celebratory banquets (*jinyeon*) formed the center of royal banquets.¹⁰ Celebratory banquets were held for the senior members of the royal family by their descendants when there was occasion to celebrate such as holidays or birthdays.¹¹ In contrast to how the *hoeryeyeon* were held by the queen consort to consolidate ties with her female subjects, the queen dowager or queen consort was the guest of honor (*jubin* 主賓) during celebratory banquets held by the king or crown prince. Starting from the reign of King Jeongjo, male members of the royal family in addition to the king and the crown prince also attended the celebratory banquets held for the queen dowager. In other words, inner banquets were no longer court banquets limited to women only.¹²

There are both nominal and practical reasons why the royal banquets of late Joseon became to be constituted mainly by celebratory banquets held by the king in honor of the queen dowager. Banquets held by the royal family were vulnerable to denunciation for seeking extravagance and entertainment using the taxes paid by the people. Celebratory banquets held in the honor of the queen dowager, however, could be justified by saying that the king was carrying out his filial duty towards his mother.¹³ There was also the fact that the queen dowager's influence grew stronger in practical terms. All four

during the reign of King Gyeongjong, moved to Yeongmodang during the reign of King Yeongjo. Yeongmodang was a smaller structure that included the term *dang* instead of *jeon*, indicating its lower status. See Han 2003, 152.

6. "The Pattern of the Family" (Neize 內則), *Book of Rites* (*Liji* 禮記): "始於謹夫婦 爲宮室 辨外內 男子居外 女子居內 深宮固門 闔寺守之 男不入 女不出。"
7. Rituals women of the royal family attended during the Joseon dynasty included celebratory ritual offered to the king on joyous occasions (*jobarye*), ritual of queen picking mulberries and breeding silkworms in person to perform female labor (*chinchamnye*), marriage ritual (*hollye*), the dedication ritual of an honorable title to the king (*sangjonho*), and royal banquets (*yeonhyang*). This article focuses on royal banquets.
8. The *Veritable Records of King Sejong* of early Joseon record that during the *hoeryeyeon* given on New Year's Day of the lunar year, the king hosted a feast in Sajongjeon 思政殿 and the queen consort hosted a feast in Gangnyeongjeon 康寧殿 (*gwon* 88, the second day of the first lunar month (*eulsa* day) during the twenty-second year (1440) of the reign of King Sejong). For more on the rituals of the central palace, during which the queen consort was present, and the ritual hall (*jeongchim*) of the inner palace, see Jo 2003, 94-106.

9. "Congratulatory Rites" (Garye 嘉禮), *Manual of the Five State Rites* (*Gukjo oryuei* 國朝五禮儀), *gwon* 3, especially "正至會儀" and "中宮正至會命婦儀." See Kim 2001a, 70-73.

10. The *hoeryeyeon* were barely held after the reign of King Sukjong. Although it is difficult to know the exact reason, they were often canceled during a poor harvest and were perhaps virtually abolished after not being held for a long time. See *Veritable Records of King Jungjong*, *gwon* 41, sixteenth day of the twelfth lunar month (*gyeongja* day) during the fifteenth year (1520) of the reign of King Jungjong.

11. Celebratory banquets (*jinyeon*) were called *jinpungjeong*, *jinyeon*, *jinchan*, or *jinjak* depending on their scale. Here, the general term celebratory banquets (*jinyeon*) will be used for reasons of convenience. For the terminology depending on the size of inner banquets, see Kim 2002a.

12. For the differences of the inner banquets and outer banquets, see Kim 2002/2003.

13. For the rituals held at the hall of the queen dowager, see Kim 2004.

kings who ascended the throne in the nineteenth century were young and unprepared for the sudden task that met them. As a result, the queen dowager acted as regent ranging from three to seven years at most.¹⁴ The queen dowager appointed personnel as she participated in state affairs and also was involved in selecting the next heir to the throne when the king did not leave behind any descendants.¹⁵ The king, in turn, demonstrated filial piety towards the queen dowager and received recognition of the legitimacy of his throne. The royal banquets the king held in honor of the queen dowager thus was a representative practice of filial piety at the same time, which was a means to strengthen the king's standing.

As celebratory banquets offered to the queen dowager became the main form of the inner banquets during the Joseon dynasty, the ritual hall of the inner palace or the hall of the queen dowager became where royal banquets were usually held. The specific location of the banquets changed depending on the palace the royal family resided in. For instance, Changgyeonggung Palace and Changdeokgung Palace were the main places used in late Joseon, and Gyeongbokgung Palace, which had been rebuilt in more than 200 years, became the main space for court banquets during the dynasty's last years (Seok 2020, 19-22). The following discusses the main buildings where the celebratory banquets were carried out depending on the time period.¹⁶

Tongmyeongjeon 通明殿 of Changgyeonggung Palace was the main throne hall (*jeongjeon*) of the inner palace and carried the most authority among the residential quarters (*chimjeon*) of Changgyeonggung Palace. Although the scale and style of Tongmyeongjeon suggest that it was intended to be used as the ritual hall of the inner palace, it appears to have been used as the hall of the

queen dowager given its distance with the main throne hall. Instead of being where a specific queen dowager lived, however, this authoritative space within the inner palace seems to have been used for royal banquets held for the queen dowager (Jo 2009, 221-24). Starting from the reign of King Sukjong 肅宗 (r. 1667-1674), it was frequently used as a place for court banquets held for the queen dowager and is also the background of a representative folding screen depicting a court banquet during the reign of King Heonjong 憲宗 (r. 1834-1849), as will be examined later.

Jagyeongjeon 慈慶殿 of Changdeokgung Palace was the main space where Crown Prince Hyomyeong 孝明世子, who served as regent from 1827 to 1830, held inner celebratory banquets (*naejinjjeon*) during the reign of King Sunjo 純祖 (r. 1800-1834).¹⁷ Jagyeongjeon was a hall of the queen dowager built by King Jeongjo 正祖 (r. 1776-1800) for Lady Hyegyeyong 惠慶宮 (1735-1815). Although Lady Hyegyeyong was not bestowed the title as the queen dowager, King Jeongjo had a structure exceeding the scale and formalities of the previous hall of the queen dowager built for his biological mother. King Jeongjo himself, however, held the banquet celebrating Lady Hyegyeyong's birthday in Yeonhuidang 延禧堂, where she stayed on a daily basis for reasons of frugality.¹⁸ Crown Prince Hyomyeong, however, chose Jagyeongjeon as the place to hold the court banquet for his mother, Queen Sunwon 純元王后 (1789-1857), instead of Daejojeon, which was her residential quarters at that time. As the following will cover in detail, Crown Prince Hyomyeong held all of the royal banquets he hosted in honor of his parents for three years in Jagyeongjeon. His choice of this place is regarded to have been due to the filial piety and authority of King Jeongjo it symbolized.

Gangnyeongjeon 康寧殿 of Gyeongbokgung Palace was where the *hoeryeyeon* of the queen consort was held since early Joseon. It was rebuilt during the fourth year of King Gojong's reign in 1867, over 270 years since it was lost during the Imjin War. Together with Queen Sinjeong 神貞王后 (1808-1890), Heungseon Daewongun 興宣大院君, who acted as regent from 1864 to 1873, led the reconstruction of Gyeongbokgung Palace in order to

14. Queen Jeongsun served as regent as Grand Queen Dowager for four years after King Sunjo ascended the throne, and Queen Sunwon served as regent for seven years after King Heonjong ascended the throne. Although King Cheoljong was nineteen years old when he ascended the throne, Queen Sunwon served as regent due to his lack of any education regarding the royal court, and Queen Sinjeong served as regent for four years after King Gojong ascended the throne.

15. The regency of the queen dowager is criticized on the one hand for playing a deciding role in the rise or fall of certain clans and thus bringing about the harms of government by royal in-law clans. On the other hand, there are also studies that see it as contributing to maintaining the system of the royal family of the Joseon dynasty to a certain extent and preventing it from collapsing. See Bak 2011 for the former argument and Im 2014 for the latter.

16. For more on the space where royal banquets were held in honor of the queen dowager, see Jo 2009, 111-18, Table 3-4.

17. For historical records on Jagyeongjeon during the Joseon dynasty, refer to Han 2003, 195-96.

18. *Illustrated Record of King Jeongjo's Royal Procession to his Father's Tomb in the Eulmyo Year of 1795 (Wonhaeng eulmyo jeongni uigwe)*, Supplementary vol. 1, Tansin gyeongha (Congratulatory Birth), Yeonseol (Speech), the sixteenth day of the sixth lunar month of the *eulmyo* year of 1795.

strengthen the authority of the crown. The year following the completion of the reconstruction, Heungseon Daewongun and close members of his staff held the banquet celebrating the sixtieth birthday of Queen Sinjeong at Gangnyeongjeon of Gyeongbokgung Palace. The status of Queen Sinjeong, whose three-year regency was over, was affirmed by the celebratory banquet held in her honor at Gangnyeongjeon, which was the ritual hall of the inner palace of the newly built Gyeongbokgung Palace, and in turn, the construction of Gyeongbokgung Palace was justified by this ritual.¹⁹ In sum, the inner banquet held in honor of the queen dowager in late Joseon and the inner palace where it took place did not only concern women. Inner banquets became a political ritual that proved the legitimacy of the royal family, and the inner palace became the public space where that ritual took place.

Narrative Figure Paintings and Symbolic Feminine Space

Among the folding screens that decorated the palaces of late Joseon, there were some that actively reproduced themes of women and feminine space. These include “Guo Fenyang’s Enjoyment of Life,” which depicted the banquet celebrating and wishing for the longevity (*chuksuyeon*) of Guo Ziyi of the Tang dynasty, and “The Banquet of the Queen Mother of the West,” which portrayed the banquet hosted by the Queen Mother of the West at the Turquoise Pond of the mythical Kunlun Mountains. The themes of both these folding screens are historical narratives originating from China, and the imagery and artistic style were also influenced by the paintings, prints, and handcraft from the late Ming to early Qing dynasty.²⁰ Previous studies until now have uncovered elements in “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother

of the West” that are clearly distinct from the works in China done on the same themes.²¹ This article sheds light on the fact that female figures and feminine space take up a larger proportion in the folding screens of Joseon compared to their Chinese counterparts.²² I attempt to connect this finding with how court banquets held in honor of the queen dowager frequently took place in the inner palace, the feminine space of the royal court in late Joseon.

Joseon’s “Guo Fenyang’s Enjoyment of Life” is based on the historical narrative of Guo Ziyi of China. Guo Ziyi, also known as Guo Fenyang 郭汾陽, was a figure invested as the lord of the Fenyang 汾陽 area as a reward for his contribution to quelling the An-Shi Rebellion, which occurred from 755 to 757. In addition to being highly regarded for his political and military service, Guo Ziyi was venerated as a figure who enjoyed good fortune and comfort given how he rose to the highest ranks as an official, lived a long life, and saw his descendants prosper. Joseon’s “Guo Fenyang’s Enjoyment of Life” resembles China’s “Birthday Celebration of Guo Ziyi” (Guo Ziyi zhushou tu 郭子儀祝壽圖), in that it depicts the banquet of Guo Ziyi and his splendid mansion. The feminine space is portrayed larger in the “Guo Fenyang’s Enjoyment of Life,” however, and it is positioned on the opposite side compared to where it is depicted in “Birthday Celebration of Guo Ziyi.” Joseon’s “Guo Fenyang’s Enjoyment of Life” is constituted of three parts: the center, where a banquet is being held for Guo Ziyi, the left, in which a rear garden (*huwon*) lies for the male figures to relax, and the right, where the inner palace is for the female family members to reside. Let us compare the “Folding Screen of the Birthday Celebration of Guo Ziyi” (Guo Ziyi zhushou tu ping 郭子儀祝壽圖屏), which is one of the Chinese coromandel screens produced in 1671 with the “Guo Fenyang’s Enjoyment of Life” currently owned by the National Museum of Korea and known to be the representative piece among Joseon paintings of the same subject.²³ While China’s “Birthday Celebration of

19. See “Celebratory Banquet of the Mujin Year of 1868” (Figure 31) in Section 4 of Chapter IV of this article

20. For more on the research on and influence of China’s *Birthday Celebration of Guo Ziyi*, see Kim 2011; Ryu 2009. In late Joseon, an idealistic and fantastical image of the ancient Chinese imperial court was often used as the theme of decorative court paintings. Such examples include “Han Palace” (Hangungdo 漢宮圖), “Air of Spring in Jiangnan” (Gangnam chunuido 江南春意圖), and “Envoys Paying Tribute to the Court” (Wanghuido 王會圖). While these paintings also share many aspects with “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother of the West” by spatially depicting an imaginary China, they were not included in this article given that the depicted space cannot be defined as feminine space.

21. For previous research on “Guo Fenyang’s Enjoyment of Life,” see Jeong 1999; Kim 2012; Seo 2014, 212-37; S. Kim 2020.

22. For imagery of women and the characteristics of the inner palace in “Guo Fenyang’s Enjoyment of Life” of Joseon, see Kim 2012, 79-84; S. Kim 2020, 58-80.

23. This coromandel lacquer folding screen dating to 1671 was introduced by the Sotheby’s in 2004. See “A Twelve Panel Coromandel Screen (lot 410),” <http://www.sothebys.com/en/auctions/ecatalogue/2014/fine-chinese-ceramics-works-of-art-n09116/lot.410.html> (accessed September 19, 2022). For more on the coromandel folding screen of “Birthday Celebration of Guo Ziyi” of 1671, see Seo 2014, 227. Currently, there are approximately forty-seven pieces of existing works of “Guo

Guo Ziyi” devotes the largest space to the banquet scene in the center, Joseon’s “Guo Fenyang’s Enjoyment of Life” allocates half of the eight-panel screen to feminine space (Figures 1 and 2).

More importantly, however, is how “Guo Fenyang’s Enjoyment of Life” always places the inner palace on the right in contrast to how it is usually arranged to be on the left in “Birthday Celebration of Guo Ziyi.” The placement in “Birthday Celebration of Guo Ziyi” is more natural considering how the narrative of the screen generally proceeds from right to left. According to this arrangement, the people invited to the banquet enter through the gates depicted on the right of the screen, which is followed by the scene of them enjoying the banquet in the center, and on the left of the screen lies the closed space for women, which is not open to visitors. This composition is appropriate in terms of temporal order of the narrative as well as the entry and expansion of space. Why then was the feminine space intentionally moved to the right in Joseon?

It is clear from looking at “The Banquet of the Queen Mother of the West” that the arrangement of feminine space on the right was not a coincidence. “The Banquet of the Queen Mother of the West” of Joseon is formed by a combination of two old tales originating from China: the story of the banquet by the Turquoise Pond, in which Queen Mother of the West hosted a banquet upon the visitation of King Mu 穆王 of Zhou 周, and the story of the gathering of immortals to celebrate the famous peach of immortality (*seondo* 仙桃) that bore fruit once every three thousand years.²⁴ Among the works within the category of “The Banquet of the Queen Mother of the West,” the “Folding Screen with Paintings of the Crown Prince Investiture Ceremony during the Reign of King Jeongjo” (Jeongmyojo wangseja chaengnye gyebyeong 正廟朝王世子册禮契屏) (1800) is a relatively early work clearly created in the royal court.²⁵ An examination of these paintings show that the banquet scene of Queen Mother of the West and King Mu of Zhou is positioned on the right,

while the scene showing many immortals gathering across the ocean lies to the left (Figures 3 and 4).²⁶ However, “Gathering of Immortals to Offer Blessings” (Qun xian hui zhu tu 群仙會祝圖) of China, which mainly portrays the scene of the banquet, positions the space of Queen Mother of the West to the left (Figure 5). Because scrolls also begin from the right, this composition allows the gathering of King Mu and the immortals to start from the right and reach their destination on the left of the painting. In addition, Queen Mother of the West is an immortal herself who lives in the mythical Kunlun Mountains, which lies far in the west. Her palace was thus intentionally placed in the west, or left, of the painting because the composition of the painting was directly connected to the identity of Queen Mother of the West. In short, the composition of China’s version of these two narrative is based on a logical explanation as to why the feminine space is on the left.

In contrast, “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother of the West” of Joseon consistently depicts the feminine space on the right. I argue that this positioning of feminine space to the right, or the east, of the paintings is related to the way the queen dowager and her space was referred to as the eastern palace (*dongjo* 東朝). The term eastern palace originates from the fact that Changle Palace 長樂宮, where the Empress Dowager 皇太后 of the Han dynasty resided in, lay to the east of the palace grounds.²⁷ The term eastern palace was used as a common noun referring to the empress dowager of China until its meaning broadened starting from the reign of King Seongjong 成宗 (r. 1469-1494) to refer to the queen dowager of Joseon and the space she resided in. This is related to how King Seongjong built Changgyeonggung Palace towards the east of Changdeokgung Palace in 1484 for the three surviving queen dowagers. When the officials criticized King Seongjong for having a new palace built, the king defended his actions by making excuse that the eastward Changgyeonggung Palace was not for the king but for the

Fenyang’s Enjoyment of Life” (see S. Kim 2020, 168-69, Table in Appendix 2). Previous studies point to the work currently owned by the National Museum of Korea (Deoksu 3135) for its high artistic quality from being produced by the royal court and for the existence of all panels (J. Bak 2011, 93-108). I also refer to this specific folding screen in this article as the representative example.

24. For research on “The Banquet of the Queen Mother of the West,” see U 1996; Seo 2014, 172-211; Bak 2013, 2016a, 2016b; J. Bak 2011, 108-22.

25. This folding screen was made to commemorate the investiture of the crown prince, who would later become King Sunjo. There are two panels on each side of “The Banquet of the Queen Mother of the West”: an introduction (panel 1) and the order of seats (panel 8). See Bak 1990; Bak 2020.

26. There are also cases in Joseon where the banquet scene by the Turquoise Pond is placed on the left. Such examples include Figure 22 in Bak (2016a) and Figure 93 (the Christie’s auction piece) in J. Bak (2011, 115). These, however, are extremely rare cases.

27. According to the *Dictionary of Korean Classical Terms (Hanguk gojeon yongeo sajeon)*, eastern palace (*dongjo* 東朝) refers to a) the palace where the queen dowager lived, which derives from the fact that the Changle Palace 長樂宮, where the empress dowager 皇太后 always stayed, was east of the Weiyang Palace 未央宮, where the emperor lived during the Han 漢 dynasty and b) the eastern hall (*donggung* 東宮), where the crown prince lived, or the crown prince himself. For the concept of eastern palace and how it applies to the architecture of Joseon, see Jo 2009, 20-67.

queen dowagers.²⁸ Although not all halls of the queen dowager were actually constructed on the east of the palace grounds, the belief that they should lie towards the east appears to have been shared in general.²⁹

The element that recalls the eastern palace in Joseon's "Guo Fenyang's Enjoyment of Life" is not just the eastward position of the inner palace: there is also the existence of an elderly woman, another main character of the banquet, in the structure standing in the east. China's "Birthday Celebration of Guo Ziyi" appears in one of the following three forms: Guo Ziyi sitting at the banquet alone, Guo Ziyi and his wife sitting together, or his wife portrayed in the inner palace (Figures 6, 7, and 8).³⁰ No version of Joseon's "Guo Fenyang's Enjoyment of Life," however, shows Guo Ziyi and his wife sitting side by side. Instead, in the lower righthand corner of the scene of Guo Ziyi's banquet, there is always an elderly woman surrounded by her ladies-in-waiting, gazing at the banquet (Figure 9). The building in which she sits is the largest among those in the inner palace and is often covered by a roof without a ridge (*muryanggak* 無樑閣). This roof style was used mainly for the residential quarters of the king and queen consort or the halls of the queen dowager, such as the Daejojeon and Jipsangjeon of Changdeokgung Palace, Gangnyeongjeon and Gyotaejeon of Gyeongbokgung Palace, and Tongmyeongjeon of Changdeokgung Palace (Figure 10). These structures all were high among the hierarchy in the inner palace, where large-scale royal banquets were held (D. Kim 2015, 119-23; Yi 2007).

The paintings of these two themes not only strongly emphasize the presence of the queen dowager among the women in the palace but also reflect many elements of the banquets held for the queen dowager, which were largely popular in the royal court during late Joseon. First, the way women mainly

prepare and carry out the banquet in both these paintings recall the inner banquet scenes of Joseon. As mentioned earlier, inner banquets were royal banquets held in the inner palace for women of the royal family and carried out by palace women. These women who carried out the rituals were grouped into female officials (*yeogwan*) and female stewards (*yeojipsa*) depending on their status. Depending on their duties, they carried out their respective roles, from arranging the objects and seats in the ritual space, informing the women of the royal family of the order of the ritual out loud, showing the attendees of the banquet to their appropriate seats for the specific rituals, distributing drinks and food for the ritual, to inspecting the attire.³¹ The dance and music performances were also put on by women, namely female dancers (*yeoryeong*) and female musicians (*yeoak*), who belonged to the governmental office (Kim 2001a). The work staff who did not attend the scene of the ritual on site in person but prepared the food and clothes needed for the ritual were also palace women and female government slaves (*gwanbi*).³² The banquet depicted in "Guo Fenyang's Enjoyment of Life" is thus being carried out by women doing various tasks. China's "Birthday Celebration of Guo Ziyi" also shows women attending to others and dancing. Joseon's "Guo Fenyang's Enjoyment of Life," however, shows many more women performing various roles. From women standing near Guo Ziyi with fans, women attending to the invited guests, women delivering or preparing food, to women dancing and playing musical instruments, the painting reflects a wide range of actual tasks performed by women mobilized for court rituals (Figures 11 and 12).³³

The imagery that flowed in from China and the imagery developed in Joseon during the eighteenth century is very different particularly in "The Banquet of the Queen Mother of the West." Chinese paintings related to Queen Mother of the West tend to only show the serving and enjoyment of food and rarely depict performances of music or dance (Figure 13). Paintings related to

28. *Veritable Records of King Seongjong*, gwon 171, the eleventh day of the tenth lunar month (*eulchuk* day) during the fifteenth year of the reign of King Seongjong.

29. Mansujeon and Chunhwijeon, which were constructed under the reign of King Hyojong as halls of the queen dowager, are located on the west within the Changdeokgung Palace grounds due to spatial issues. Even then, however, the notion of positioning the hall of the queen dowager on the east was kept in mind. See Jo 2009, 131-42.

30. Kim Hongnam (2011, 186-90) divides the paintings into the following four types depending on the presence of Guo Ziyi and his wife and how they were seated: type 1, where Guo Ziyi sits alone; type 2, where Guo Ziyi sits together with his wife; type 3, where Guo Ziyi and his wife each sit in the outer and inner palace, respectively; and type 4, where Guo Ziyi and his wife each sit in the outer palace and annex, respectively.

31. For the organization of palace women and their duties during the Joseon dynasty, see Sin 2004, 145-47. For the roles and system of palace women during rituals, refer to Hong 2005.

32. Preparing the clothes, tents, and seat cushions needed for the rituals was the job of the head tailor of royal attire and tailoresses belonging to the Bureau of Royal Attire (Sanguiwon 尙衣院) and the Office of Fabric and Clothes (Jeyonggam 濟用監). These tailoresses were female government slaves.

33. Seo Yoonjeong sees scene of the musical performance depicted in *Guo Fenyang's Enjoyment of Life* as a necessary visual substitute for the royal marriage ceremony at that time, since the marriage ceremony allowed the placement of musical instruments but not the actual playing of music (Seo 2014, 231-37).

Queen Mother of the West and the banquet by Turquoise Pond were painted early on in Joseon. In the late eighteenth century, however, they appear to have increasingly portrayed music and dance performance scenes as well as they influenced and were influenced by “Guo Fenyang’s Enjoyment of Life” (Figure 14).

Second, both “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother of the West” partially reflect the features of performance space in late Joseon. The majority of China’s “Birthday Celebration of Guo Ziyi” shows Guo Ziyi sitting in a pavilion and fills the paintings with pavilions connected by a wall. In contrast, although Joseon’s “Guo Fenyang’s Enjoyment of Life” shows a Chinese-style pavilion and garden both on the left and right of the painting, the central space where the banquet is being held appears to be outdoors. As later sections of this article will cover in detail, inner banquets of the royal court of Joseon were primarily held in the residential quarters and its front yard. Supplementary architectural structures were temporarily constructed in order to change the everyday space to a ritual space. For example, the folding screen functioned to highlight the seats of the guests of honor such as the king, queen consort, and queen dowager. The temporary wooden stage (*bogye* 補階) and the wide floor mat spread on the ground (*jiui* 地衣) extended the space for the ceremony to the front yard outside of the building. The tent (*jangmak* 長幕) and awning (*chail* 遮日) divided the space where the banquet was being held and created a roof.³⁴ In “Guo Fenyang’s Enjoyment of Life,” Guo Ziyi is sitting in front of a folding screen in a roofed tent on a throne, footstool, sitting cushion decorated with various patterns, and a mat (Figure 15). This is similar to the royal seat where the king sat to watch the court banquet from outside of the pavilion (*siyeonwi* 待宴位), such as that depicted in the nineteenth-century folding screen with “Celebratory Banquet in the Musin Year of 1848” (Musin jinchan) (Figure 16). According to the items in the illustrated records stipulating the arrangement of ritual objects for this royal seat, roofed tent (*angcha gunmak* 仰遮軍幕) was set up, the folding screen with five peaks (*obongbyeong* 五峯屏) was placed, a red-lined floor mat (*jiui* 地衣) and one-ply mats (*danseok* 單席) were spread on the ground, and a red blanket (*yokseok* 褥席) and seating cushions floral and leopard prints were layered on top of the

chair.³⁵ The depiction of Guo Ziyi’s seat clearly differs from the king’s seat. A folding screen with a landscape or still life of various everyday objects instead of a five mountain peak is arranged behind him, and he is sitting on a mat lined with blue. The overall composition of a tent, folding screen, and mat, however, resembles the seats of the king or the crown prince.

In sum, “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother of the West,” while based on Chinese historical narratives, reflect the inner palace and inner banquets of the Joseon royal court. Although the imagery of these two narrative figure paintings were primarily influenced by Chinese paintings of court ladies, illustrations in Chinese novels, or the coromandel lacquer screens, they were transformed into images that the artists or clients who had ordered the work felt to be more familiar. This may have been an unconscious and customary practice such as drawing in female performers as well as objects including musical instruments, folding screens, and tents, which were commonly seen at court banquets. At the same time, there are also elements that quite intentionally refer to the queen dowager and the rituals of the hall of the queen dowager, such as positioning the inner palace towards the east and adding an elderly female figure sitting in a structure by herself in “Guo Fenyang’s Enjoyment of Life.”

How should the fact that these two narrative figure paintings reflect the inner banquets of the Joseon court, particularly those held in the hall of the queen dowager, be interpreted? Until now, these two themes have been regarded as symbolizing fecundity and longevity in the royal family. “Guo Fenyang’s Enjoyment of Life” was actively used for marriage rituals of the royal family as well as privately as symbols of fecundity and familial peace and harmony, and “The Banquet of the Queen Mother of the West” was at times installed in the residential quarters of the royal family as a symbol of longevity.³⁶ Giving birth to

35. *Illustrated Record of the Celebratory Banquet of Heonjong in the Musin year of 1848 (Heonjong musin jinchan uigwe* 憲宗戊申進饌儀軌), *gwon* 2, 229, especially “排設” and “通明殿進饌時排設位次”: “大殿侍座(簾外補階上近西東向), 下排彩花二張付地衣一浮上排龍紋單席一件(竝縵紫的吐絢), 紫的絢褥席一件, 滿花方席一坐(縵紫的吐絢), 豹皮方席一坐, 龍紋案息一坐, 五峯屏一坐, 仰遮軍幕一坐(以上排設房).”

36. “Guo Fenyang’s Enjoyment of Life” was placed in the temporary palace (*byeolgung*), where the future queen consort stayed during the period of the royal marriage ceremony, and at the banquet during which formal wedding vows were made, called *dongnoeyeon*, which was held during the marriage ceremony. “The Banquet of the Queen Mother of the West” was placed in the temporary palace. See S. Kim 2017, 82-87; Bak 2012. “The Banquet of the Queen Mother of the West” was also placed in

34. For more on temporary installations that changed the space of everyday life to a space for royal banquets, see Seok 2020, 68-160.

and raising descendants was traditionally a virtue required not only of women of the royal family but of women in all households. Considering how the fertility of the queen consort rapidly fell in the royal family of Joseon and the crown princes died young even if they were born,³⁷ however, the rarity of an heir to the throne was a large threat to the perpetuity of the state, leading to a particularly strong wish for fecundity.³⁸

Another role that was required of the women of the royal family during such precarious times was for them to serve as regent and conduct state affairs on behalf of the king. As previously mentioned, all kings who ascended to the throne in the nineteenth century went through a period of regency by the queen dowager. The queen dowager not only participated in state affairs but was also involved in deciding who the heir to the throne would be. Thus, women of the royal family in the nineteenth century exercised their influence on the royal family not merely by producing descendants but also by being directly involved in state politics. After the regency was over and the king began to rule in person, he would express his reverence and filial piety toward the queen dowager in order to receive recognition of the legitimacy of his throne. In other words, the presence of the queen dowager and traces of the royal banquets held in the hall of the queen dowager found in these folding screens reflect the actual influence of the queen dowager at the same time they recall the king's filial piety towards the queen dowager and the legitimacy of his throne. The next chapter will examine the specific dynamics between the king and the queen dowager by looking at court ceremony paintings that recorded the royal banquets held at the hall of the queen dowager.

Court Ceremony Paintings and Ritual Feminine Space *Inner Banquets Prior to the Nineteenth century and Hidden Feminine Space*

Inner banquets started to be depicted in court ceremony paintings in the Joseon dynasty from 1795. King Jeongjo held a celebratory banquet at Bongsudang of Hwaseong Fortress to celebrate the sixtieth birthday of his biological mother, Lady Hyegyong, and had it painted in one of the panels of the eight-panel folding screen with the painting “King Jeongjo’s Royal Procession to his Father’s Tomb in Hwaseong” (Hwaseong wonhaengdo 華城園幸圖). Before the eighteenth century, court officials were the main agents behind the production of royal banquet paintings. The officials had artists produce the same number of copies of court ceremony paintings as the number of attendees of the event and distributed them among themselves as a way of commemorating the honor of having attended.³⁹ In the eighteenth century, the official nature of court ceremony paintings grew stronger as the king both directly and indirectly participated in their production. However, because these paintings still focused on recording scenes of banquets held with the king and his officials, inner banquets, which were held for the women of the royal family, were not reproduced as paintings.

Inner banquets became to be painted starting from 1795, when they ceased to be a ceremony only for women or a ceremony that was significant only to the members of the royal family. In 1795, King Jeongjo led a large number of people and made a royal visit to Hyeollungwon, the tomb of Crown Prince Sado at Hwaseong Fortress, to celebrate Lady Hyegyong’s sixtieth birthday and the twentieth anniversary of his ascension to the throne. At Hwaseong, King Jeongjo held a court banquet for Lady Hyegyong—who had not been able to become queen dowager—at a larger scale than those usually held for the queen dowager. This ceremony also unprecedentedly combined the inner and outer banquets. King Jeongjo not only had women but also men of the royal family attend the ceremony, including male relatives of the royal clan, the king’s sons-in-law, and members of the queen’s clan, as well as civil and military officials. This was because the ceremony was to serve multiple purposes

the Daejojeon, the sleeping quarters of the king and queen according to “The Record of the Repair of Daejojeon” (Daejojeon surisi gisa 大造殿修理時記事) in the *Collected Works of Huiye* (*Hugyejip* 後溪集) by Yi Isun 李頤淳, which was translated and introduced in Jeong Byeongseol (2012, 405-26).

37. For more on the culture of reproduction and birth required from the women of the royal family, see Kim 2014, 87-140.

38. Queen Hyoui, the queen consort of King Jeongjo, who was unable to bear children, transcribed *The Life of Guo Fenyang* (*Gwak Bunyang jeon*) in person and bestowed it upon her own Cheongpung Kim clan. This act can be seen as stemming from her hope that her clan prosper like that of Guo Ziyi and from her unfulfilled wishes. See Choe 2018, 138-39.

39. For more on the paintings of banquets of the royal court in Joseon, see Bak 2001, 99-117; 159-68; 398-470; Bak 2000, 2013; An 2014; Yoo 2017.

including celebrating the longevity of Lady Hyegyeng and commemorating King Jeongjo's successful reign.

King Jeongjo divided the ceremonial space using beaded curtains (*juryeom* 珠簾), drapes, and walls in order to have both men and women attend the same space together.⁴⁰ First, female participants including Lady Hyegyeng were seated inside Bongsudang, in front of which beaded curtains were hung. These beaded curtains were a type of screen made by string threaded with red beads and had the effect of blocking one's view. If a royal banquet took place in the day, the person sitting inside behind the beaded curtains could see the performance taking place outside through them but were hidden from view since the inside of the structure would have been dark compared to the bright outside. The king sat on the west side of the wooden platform in front of the beaded curtains. The men of the royal family sat on the temporary stage, where the performance took place, and the musicians sat behind the drapes. Outside of walls of Bongsudang, both civil and military government officials stood at the east and west of the gates. This way of allowing the men of the royal family attend the inner banquet and dividing the space using beaded curtains and drapes continued to influence ensuing royal banquets.⁴¹

The scene of the banquet for Lady Hyegyeng depicted in "Celebratory Banquet at Bongsudang" (Bongsudang jinchan 奉壽堂進饌圖) from "King Jeongjo's Royal Procession to his Father's Tomb in Hwaseong" of 1795 provides a systematic reproduction of the space, which was designed as a combination of the inner and outer banquets (Figure 17). Bongsudang, where Lady Hyegyeng was, is placed at the center of the scene, and the seat of King Jeongjo is positioned on the left. King Jeongjo himself is not painted, following

the tradition of not drawing royalty. Only his seat and the folding screen behind it indicate his presence. In other words, the seat is what shows the presence of certain figures. Interestingly, not even the seats of his mother, who was the guest of honor of the ceremony, or the female members of the royal family, are depicted (Figure 18). This was because the inside of the Bongsudang, which was feminine space, was blocked by the beaded curtains. In fact, the scene of the performance in the center, which King Jeongjo had planned in person, is what is shown in full, and it is the king and the male members of the royal family who are able to see it without anything blocking their view. Although King Jeongjo had held a royal banquet for his mother, the political aim of this banquet was to stabilize his legitimacy and reconcile with the household of his in-laws whom he had been wary of until then. The celebratory banquet held at Bongsudang in 1795 was the first ceremony to expand the boundaries of the inner banquet and record it as a painting. Yet the feminine space was covered, despite being where the guest of honor was, which signifies that women were not the focus of the painting.

The Development of Inner Banquets in the Early Nineteenth century and the Beginning of the Visualization of Feminine Space

The early nineteenth century was the turning point in the development of inner banquets. Transformations in the ritual itself, including their significance, scale, and form, greatly changed, and feminine space started to be visualized for the first time. During the reign of King Sunjo, there were four large-scale banquets, of which illustrated records or folding screens were produced. Among these four, King Sunjo held the banquet in 1809 while the remaining three banquets, which each took place in 1827, 1828, and 1829, were held by his son, Crown Prince Hyomyeong (Table 1).

The royal banquet that took place in 1809 was the banquet celebrating the sixtieth anniversary of Lady Hyegyeng's coming-of-age ceremony, namely, the cloth presentation ceremony and celebratory banquet in the *gisa* year of 1809 (*gisa jinpyori jinchan* 己巳進表裏·進饌) (hereafter, the celebratory banquet of 1809). As previously examined, Lady Hyegyeng, as the biological mother of King Jeongjo, was the guest of honor of the celebratory banquet held at Bongsudang in 1795. On the twenty-second day of the first lunar month, King Sunjo presented the outer fabric and inner lining of clothes (*pyori* 表裏) to

40. The seating of men and women during the celebratory banquets the king held for the queen dowager was a sensitive issue since the seventeenth century. Having the outer court women and the king sit east and west facing each other violated the norms of how the king and his subjects should be seated as well as the principle of the distinction between men and women. One attempt to avoid any problems from occurring was to ensure that each moved along a different route. Starting from the reign of King Sukjong, the outer court women no longer attended royal celebratory banquets presided by the king, thus defusing the issue for a long period. See Kim 2004, 4-8.

41. The celebratory royal banquet held at Bongsudang is the only case in which civil and military officials attended the inner banquet. This occurred because these officials had left the capital together with the king and were staying at Hwaseong Fortress for eight days during the event. The participation of the men of the royal family such as male relatives of the royal clan, the king's sons-in-law, and members of the queen's clan at inner banquets, however, became a tradition after that.

Lady Hyegyeng as congratulatory gifts, and on the twenty-seventh day of the second lunar month, he held a celebratory banquet in her honor with the inner and outer guests. The cloth presented to Lady Hyegyeng and the celebratory banquet held for her all took place in Gyeongchungeon of Changgyeonggung Palace. While celebratory royal banquets the king attended in person were usually held in the main hall, this ceremony characteristically was held in Gyeongchungeon, the place of Lady Hyegyeng's residence. Although the garden of Gyeongchungeon was not optimal for holding a banquet as it was small and did not face south, it was held there nevertheless as Lady Hyegyeng humbly conceded and due to its symbolism of being King Jeongjo's birthplace. After the ceremony was over, King Sunjo had the Royal Library (Gyujanggak) produce two illustrated records for King Sunjo and Lady Hyegyeng. One of them is the *Illustrated Record of Cloth Presentation Ceremony and Celebratory Banquet in the Gisa Year of 1809* (*Gisa jinpyori jinchan uigwe*), currently in the possession of the British Library.⁴²

This illustrated record contains the textual diagram of the ceremony indicating the seating arrangements of the attendees according to rank and its illustration. Comparing the two side by side provides an accurate understanding of the ceremony and a sense of actually being there in person. The record features a painting of the cloth presentation ceremony and a painting of the celebratory banquet, followed by an enlargement of part of the celebratory banquet. In the painting of the celebratory banquet, the chair placed in the center and surrounded by a folding screen of a landscape with pavilions is the seat of Lady Hyegyeng (Figure 19). In reality, the inside of Gyeongchungeon was hidden behind a red beaded curtain. The painting, unlike the actual ceremony, however, depicts the beaded curtains, which blocked the inner palace from view, as being rolled up, and the drapes, which separated the male attendees, as having been lowered, thus making the inside of the ceremonial space visible.

In fact, the area where the red beaded curtains were lowered in the painting are the seats on the right of the seat of Lady Hyegyeng. In practice,

Lady Hyegyeng, as the guest of honor, was to sit against the northern wall and face south. She sat skewed towards the left instead of the center, conscious of her status as residing in the rear palace (*hugung*). The painting, however, hides the empty space next to Lady Hyegyeng from view by painting the red beaded curtains lowered and places Lady Hyegyeng more towards the center. This suggests that while the beaded curtains functioned to hide women from the gazes of men during the actual ceremony, they played the role of controlling the viewer's gaze by being painted as rolled up or hanging down in the paintings.

This unprecedented banquet held to celebrate the sixtieth anniversary of Lady Hyegyeng's coming-of-age ceremony has to do with her elevated status at that time. As previously mentioned, although Lady Hyegyeng, as the biological mother of the king, was treated as a queen dowager during the reign of King Jeongjo, his death and the regency of Queen Jeongsun 貞純王后 (1745-1805) caused Lady Hyegyeng's status to fall drastically.⁴³ After King Sunjo started to rule in person in 1804, he proceeded to reinstate Lady Hyegyeng and her household. In the year following the three-year mourning period for Queen Jeongsun, he had preparations be made for a banquet that was to be held in Lady Hyegyeng's honor.⁴⁴ After the banquet was over, King Sunjo had a total of three illustrations produced and presented one of them to Lady Hyegyeng. In short, it appears that the space for the women of the royal family, where the seat of Lady Hyegyeng was, was made visible in the painting because the illustration itself had been created for Lady Hyegyeng in the first place.⁴⁵

The three court banquets that Crown Prince Hyomyeong held from 1827 to 1829 proved to be an important turning point in the history of royal banquets in the nineteenth century. Crown Prince Hyomyeong, who was serving as regent during the reign of King Sunjo, planned the banquets himself. The most innovative change was to place the inner banquets at the center instead of the outer banquets.⁴⁶ In 1827, Crown Prince Hyomyeong dedicated

43. For more on Lady Hyegyeng and the status of the Pungsan Hong clan, refer to Im 2015; M. Kim 2015; Kim 2010.

44. *Veritable Records of King Sunjo*, *gwon* 11, first day of the twelfth lunar month (*imjin* day) of the eighth year (1808) of the reign of King Sunjo.

45. *Iseongnok* (*Record of Daily Reflections*), twenty-second day of the third lunar month of 1809.

46. His contributions including composing court music, creating new court dance, and expanding the scale of the royal banquets are well known (Jo 2004). For the paintings of royal banquets during Crown Prince Hyomyeong, see An 2022.

42. Three copies of *Illustrated Record of the Cloth Presentation Ceremony and Celebratory Banquet in the Gisa Year of 1809*—two for the king and one to be stored in the Royal Library (Gyujanggak)—were meant to be produced. The one owned by the British Library is one of the copies meant for the king. See Kim 2018.

an honorable title to King Sunjo and Queen Sunwon 純元王后 (1789-1857) to celebrate the birth of their grandson and held a banquet celebrating the occasion the next day.⁴⁷ Crown Prince Hyomyeong did not divide the celebratory banquet he held for his parents into inner and outer banquets but held an extended version of the inner banquet, in which he had all male and female members and relatives of the royal family attend in one space together.⁴⁸ The largest difference in this transformed inner banquet was that the king and queen consort sat side by side at the banquet held in their honor. “The Inside of Jageongjeon” (Jeonnaedo 殿內圖) shown in the *Illustrated Record of Celebratory Banquet at Jageongjeon* (*Jageongjeon jinjak jeongnye uigwe* 慈慶殿進爵整禮儀軌) shows that the seats of King Sunjo and Queen Sunwon are arranged side by side and mats for the crown prince and crown princess to prostrate were arranged in front of them. What is surprising is the fact that there is the folding screen of the sun, moon, and five peaks, usually placed only behind the king, placed also behind the queen consort. The illustration shows that a pair of the folding screen of five peaks are attached to form a single wide folding screen behind King Sunjo (Figure 20).⁴⁹ Records in the illustrated record on the arrangement of ritual objects also state that the folding screen of five peaks was set up behind the queen even during the actual ritual.⁵⁰

Back then, three copies of the *Illustrated Record of Celebratory Banquet at Jageongjeon* of 1827 were created in Korean in addition to the ten copies in classical Chinese and presented as gifts to the women of the royal family

including Queen Sunwon.⁵¹ At that time, all the powerful elders of the inner court women such as the grand queen dowager, Lady Hyegyong, and the queen dowager were dead. It is possible to conjecture that Crown Prince Hyomyeong thus sought to reorganize the hierarchical order of the inner court women around his mother, Queen Sunwon.

In 1828, Crown Prince Hyomyeong held another banquet to celebrate the fortieth birthday of Queen Sunwon.⁵² The most notable characteristic of this royal banquet was that it added an evening banquet (*yajin byeolbangwa* 夜進別盤果), which was to be held in the evening following the main ceremony, and the post-banquet feast (*igil hoejak* 翌日會酌), which was to be held on the next day with the crown prince. This does not merely indicate that the banquet was extended until late night or the next day. The evening banquet was a ceremony during which only King Sunjo, Queen Sunwon, and the crown prince had tea and refreshments after all the inner and outer guests had exited, and the post-banquet feast was a ceremony in which the crown prince became the guest of honor and was presented a drink by the princess and the court women. In other words, if the evening banquet was an event to emphasize the relationship between Crown Prince Hyomyeong and his parents, the post-banquet feast was a way to solidify the relationship between the crown prince and the inner court women below him. Increasing the variety of rituals and changing the guest of honor and attendees in this way could effectively intensify the circle of relationships surrounding Crown Prince Hyomyeong. The *Illustrated Record of Celebratory Banquet in the Muja Year of 1828* (*Muja jinjak uigwe* 戊子進爵儀軌) thus included scenes of these additional banquets. These illustrations later directly influenced the paintings of the royal banquets held during the reign of King Heonjong, which will be covered in the next section.

The third banquet held by Crown Prince Hyomyeong was the celebration of the fortieth birthday of King Sunjo in 1829. Although Queen Sunwon was unable to attend at that time as she was in mourning for the death of her

47. *Veritable Records of King Sunjo*, *gwon* 29, twenty-fifth day of the seventh lunar month (*mujin* day) of the twenty-seventh year (1827) of the reign of King Sunjo.

48. The ritual of the dedication of an honorable title Crown Prince Hyomyeong performed also did not take place in the inner or outer palace in accordance with to the norms of distinction between men and women. Instead, the main ceremony was held in the inner palace, and a vicarious ceremony was held in the outer palace by the court officials. This has been explained as a way of glorifying both King Sunjo and Queen Sunwon and thus solidifying the status of Crown Prince Hyomyeong himself as the heir. See Bak 2018.

49. The folding screen of the sun, moon, and five peaks was arranged behind the queen in the spirit hall (*honjeon*) only after she died (Myeong 2009, 41).

50. “Arrangement of Ritual Objects,” *Illustrated Record of Celebratory Banquet for the Birth of a Royal Grandson at Jageongjeon*: “大廳御座 五峯屏一坐.” This phrase, in which the queen’s seat is referred to as the throne (*eojuwa* 御座), shows that Queen Sunwon is being unprecedentedly revered. However, this was the only case in which it was referred to as such and the folding screen of five peaks was arranged behind her. In the following year, Queen Sunwon’s seat was referred to as treasure seat (*bojuwa* 寶座), and a folding screen with peacocks (*gongjak sap byeong* 孔雀插屏) was installed behind her. See Kim 2021.

51. *Illustrated Record of the Celebratory Banquet for the Birth of a Royal Grandson at Jageongjeon*, especially “Dalso” 達辭 (*gwon* 2, 2a-2b) and “Haryeong” 下令 (*gwon* 1, the sixth day of the eleventh lunar month of the jeonghae year and the fifteenth day of the twelfth lunar month of the *jeonghae* year). See An 2022, 46; B. Kim 2015. The representative example of an illustrated record in Korean is the *Dyeongni uigwe* written for Lady Hyegyong (Ok 2008).

52. *Veritable Records of King Sunjo*, *gwon* 20, twelfth day of the second lunar month (*imo* day) of the twenty-eighth year (1828) of the reign of King Sunjo.

father, Crown Prince Hyomyeong held not only an outer banquet but an inner banquet as well even with the queen consort absent. During the two previous banquets, holding them in the form of an expanded inner banquet had been for the benefit of Queen Sunwon, who had sat next to the king during both. This time around, however, it was solely for the benefit of King Sunjo. King Sunjo sat as the guest of honor for the outer banquet held at Myeongjeongjeon with male relatives of the royal clan and civil and military officials present and for the inner banquet held at Jagyeongjeon with both male and female members of the royal family present. In other words, the inner banquet was no longer a ritual only for women but a ritual among members of the royal family in the same way the outer banquet was a ritual between the king and his officials. Likewise, Jagyeongjeon changed from being a hall of the queen dowager to being an official space for rituals of the royal family. As discussed earlier, Crown Prince Hyomyeong seems to have been conscious of the symbolism and authority of Jagyeongjeon to have held the inner banquet for the king there.

Other than the fact that an outer celebratory banquet was added, the rituals for 1829 did not differ largely from the celebratory banquet held in the *muja* year of 1828.⁵³ The important difference lies in the reproduced images of the ceremony. Four copies of the folding screen with “Celebratory Banquets of the Gichuk Year of 1829” (Gichuk jinchando 己丑進饌圖) was not only presented to the royal family, but an additional thirteen were distributed among the court officials of the Office for the Preparation of Celebratory Banquets (Jinchanso), who had helped Crown Prince Hyomyeong hold the ceremonies.⁵⁴ These officials, who were close aids of Crown Prince Hyomyeong, had formerly served at the Royal Library. In other words, while earlier illustrated records had been produced to be stored in the depository or distributed among the

women of the royal family, the folding screen made of this banquet was now also meant to be distributed among court officials. The officials of the Office for the Preparation of Celebratory Banquets had attended the inner and outer banquets, but they had not been able to actually see the rituals of the inner banquet. To be more specific, they had been able to hear the court music, but the beaded curtains and drapes had prevented them from actually seeing the rituals and performances. In this sense, the folding screen that was later distributed among them was the only means that let them reexperience the banquet by providing a view of what they had not been able to see.

“Celebratory Banquet in the Gichuk Year of 1829” is made up by the depiction of the outer celebratory banquet held at Myeonggyeongjeon in panels 2 to 4 and the inner celebratory banquet held at Jagyeongjeon in panels 5 to 7 (Figure 21). Opening both the inner and outer banquets had precedent, but it was the first time both were drawn together side by side. Among the six banquets held in 1829, these two banquets were the ones selected to be reproduced in “Celebratory Banquet in the Gichuk Year of 1829” since they each symbolized the outer politics—relationship between the king and his officials—and the inner politics—politics of the royal family (Yoo 2018). Let us take a closer look at the reproduction of feminine space by examining “Inner Celebratory Banquet at Jagyeongjeon” (Jagyeongjeon naejinchando 慈慶殿內進饌圖). This painting stays faithful to “Celebratory Banquet at Bongsudang” in terms of composition or its ground plan. This was because Crown Prince Hyomyeong actively sought to inherit and carry out King Jeongjo’s political royal banquets in addition to the fact that “Celebratory Banquet at Bongsudang” was the first ceremony painting reproducing the inner banquet.⁵⁵ The largest different between the two, however, is that “Inner Celebratory Banquet at Jagyeongjeon” provides a partial view of the seat of the guest of honor and the seats of the women in contrast to “Celebratory Banquet at Bongsudang,” which hides the seats of Lady Hyegyong, the guest of honor, and the court women by beaded curtains (Figure 22). In practice, the beaded

53. The ceremonies that were held during this year were the outer celebratory banquet, the inner celebratory banquet, the evening celebratory banquet, and the post-banquet feast with the crown prince during the second lunar month, and an additional inner celebratory banquet and evening celebratory banquet during the sixth lunar month. The illustrations and explanations in the *Illustrated Record of the Celebratory Banquet of the Gichuk Year of 1829* is not much different from the *Illustrated Record of the Celebratory Banquet of the Muja Year of 1828*.

54. *Illustrated Record of the Celebratory Banquet of the Gichuk Year of 1829*, *gwon* 3, *bupyeon* 附編 *jaeyong* 財用. Currently, three folding screens of this record exist. The one owned by the Leeum Samsung Museum of Art is the most complete, followed by Deoksugung 1665 at the National Museum of Korea. The one that differs the most with the records is Geundae 230 owned by the National Museum of Korea. See An 2022, 134.

55. Crown Prince Hyomyeong took the royal banquet held in celebration of Lady Hyegyong’s sixtieth birthday by King Jeongjo as the model example. Just as King Jeongjo held banquets for Lady Hyegyong twice in 1795, in the second and sixth lunar months, Crown Prince Hyomyeong also held the birthday banquets for Queen Sunwon and King Sunjo twice, in the second and sixth lunar months, both in 1828 and 1829. For the political significance of the celebratory banquet at Bongsudang held by King Jeongjo and its reproduction as a painting, see Yoo 2017.

curtains during the inner celebratory banquet held at Jagyeongjeon were hung around to hide the inside of the building and seats of the court women on the west temporary stage.⁵⁶ In the painting, however, only the beaded curtain around the seat of the crown princess on the upper left hand corner is partially let down. The beaded curtain in front of the king's seat in the center and the king's resting place on the upper right hand side are drawn up, and the seats of the court women, which are outlined by the beaded curtains, are open to view. In short, although women in the palace were hidden behind beaded curtains during the actual ritual and not to be sighted nor were their bodies allowed to be directly depicted even in paintings, the ritual space of the women reveal their authority and status in the hierarchy.

The Establishment of the Model of the Inner Banquet during the Nineteenth century and the Hierarchy of Feminine Space

If Crown Prince Hyomyeong had laid the groundwork for court banquets in the nineteenth century, King Heonjong established the model of royal banquets and their paintings. King Heonjong ascended to the throne when he was eight years old. The grand queen dowager, Queen Sunwon, served as regent on his behalf for seven years, and it was only in 1841 that King Heonjong began to rule in person. In 1848, seven years since he began his rule, King Heonjong made preparations for a banquet to celebrate the sixtieth birthday of the grand queen dowager, Queen Sunwon, and the forty-first birthday of the queen dowager, Queen Sinjeong 神貞王后 (1808-1890).⁵⁷

The folding screen with "Celebratory Banquet in the Musin Year of 1848" (Musin jinchando 戊申進饌圖屏), which depicted the celebratory royal banquet of this year, contains four types of rituals in total: the celebratory ritual (*jinbarye*), inner celebratory banquet, evening celebratory banquet, and post-banquet feast (Figure 23).⁵⁸ The dates of the ceremonies and the attendees are

shown in Table 2. The total of four ceremonies does not simply indicate that the rituals now had multiple steps and was thus more complex. Each of the rituals contained multilayered aspects of political and relational dynamics intended by the respective ceremonies.

The celebratory ritual, which is the first painting, signifies the paternal tradition of King Heonjong and his relationship between his officials (Figure 24). The celebratory ritual was performed by court officials for the king during a joyous state event. In this case, three days before the celebratory banquet, King Heonjong had dedicated an honorable title to his father and grandfather (*chusang jonhorye* 追上尊號禮), for which the court officials had offered a celebratory ritual.⁵⁹ Together with the banquet celebrating the sixtieth birthday of Queen Sunwon, the ritual of the dedication of an honorable title to his father and grandfather formed the two axes of this ceremony. They symbolized the two legacies King Heonjong had inherited: the legitimacy of the paternal bloodline and the actual power he had seized via the queen dowager's regency.⁶⁰ The celebratory ritual can also be seen as functioning as the outer banquet given how the civil and military court officials had gathered to celebrate. Since outer banquets generally tended to be omitted in banquets held for the queen dowager, the celebratory ritual in this case can be regarded as held in place of the outer banquet. Therefore, by depicting the celebratory ritual and celebratory banquet together, "Celebratory Banquet in the Musin Year of 1848" intended to commemorate both the banquet for the king and his officials and the banquet for the royal family as a single connected event. This form of placing the celebratory ritual in the first panel of the folding screen depicting the royal banquet continued to be repeated after this and became established as a kind of model format.

The scenes that follow in "Celebratory Banquet in the Musin Year of 1848" are the celebratory banquet and the ceremonies that came after, that is, the evening celebratory banquet and the post-banquet feast. Crown Prince Hyomyeong had conceived the idea of expanding the various forms such

56. Because there were female entertainers and male musicians together on the temporary stage, there was a yellow curtain hung in front of the male musicians.

57. Since Queen Sinjeong was in mourning for her father's death during this year, Queen Sunwon was the sole guest of honor during this royal banquet.

58. The folding screen with "Celebratory Banquet in the Musin Year of 1848" comprises the celebratory ritual (panels 1 to 2), inner celebratory banquet (panels 3 to 4), evening celebratory banquet (panels 5 to 6), post-banquet feast (panel 7), and order of seats (panel 8).

59. *Veritable Records of King Heonjong*, fourteenth day of the third lunar year (*muja* day) and sixteenth day of the third lunar year (*gyeongin* day) of the fourteenth year (1848) of the reign of King Heonjong.

60. Some see the relationship between King Heonjong and Queen Sunwon as being oppositional while others argue that King Heonjong was able to start out on a stable footing due to Queen Sunwon's balanced governance (Im 2005).

following events in 1828. This was, however, the first time that the folding screen included the depiction of these succeeding ceremonies. Various forms of rituals were needed because they could newly define the way the attendees related with each other by performing the ritual (Table 2). The inner celebratory banquet in panels 3 to 4 was a banquet honoring the grand queen dowager, and attendees included the king, male and female members of the royal family, and the court officials of the Office for the Preparation of Celebratory Banquets. The evening celebratory banquet in panels 5 to 6 was the ceremony that took place late until night afterwards, with the king entertaining the grand queen dowager alone. The post-banquet feast in panel 7 was an occasion for the king, as the guest of honor, to bestow praise onto those who had contributed to holding the ceremonies. The inner and outer court women attended on the part of women and the court officials of the Office for the Preparation of Celebratory Banquets attended on the part of men. Unlike before, the post-banquet feast continued on until night. Although it is not depicted, only the king and the court officials of the Office for the Preparation of Celebratory Banquets were part of the post-banquet evening feast.⁶¹

Let us analyze how the reproduction method changed from earlier by focusing on “Celebratory Banquet at Tongmyeongjeon” (Tongmyeongjeon jincho 通明殿進饌圖) (Figure 25). The composition of placing the guests of honor in the structure at the top, the king and female performers in the middle, and the musicians and the male attendees at the bottom resembles earlier paintings. However, while the court women’s seats continued down on the lefthand temporary stage below the seat of the crown princess in “Inner Celebratory Banquet at Jagyeongjeon of 1829,” “Celebratory Banquet at Tongmyeongjeon” of this year combines the inside of the building and the temporary stage in the upper part into feminine space (compare Figure 22 with Figure 26). The feminine space on the top shows the seat of the grand queen dowager in the middle, the queen consort and the royal noble consort Gyeong, a royal concubine of the king, each on her right and left, and the seats of the left and right court women below. In short, the women of the royal family and court women form a triangle in this hierarchical composition around the grand queen dowager. Seating the queen consort and the royal concubine each on the

east and west at the same level is an unusual arrangement. King Heonjong likely intended to strengthen the status of Royal Noble Consort Gyeong of the Kim clan, whom he had married the previous year.

Installations such as the beaded curtains, temporary stage, and tents more precisely divided the space compared to earlier paintings. While the beaded curtain obstructed the outsiders’ gaze to maintain authority in the ritual space in reality, it divided the space into the top, middle, and bottom sections in the painting to create a sense of hierarchy (An 2022, 60-61) (Figure 27).⁶² The top section was the space of the queen dowager, and the middle section was the space of King Heonjong and the female performers. In the bottom section, the orchestra on the platform (*deungga*) sat outside of the beaded curtains, and below the temporary stage outside of the drapes, the orchestra on the ground (*heonga*). Behind them were the male relatives of the royal clan, the king’s sons-in-laws, members of the queen’s clan, and the court officials of the Office for the Preparation of Celebratory Banquets. To sum up, the hierarchical composition, which falls from high to low following the move from the top to the bottom of the painting, and the spatial hierarchy of the seats, which decreases in the order of the building, the temporary stage, to reach the yard, coincide in “Celebratory Banquet at Tongmyeongjeon.”

The red lines of the beaded curtain not only divide the space into sections but also reinforce the perspective of the composition by converging in the top section, thus amplifying spatial hierarchy (Figure 28). Among the various methods of drawing court ceremony paintings, the one-dimensional method of drawing the frontal view as if from seeing from above (*jeongmyeon bugambeop*), the method of drawing as if seeing obliquely from above (*pyeonghaeng saseonbeop*), and the method in which space narrowed as it converged towards the central axis (*tusi wonggeunbeop*) were popular in this order.⁶³ None of them completely replaced the other methods, however. In the nineteenth century, all three methods were variously applied to drawing the illustrated records and folding screens with ceremony paintings depending on the purpose of the work. The method of drawing the frontal view as if viewing from above, which is used in “Celebratory Banquet in the Gichuk Year of 1829.” This method does not provide a realistic sense of space but has its advantages in accurately

61. Panel 8 features the order of seats of the officials of the Office for the Preparation of Celebratory Banquets, who participated in the post-banquet evening feast, in place of a painting of the event.

62. For the architectural function of beaded curtains, see Seok 2020, 114-25.

63. For the painting style of court ceremony paintings of the nineteenth century, see Bak 2001, 461-70.

depicting the arrangement during the ritual (Figure 21). Compared to this, the *Illustrated Record of the Cloth Presentation Ceremony and Celebratory Banquet in the Gisa Year of 1809* (*Gisa jinpyori jinchan uigwe* 己巳進表裏進饌儀軌), which was drawn using the method as if viewing obliquely from above, gives a sense of actual space but is inappropriate in showing the arrangements of the ritual (Figure 19). The method of drawing in which space narrows as it converges towards the central axis, used to draw “Celebratory Banquet in the Musin Year of 1848,” however, sufficiently foreshortens the space, and although the space is distorted, it nevertheless allows the viewer to understand the arrangements in the ritual without much difficulty. Above all, because the painting is symmetric around the top center point, towards which all lines converge, it carries strong advantages in expressing hierarchy in terms of status. Although the first two methods were used for drawing illustrated starting from King Heonjong, the last method became the set way of drawing folding screens depicting royal banquets. This appears to be because this method was the most effective in expressing the celebratory banquet’s nature as a commemorative event and the visual hierarchy in terms of space.

The sense of hierarchy in “Celebratory Banquet at Tongmyeongjeon” is further reinforced by being repeated once again in “Evening Celebratory Banquet at Tongmyeongjeon” (Tongmyeongjeon yayeondo 通明殿夜宴圖) (Figure 29). The background is almost identical. Only the lanterns hanging from the roof and temporary walls indicate that the ceremony is taking place in the evening. Other differences include the removal of the seats of the inner and outer guests and the smaller table of refreshments.⁶⁴ When Crown Prince Hyomyeong first held the evening banquet, it was to spend intimate and informal time among the family members. Their seats, therefore, were placed close to each other.⁶⁵ In “Evening Celebratory Banquet at Tongmyeongjeon,” however, the beaded curtain still hangs between the queen dowager and King

Heonjong, and the hierarchical composition of the overall scene remains the same. This repetition of composition in the painting of the evening banquet thus further solidifies the hierarchical composition.

In “Post-banquet Feast at Tongmyeongjeon” (Tongmyeongjeon igil hoejakdo 通明殿翌日會酌圖), King Heonjong’s seat replaces Queen Sunwon’s, thus indicating the succession of authority (Figure 30). Crown Prince Hyomyeong’s original intentions behind holding a post-banquet feast was to arrange an occasion where he could get together with the court women and express appreciation of the efforts each other had put into the preparations for the event. Because the relationship between the crown prince and the court women was not that of a king and his officials, they had each sat in the east and west facing each other. King Heonjong, however, sat in the center since he was at the post-banquet feast as the king.

As this shows, King Heonjong presided over the ceremonies as the center of all relationships. He was the legitimate heir who had carried on the paternal bloodline, the successor and grandson of the queen dowager, and the king of his court officials. The paintings on the folding screen express his various positions within the rituals. At the same time, the women of the royal family also take up an important part of the event. This screen was the first time the queen dowager was depicted alone at the hierarchical apex. The court women, who were the female attendees, were also arranged at the top of the folding screen together with the queen dowager. They are also portrayed in the post-banquet feast to receive recognition for their contribution to the ceremonies. This signifies that King Heonjong needed the presence of women of the royal family and court women as a pretext to hold the ceremony as well as to receive their help in practical terms.

Transformations in Inner Banquets Between the Late Nineteenth century and the Early Twentieth Century and the Appropriation of Feminine Space

Most of the banquets that took place during the late nineteenth century were held for Queen Sinjeong, the grand queen dowager. Queen Sinjeong worked together with Heungseon Daewongun to have his son ascend the throne in 1863 and served as regent for King Gojong, who was twelve years old at that time. Following her regency, Heungseon Daewongun acted as regent for seven

64. By dividing the court dance performance approximately into three groups and drawing them so that they did not overlap, the painting hides the fact that the scale of the performance of the evening banquet had decreased. For more on the names of the court dance and court music performed at that time, see Kim 2001b, 74-90.

65. During the post-banquet evening feast held in 1828, King Sunjo and Queen Sunwon came down from their seats on the north and sat facing Crown Prince Hyomyeong on the east and west. During the evening celebratory banquet of 1829, King Sunjo stayed in his seat at the center but maintained a close distance with Crown Prince Hyomyeong.

years until King Gojong finally proclaimed in 1873 that he himself would rule in person. The banquets held for Queen Sinjeong included the banquet held in honor of her sixtieth birthday in 1868, the banquet held to celebrate her seventieth birthday in 1877, and the banquet held in honor of her eightieth birthday in 1887. Although on the surface, these banquets to celebrate her birthdays were practices of filial piety, they were political displays of the power and authority of Heungseon Daewongun or King Gojong.

The banquets celebrating Queen Sinjeong's birthdays held during the reign of King Gojong faithfully replicate the ritual formalities as well as their visual reproduction of "Celebratory Banquet in the Musin Year of 1848." This is because "Celebratory Banquet in the Musin Year of 1848," the composition of which resembled a commemorative monument and had thus demonstrated the powerful authority of Queen Sunwon at that time, had become a symbol of authority itself. But within a certain range, changes were made in the inner banquets nevertheless depending on the period. For instance, the "Celebratory Banquet in the Mujin Year of 1868," which was held in honor of the sixtieth birthday of Queen Sinjeong in 1868, omitted the scene of the evening celebratory banquet while drawing the post-banquet feast the widest, across three panels, unlike the way it used to be drawn on one (Figures 31 and 32). The post-banquet feast initially was a supplementary event held to show appreciation for the efforts made by the attendees. Crown Prince Hyomyeong only invited three court women, and King Heonjong had invited the court women and the officials of the Office for the Preparation of Celebratory Banquets. In the case of 1868, however, all the people who had attended the inner celebratory banquet were invited again. The only difference was that the guest of honor had changed from Queen Sinjeong to King Gojong, and that Queen Sinjeong and Heungseon Daewongun and his wife were not present. The space of the inner guests was reduced and placed within the left beaded curtain, and the outer guests sat on the temporary stage on either side. This scene, in which the king and the outer guests are the main figures enjoying the banquet, recalls an outer celebratory banquet. The outer guests for this event were mainly constituted by the relatives of Heungseon Daewongun and members of his close staff. Thus, although Heungseon Daewongun was not present and King Gojong attended instead, the post-banquet feast was in reality an outer celebratory banquet for Heungseon Daewongun and his close aids (Seo 2020, 18-26).

King Gojong continued to hold banquets for the grand queen dowager,

Queen Sinjeong, and the queen dowager, Queen Hyojeong even after he started to rule in person (Table 1). However, after King Gojong proclaimed the Korean Empire in 1897, the center of the banquets largely shifted from the queen dowager to the king. The purpose of banquets, in other words, had changed from a display of the king's filial piety to the expression of an empire and the solidification of the status of the heir to the imperial throne. For example, among the nine-panel folding screen with "Celebratory Banquet in the Imin Year of 1902" (Imin jinyeondobyeong 壬寅進宴圖屏), which was created to commemorate the occasion of King Gojong's entrance into the Agency of Elderly Officials (Giroso), the three panels that come first depict the entrance ritual (Figure 33). The "Commemorative Album of King Yeongjo's Entry into the Agency of Elderly Officials" (Gisa gyeonghoecheop 耆社慶會帖), which depicts the same ceremony during the reign of King Yeongjo in 1744, is in the form of an album that added the paintings of the entrance ceremony painting to the portraits of the elderly officials (Figure 34). This transformed into the form of a folding screen that combined a painting of the entrance ceremony to the paintings of the banquet during the reign of King Gojong.⁶⁶ Why had they sought to contain all the ceremonies related to the entrance into the Agency of Elderly Officials together with the banquet even to the extent of reducing the scenes of the ceremonies to one panel each? It is perhaps because the folding screen with the painting of the celebratory banquet for the queen dowager had now become the most authoritative form for recording court ceremony paintings. Although the queen dowager was no longer part of the ritual, the ritual held at the hall of the queen dowager, the spatial structure that gave that ritual hierarchy, and the method of reproduction that reinforced that structure had become one authoritative tradition.

Conclusion

Hundreds of women lived within the palace walls during the Joseon dynasty, from the queen consort to the palace women, and each were assigned space according to their status. The space where they resided in was their status as it

66. For a detailed comparison of "Celebratory Banquet in the Imin Year of 1902" and "Commemorative Album of King Yeongjo's Entry into the Agency of Elderly Officials," see Seo 2020, 74-91.

was their identity. Based on this notion, this article has indirectly examined the status and the perception of court women by looking at the feminine space depicted in court paintings.

The queen dowager experienced the most changes in her status in late Joseon. During the earlier half of the Joseon dynasty, they held the status as former queen consorts; during the latter half, they became subject to veneration as the mother of the king. As the queen dowager frequently served as regent to the king during the nineteenth century, her influence over state affairs grew. The king, in turn, attempted to display his filial piety and strengthen his legitimacy by building a hall for the queen dowager to reside in, dedicating honorable titles to her, and holding banquets for her. Royal court rituals during late Joseon thus became concentrated on the banquets held for the queen dowager in the inner palace.

The folding screens with “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother of the West,” which were favorites among the paintings decorating the royal court of Joseon, despite being based on Chinese historical narratives, contain many elements that recall the inner palace and the inner banquets of Joseon’s palaces. The larger depiction of the space of the inner palace and the larger number of female attendants compared to the Chinese paintings on the same themes reflect how banquets during late Joseon were centered around the inner banquets. In particular, the way the inner palace was positioned on the east of the painting in contrast to their Chinese counterparts likely had to do with how the queen dowager’s hall was called the eastern palace (*dongjo* 東朝). Meanwhile, the female protagonists who were wives in the original historical narratives at times suggested the status as mothers in the paintings of Joseon. In sum, while the two paintings wish for fecundity and longevity on the surface, the underlying intention was to symbolize the solid hierarchy and influence of the women of palace, with the queen dowager at the center.

The court ceremony paintings, which recorded the rituals of the royal family, reflected such changes more directly. Celebratory banquets were held for the queen dowager starting from early Joseon but were not depicted as paintings, since the inner banquets of women of the royal family were not recorded officially in contrast to the outer banquets, which were held to express the relationship between the king and his court officials. In late Joseon, the significance of inner banquets expanded from being a royal banquet among

women to being a banquet where the king attended together with the relatives of the royal family, including the queen dowager. The king actively utilized the inner banquet to fulfil the nominal purpose of honoring the queen dowager as well as an opportunity to establish relations with the households of the relatives of the royal family. As the public nature of the inner banquet grew, the celebratory banquets also went through large transformations. The feminine space, which had been hidden behind red beaded curtains, was made visible, and the seat of the queen dowager, who was the guest of honor, became positioned at the apex of the hierarchical triangle.

The strengthening of the queen dowager’s presence and the visualization of feminine space in late Joseon court paintings is clearly a phenomenon worth noting. However, this does not necessarily indicate that the social status of women during this period was elevated in general. In fact, a more accurate analysis would be to argue that the politics of royal household (*wangsil jeongchi*) intensified, with women such as the queen dowager or the queen consort serving as the medium. While this article did not sufficiently deal with the relationships between the king, the queen dowager, the relatives of the royal family, and the court officials, it attempted to expand the discussion from a gendered perspective, which has tended to be limited to paintings of or by women, to a wider genre of paintings by using the concept of feminine space. As a result, the article was able to find common aspects on how women of the royal family were perceived in different genres of paintings in the court during the nineteenth century. Further research shall be conducted on the more detailed aspects which have yet to be grasped in this article, in its attempt to take a broader perspective, such as the analyses of each period and each piece of work.

Translated by Jong Woo PARK and Boram SEO

Tables

Table 1. Construction of Taejo Portrait Halls in the Joseon Dynasty

Reign	Roya Banquet	Cause	Location	Date (Lunar)	Ceremony	Illustrated Record of Royal Ceremonies	Folding Screen with Painting of Royal Banquet	
King Jeongjo	Celebratory Banquet in the Eulmyo Year of 1795 (Eulmyo jinchan)	Sixtieth birthday of Lady Hyegyeong				Illustrated Record of King Jeongjo's Royal Procession to his Father's Tomb in the Eulmyo Year of 1795 (Wonhaeng eulmyo jeongni uigwe)	King Jeongjo's Royal Procession to his Father's Tomb in Hwaseong (Hwaseong wonhaengdo)	
			Bongsudang, Hwaseong	(Intercalary month) 2, 9	Celebratory banquet (jinchan) (inner and outer banquet)	○	Panel 1	
			Yeonhuidang, Changdeokgung Palace	6, 18	Celebratory banquet (jinchan)	○	absent	
King Sunjo	Celebratory Banquet in the Gisa Year of 1809 (Gisa jinchan)	Sixtieth anniversary of Lady Hyegyeong's marriage	Gyeongchunjeon, Changgyeonggung Palace			Illustrated Record of Cloth Presentation Ceremony and Celebratory Banquet in the Gisa Year of 1809 (Gisa jinpyori jinchan uigwe)	absent	
					1, 22	Presentation of cloth		○
					2, 27	Celebratory banquet (jinchan)		○ + partial illustration

Crown Prince Hyomyeong (King Sunjo)	Celebratory Banquet in the Jeonghae Year of 1827 (Jeonghae jinjak)	Dedication of Honorable title to King Sunjo and Queen Sunwon	Jagyeongjeon, Changgyeonggung Palace	9, 1	Celebratory banquet (jinjak)	○ + partial illustration	absent
				Celebratory Banquet in the Muja Year of 1828 (Muja jinjak)	Fortieth birthday of Queen Sunwon	Jagyeongjeon, Changgyeonggung Palace	2, 12
	Evening banquet (yajin byeolbangwa)	○					
	2, 13	Post-banquet feast (igil hoejak) with crown prince	○				
	Yeongyeongdang, Changdeokgung Palace	6, 1	Inner celebratory banquet (naejinjak)	○			
		Celebratory Banquet in the Gichuk Year of 1829 (Gichuk jinchan)	Fortieth birthday of King Sunjo and thirtieth anniversary of ascension to throne			Illustrated Record of Celebratory Banquet in the Gichuk Year of 1829 (Gichuk jinjan uigwe)	Celebratory Banquet in the Gichuk Year of 1829 (Gichuk jinchando)
	Myeongyeongjeon, Changgyeonggung Palace			2, 9	Outer celebratory banquet (oejinchan)	○	Panels 2 to 4
	Jagyeongjeon, Changgyeonggung Palace			2, 12	Inner celebratory banquet (naejinchan)	○	Panels 5 to 7
		Evening celebratory banquet (yajinchan)	○				
		2, 13	Post-banquet feast (igil hoejak) with crown prince	○			
6, 19	Inner celebratory banquet (naejinchan)	○					

King Heonjong	Celebratory Banquet in the Musin Year of 1848 (Musin jinchan)	Sixtieth birthday of Queen Sunwon, forty-first birthday of Queen Sinjeong			Illustrated Record of Celebratory Banquet in the Musin Year of 1848 (Musin jinchan uigwe)	Celebratory Banquet in the Musin Year of 1848 (Musin jinchando)	
			Injeongjeon, Changdeokgung Palace	3.16	Celebratory ritual (jinharye)	.	Panels 1 to 2
			Tongmyeongjeon, Changgyeonggung Palace	3.17	Inner celebratory banquet (naejinchan)	○	Panels 3 to 4
					Evening celebratory banquet (yajinchan)	○	Panels 5 to 6
			3.19	Post-banquet feast (igil hoejak)	○	Panel 7	
				Post-banquet evening feast (igil yayeon)	○	.	

Reign	Roya Banquet	Cause	Location	Date (Lunar)	Ceremony	Illustrated Record of Royal Ceremonies	Folding Screen with Painting of Royal Banquet
King Jeongjo	Celebratory Banquet in the Mujin Year of 1868 (Mujin jinchan)	Sixtieth birthday of Queen Sinjeong				Illustrated Record of Celebratory Banquet in the Mujin Year of 1868 (Mujin jinchan uigwe)	King Jeongjo's Royal Procession to his Father's Tomb in Hwaseong (Hwaseong wonhaengdo)
			Geunjeongjeon, Gyeongbokgung Palace	12.6	Celebratory ritual (jinha)	○	Panels 1 to 2
			Gangnyeongjeon, Gyeongbokgung Palace	12.11	Inner celebratory banquet (naejinchan)	○	Panels 3 to 4
				12.16	Post-banquet feast (igil hoejak)	○	Panels 5 to 7
	Celebratory Banquet in the Gyeju Year of 1873 (Gyeju jinjak)	Fortieth anniversary of investiture of Queen Sinjeong	Gangnyeongjeon, Gyeongbokgung Palace	2.29	Inner celebratory banquet (naejinjak)	No illustrations	absent

Celebratory Banquet in the Jeongchuk Year of 1877 (Jeongchuk jinchan)	Seventieth birthday of Queen Sinjeong	Tongmyeongjeon, Changgyeonggung Palace			Illustrated Record of Celebratory Banquet in the Jeongchuk Year of 1877 (Jeongchuk jinchan uigwe)	absent
			Inner celebratory banquet (naejinchan)	○		
				Evening celebratory banquet (yajinchan)	○	
				Post-banquet feast (igil hoejak)	○	
				Post-banquet evening feast (igil yayeon)	○	
Celebratory Banquet of the Jeonghae Year of 1887 (Jeonghae jinchan)	Eightieth birthday of Queen Sinjeong	Geunjeongjeon, Gyeongbokgung Palace			Illustrated Record of Celebratory Banquet in the Jeonghae Year of 1887 (Jeonghae jinchan uigwe)	Celebratory Banquet in the Jeonghae Year of 1887 (Jeonghae jinchando)
			1.1	Celebratory ritual (jinha)	.	Panels 1 to 2
			1.27	Inner celebratory banquet (naejinchan)	○	Panels 3 to 4
			1.27	Evening celebratory banquet (yajinchan)	○	Panels 5 to 6
			1.28	Post-banquet feast (igil hoejak) with King Gojong	○	Panels 7 to 8
			1.28	Post-banquet evening feast (igil yayeon) with King Gojong	○	.
			1.29	Second post-banquet feast (jae igil hoejak) with crown prince	○	Panel 9
			1.29	Second post-banquet evening feast (jae igil yayeon) with crown prince	○	.

Celebratory Banquet in the Year of Imjin (Imjin jinchan)	Thirtieth anniversary of King Gojong's ascension to throne and forty-first birthday	Geunjeongjeon, Gyeongbokgung Palace	9.24	Outer celebratory banquet (oejinchan)	○	absent
			Gangnyeongjeon, Gyeongbokgung Palace	9.25	Inner celebratory banquet (naejinchan)	
		9.25		Evening celebratory banquet (yajinchan)	○	
		9.26		Post-banquet feast (igil hoejak)	○	
		9.26		Post-banquet evening feast (igil yayeon)	○	

Reign	Roya Banquet	Cause	Location	Date (Lunar)	Ceremony	Illustrated Record of Royal Ceremonies	Folding Screen with Painting of Royal Banquet
King Gojong (Korean Empire)	Celebratory Banquet in the Sinchuk Year of 1901 (Sinchuk jinchan)	Seventy-first birthday of Queen Hyojeong (Empress Myeongheon)	Junghwajeong, Gyeongungung Palace		Celebratory ritual (jinha)	.	Panels 1 to 2
				Gyeongundang, Gyeongungung Palace	5.3	Inner celebratory banquet (naejinchan)	○
			5.13		Evening celebratory banquet (yajinchan)	○	Panels 5 to 6
			5.16		Post-banquet feast (igil hoejak) with King Gojong	○	Panels 7 to 8
							Illustrated Record of Celebratory Banquet in the Sinchuk Year of 1901 (Sinchuk jinchan uigwe)

Celebratory Banquet in the Sinchuk Year of 1901 (Sinchuk jinyeon)	Fiftieth birthday of King Gojong	Hamnyeongjeon, Gyeongungung Palace	5.16	Post-banquet evening feast (igil yayeon) with King Gojong	○	.			
			5.18	Second Post-banquet feast (jae igil hoejak) with crown prince	○	Panel 9			
			5.18	Second Post-banquet evening feast (jae igil yayeon) with crown prince	○	.			
		Hamnyeongjeon, Gyeongungung Palace	Fiftieth birthday of King Gojong	Hamnyeongjeon, Gyeongungung Palace				Illustrated Record of Celebratory Banquet in the Sinchuk Year of 1901 (Sinchuk jinyeon uigwe)	Celebratory Banquet in the Sinchuk Year of 1901 (Sinchuk jinyeondo)
					7.26	Outer celebratory banquet (oejinyeon)	○	Panels 1 to 2	
					7.27	Inner celebratory banquet (naejinyeon)	○	Panels 3 to 4	
					7.27	Evening celebratory banquet (yajinyeon)	○	Panels 5 to 6	
					7.29	Post-banquet feast (igil hoejak) with crown prince	○	Panel 7	
					7.29	Post-banquet evening feast (igil yayeon) with the crown prince	○	.	
Celebratory Banquet in the Imin Year of 1902 (Imin jinyeon)	King Gojong's fifty-first birthday and entrance into the Agency of Elderly Officials					Illustrated Record of Celebratory Banquet in the Imin Year of 1902 (Imin jinyeon uigwe)	Celebratory Banquet in the Imin Year of 1902 (Imin jinyeondo)		

			Giroso Yeongsugak	3.27	Enshrinement of royal document with king's information (eochiep bongan)	.	Panel 1
			Deokgyeongdang, Gyeongungung Palace	3.27	Bestowal ceremony of leaning chair and cane to elderly officials (jingwejang)	.	Panel 2
				3.27	Banquet for elderly officials (gisa seogyeon)	.	Panel 3
			Junghwajeon, Gyeongungung Palace	3.28	Celebratory ritual (jinha)	.	Panel 4
				3.28	King's in-person visit to banquet for elderly officials (chillim seogyeon)	.	Panel 5
		Hamnyeongjeon, Gyeongungung Palace		4.23	Outer celebratory banquet (oejinyeon)	○	Panel 6
				4.24	Inner celebratory banquet (naejinyeon)	○	Panel 7
				4.24	Evening celebratory banquet (yajinyeon)	○	Panel 8
				4.25	Post-banquet feast (igil hoejak) with crown prince	○	Panel 9
				4.25	Post-banquet evening feast (igil yayeon) with crown prince	○	

						Illustrated Record of Celebratory Banquet in the Imin Year of 1902 (Imin jinyeon uigwe)	Celebratory Banquet in the Imin Year of 1902 (Imin jinyeondo)
Celebratory Banquet in the Imin Year of 1902 (Imin jinyeon)	Fortieth anniversary of King Gojong's ascension to throne	Junghwajeon, Gyeongungung Palace	11, 4	Outer celebratory banquet (oejinyeon)	○		Lost
		Gwanmyeongjeon, Gyeongungung Palace	11, 8	Inner celebratory banquet (naejinyeon)	○		Lost
			11, 8	Evening celebratory banquet (yajinyeon)	○		Panels 7 to 8
			11, 9	Post-banquet feast (igil hoejak) with crown prince	○		Panel 9
			11, 9	Post-banquet evening feast (igil yayeon) with crown prince	○		

Table 2. Construction of Taejo Portrait Halls in the Joseon Dynasty

	Celebratory Ritual	Royal Banquet			
		Inner celebratory banquet (naejinchan)	Celebratory evening banquet (yajinchan)	Post-banquet feast (igil hoejak)	Post-banquet evening feast (igil yayeon)
Ceremony	Celebratory ritual (jinharye)				
Date (Lunar)	3, 16	3, 17	3, 17	3, 19	3, 19
Location	Injeongjeon, Changdeokgung Palace	Tongmyeongjeon, Changdeokgung Palace			
Guest of Honor	King	Grand Queen Dowager	Grand Queen Dowager	King	King
Attendants	Chief State Councilor, etc.	King, Queen consort, Royal Noble Consort Gyeong	King	Inner and outer court women, court officials of Office for the Preparation of Celebratory Banquets	Court officials of Office for the Preparation of Celebratory Banquets

Attendees	Male relatives of the royal clan, the king's sons-in-laws, members of the queen's clan, and civil and military officials	Male relatives of the royal clan, the king's sons-in-laws, members of the queen's clan, and civil and military officials			
	Inner and outer court women				
	Court officials of Office for the Preparation of Celebratory Banquets				
Folding Screen	Panels 1 o 2	Panels 3 to 4	Panels 5 to 6	Panel 7	(Panel 8 and Order of Seats)

Figures

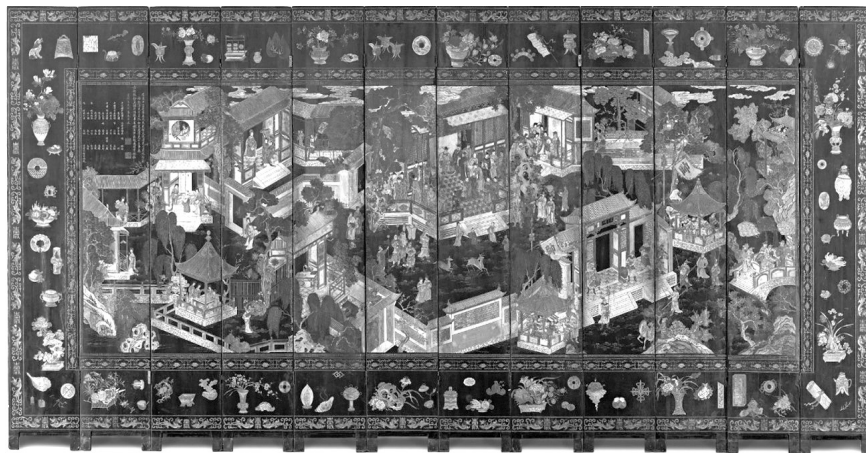


Figure 1. Folding Screen with "Birthday Celebration of Guo Ziyi" (Guo Ziyi zhu shou tu ping 郭子儀祝壽圖屏), 1671, coromandel lacquer screen, each panel 277.5x47cm, auctioned at Sotheby's (March 2014)



Figure 2. "Guo Fenyang's Enjoyment of Life" (Gwak Bunyang haengnakdo 郭汾陽行樂圖), early nineteenth century, color on silk, each panel (panels 1 and 8) 144.5x49.9cm, each panel (panels 2 to 7) 144.5x53cm, Deoksu 3153, National Museum of Korea



Figure 3. Folding Screen with Paintings of Crown Prince Investiture Ceremony during the Reign of King Jeongjo (Jeongmyojo wangseja chaengnye gyebyeong 正廟朝王世子册禮契屏), 1800, color on silk, 112.6x237.0cm, National Museum of Korea

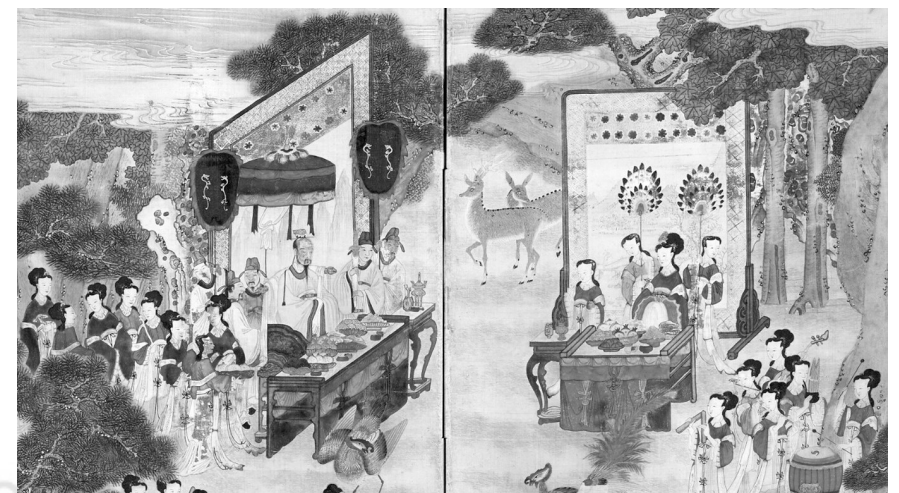


Figure 4. Enlargement of Queen Mother of the East and King Father of the East in Figure 3



Figure 5. Qiu Ying 仇英, "Gathering of Immortals to Offer Blessings" (Qun xian hui zhu tu 群仙會祝圖), Ming, color on silk, 99×148.4cm, National Palace Museum (Taiwan)

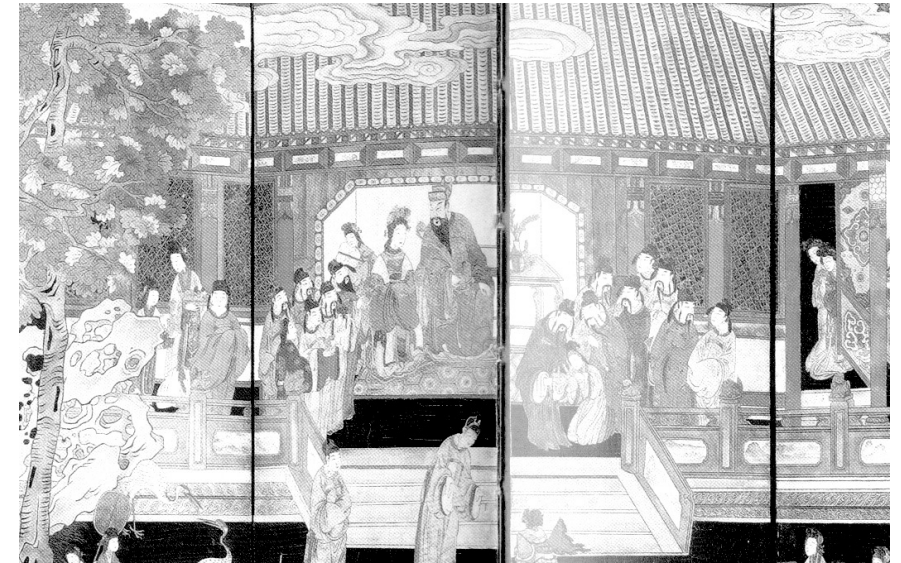


Figure 7. Part of Folding Screen with "Birthday Celebration of Guo Ziyi," seventeenth century, lacquer, size unknown, private collection



Figure 6. Part of Folding Screen with "Birthday Celebration of Guo Ziyi," 1777, red and black lacquer, 213.7×375.9cm, The Metropolitan Museum of Art (United States)



Figure 8. Enlargement of Guo Ziyi and his Wife in Figure 1



Figure 9. Enlargement of Elderly Woman in Figure 2

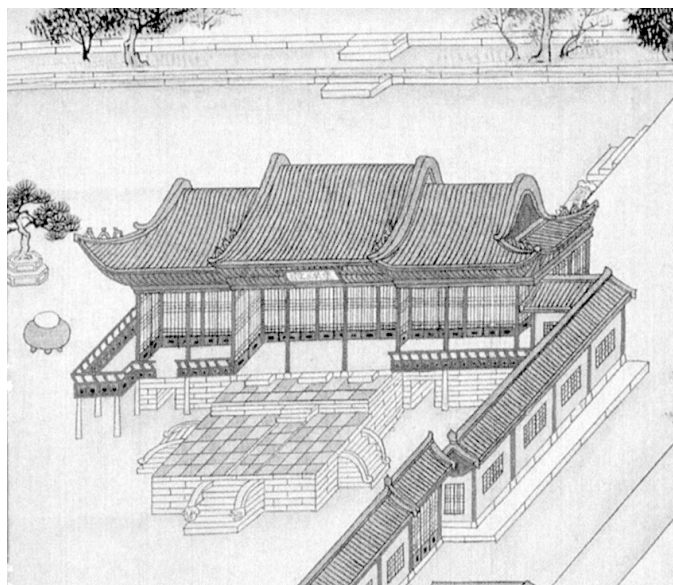


Figure 10. Jipsangjeon from "Eastern Palace" (Donggwoldo 東闕圖), late 1820s to early 1830s, 584x273cm, Korea University Museu



Figure 11. Enlargement of Women Holding Musical Instruments and Fans in Figure 2



Figure 12. Enlargement of Women Preparing Food in Figure 2



Figure 13. Attributed to Liu Songnian 劉松年, “Part of Offerings for Long Life by Turquoise Pond” (Yao chi xian shou tu 瑤池獻壽圖), Song (possibly copied in early sixteenth century), color on silk, 198.7×109.1cm, National Palace Museum (Taiwan)



Figure 15. Enlargement of Guo Ziyi in Figure 2

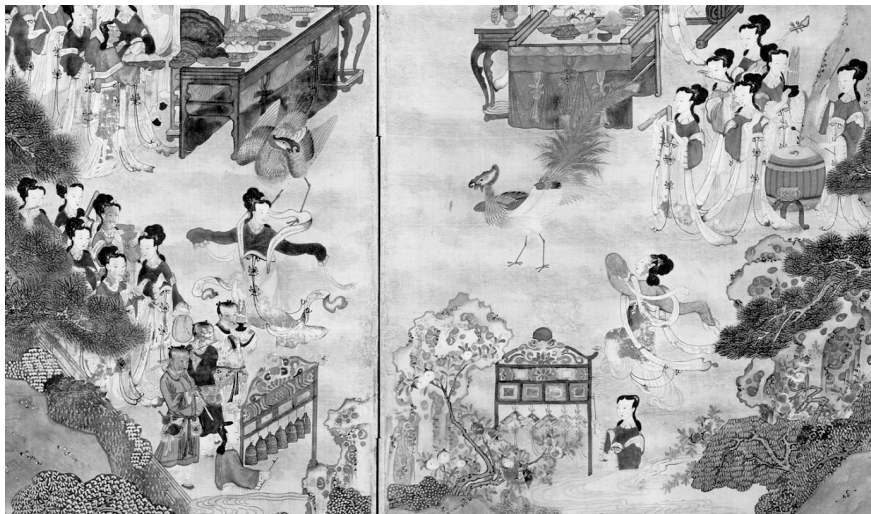


Figure 14. Enlargement of Women Holding Musical Instruments and Women Dancing in Figure 3

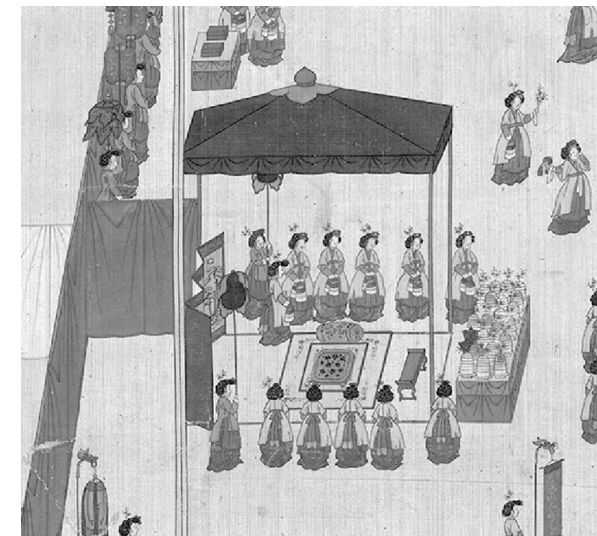


Figure 16. Enlargement of King’s Seat to Observe Royal Banquets in (“Tongmyeongjen jinchando” 通明殿進饌圖) from “Celebratory Banquet in the Musin Year” (Musin jinchando 戊申進饌圖), 1848, color on paper, National Museum of Korea

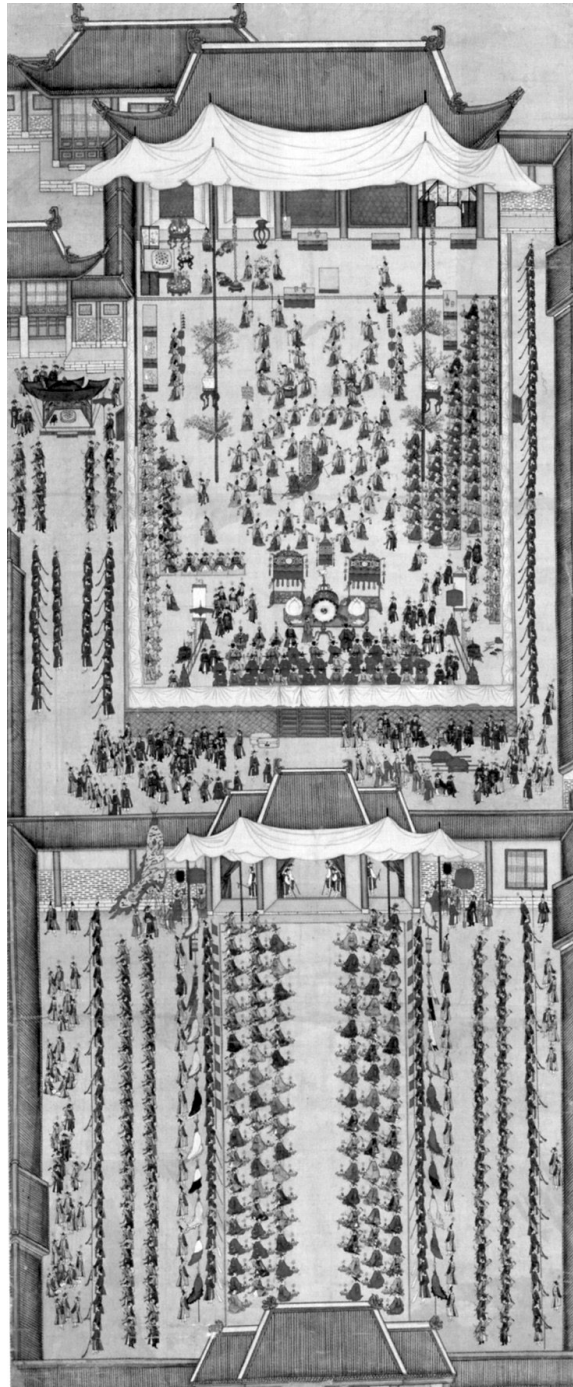


Figure 17. "Celebratory Banquet at Bongsudang" (Bongsudang jinchando 奉壽堂進饌圖) from "King Jeongjo's Royal Procession to his Father's Tomb in Hwaseong" (Hwaseong wonhaengdo 華城園幸圖), 1795, color on silk, 156.2×65cm, Dongguk University Museum

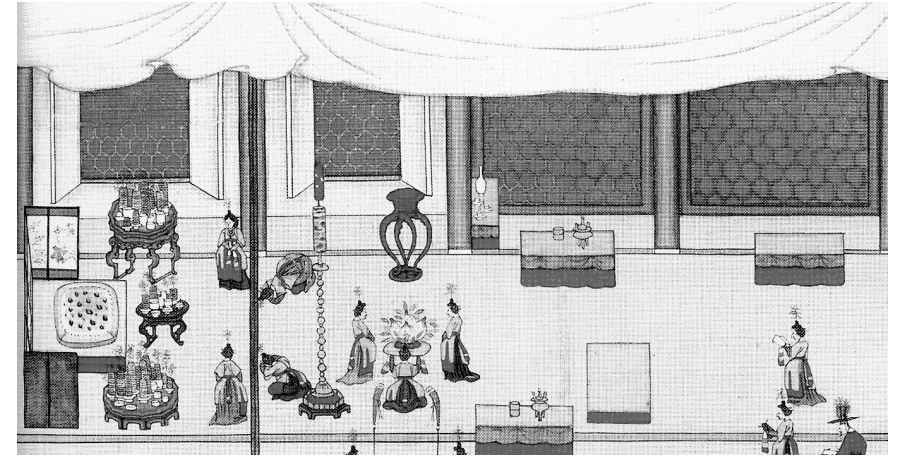


Figure 18. Enlargement of Bongsudang in Figure 17

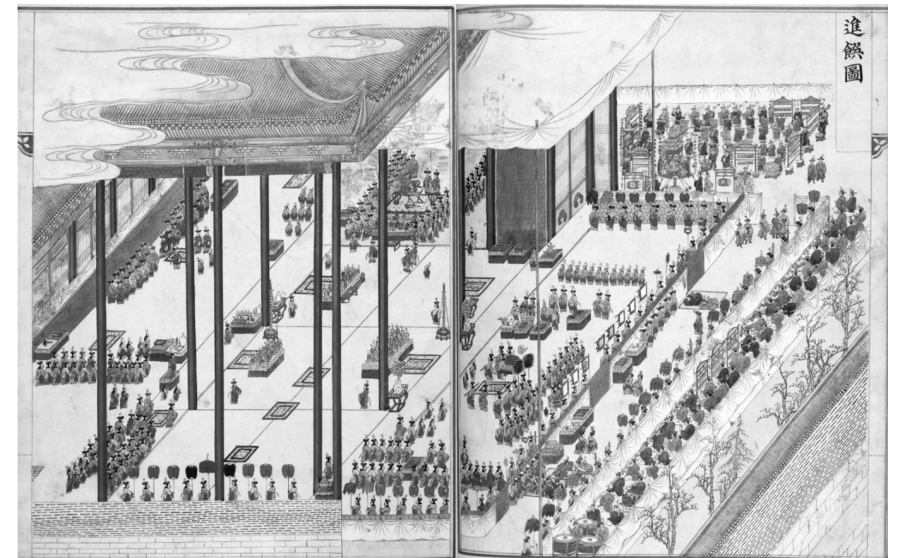


Figure 19. "Celebratory Banquet" (Jinchando) from "Illustrated Record of Cloth Presentation Ceremony and Celebratory Banquet in the Gisa Year" (Gisa jinpyori jinchan uigwe 己巳進表裏進饌儀軌), 1809, British Library

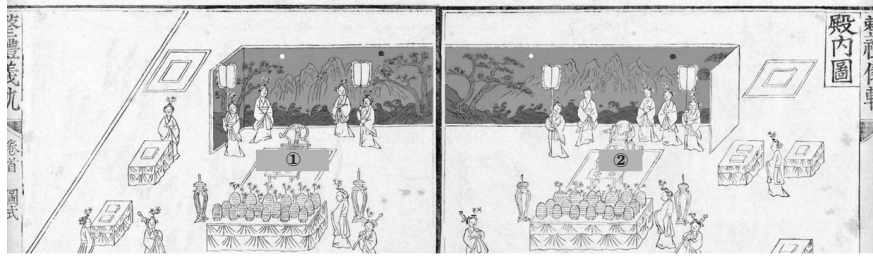


Figure 20. "Inside of Jagyeongjoen" (Jeonnaedo) from *Illustrated Record of Celebratory Banquet for the Birth of a Royal Grandson at Jayeongjeon (Jagyeongjeon jinjaek jeongnye uigwe)* (慈慶殿進爵整禮儀軌), 1827, edited and colored by An Yeonju; as cited in An 2022, Figure 2

① Queen Sunwon ② King Sunjo

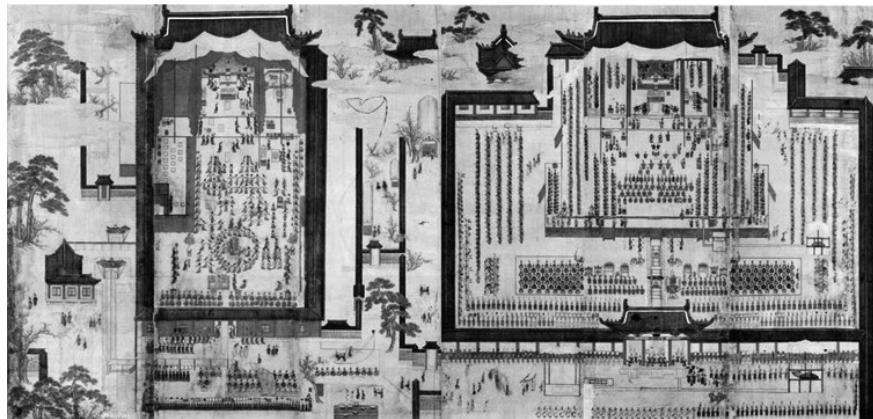


Figure 21. "Celebratory Banquet in the Gichuk Year" (Gichuk jinchado 己丑進饌圖), 1829, color on silk, 149×413cm, Deoksu 1665, National Museum of Korea

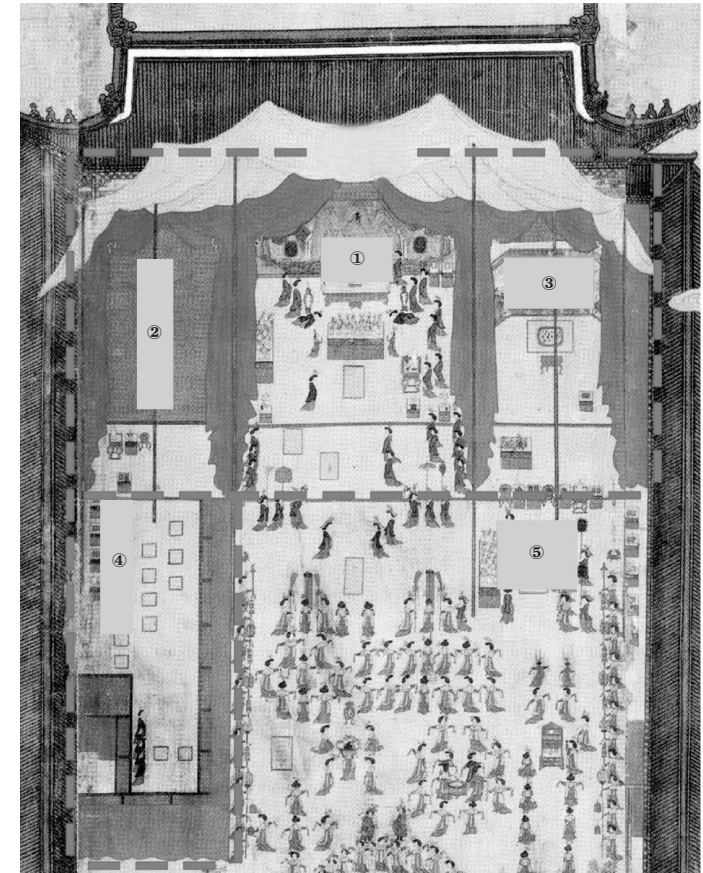


Figure 22. Part of Figure 21

① king's seat ② crown princess' seat

③ king's resting place ④ court women's seat ⑤ crown prince's seat

* The dotted line represents the place where beaded curtains are placed.

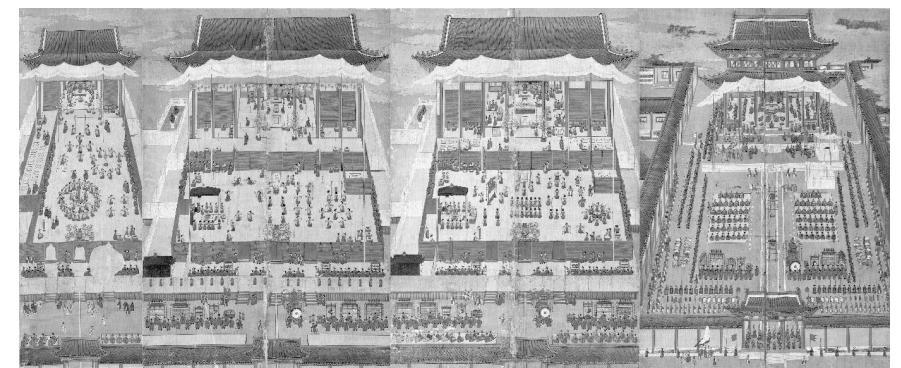


Figure 23. "Celebratory Banquet in the Musin Year," 1848, color on paper, 140.2×49.5cm, National Museum of Korea

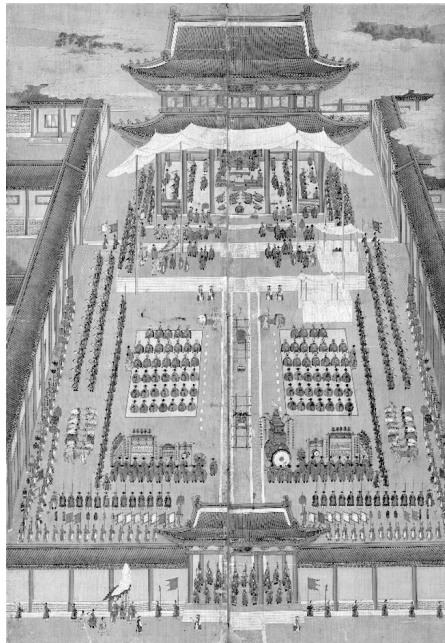


Figure 24. “Celebratory Ritual at Injeongjeon” (Injeongjeon jinhado 仁政殿陳賀圖) from “Celebratory Banquet in the Musin Year”

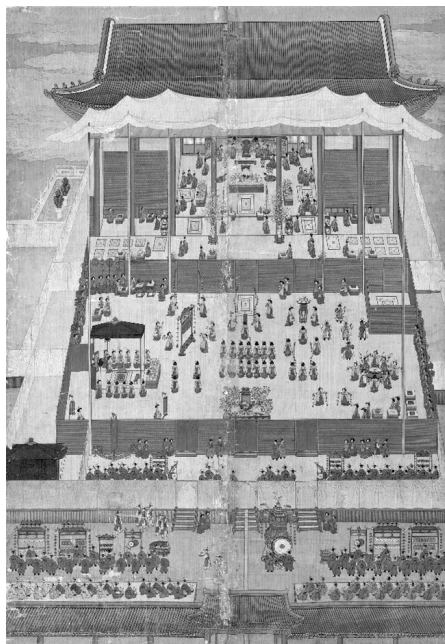


Figure 25. “Celebratory Banquet at Tongmyeongjeon” from “Celebratory Banquet in the Musin Year”

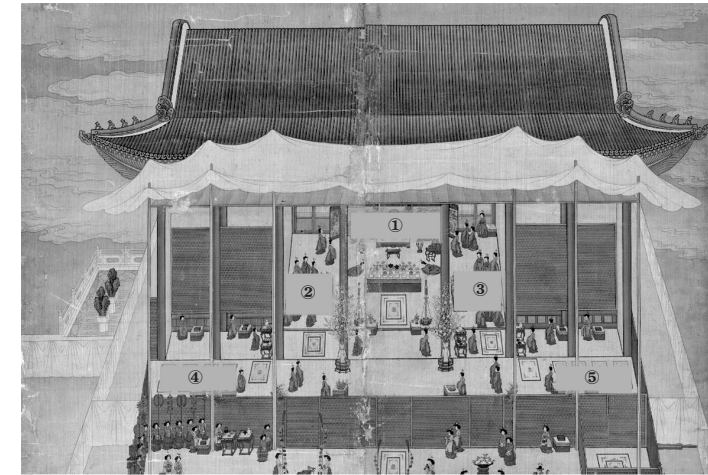


Figure 26. Upper Part of Figure 25

- ① grand queen dowager's place
- ② Royal Noble Consort Gyeong's seat
- ③ queen's seat
- ④ right court women's seat
- ⑤ left court women's seat

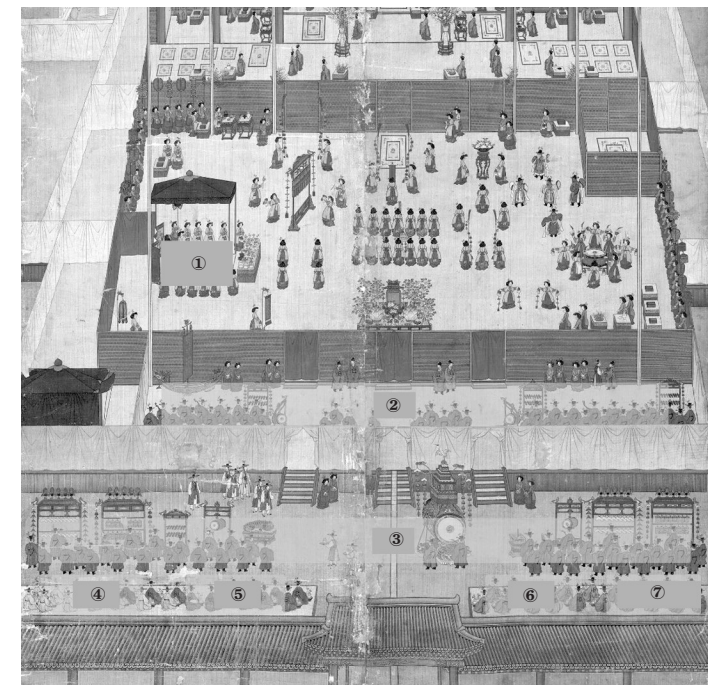


Figure 27. Middle and Lower Parts of Figure 25

- ① king's seat
- ② orchestra on the platform
- ③ orchestra on the ground
- ④ seats for the male relatives of the royal clan
- ⑤ seats for the king's sons-in-laws
- ⑥ seats for members of the queen's clan
- ⑦ seats for the officials of the Office for the Preparation of Celebratory Banquets

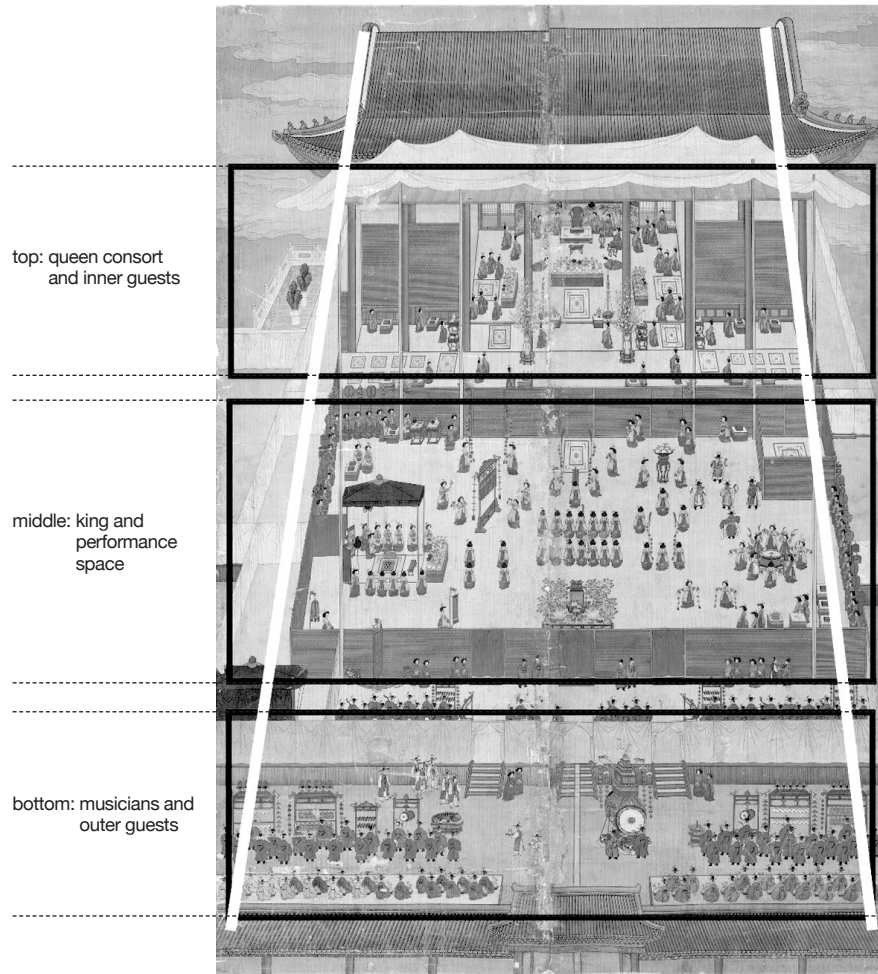


Figure 28. Composition of "Celebratory Banquet at Tongmyeongjeon" from "Celebratory Banquet in the Musin Year 28"

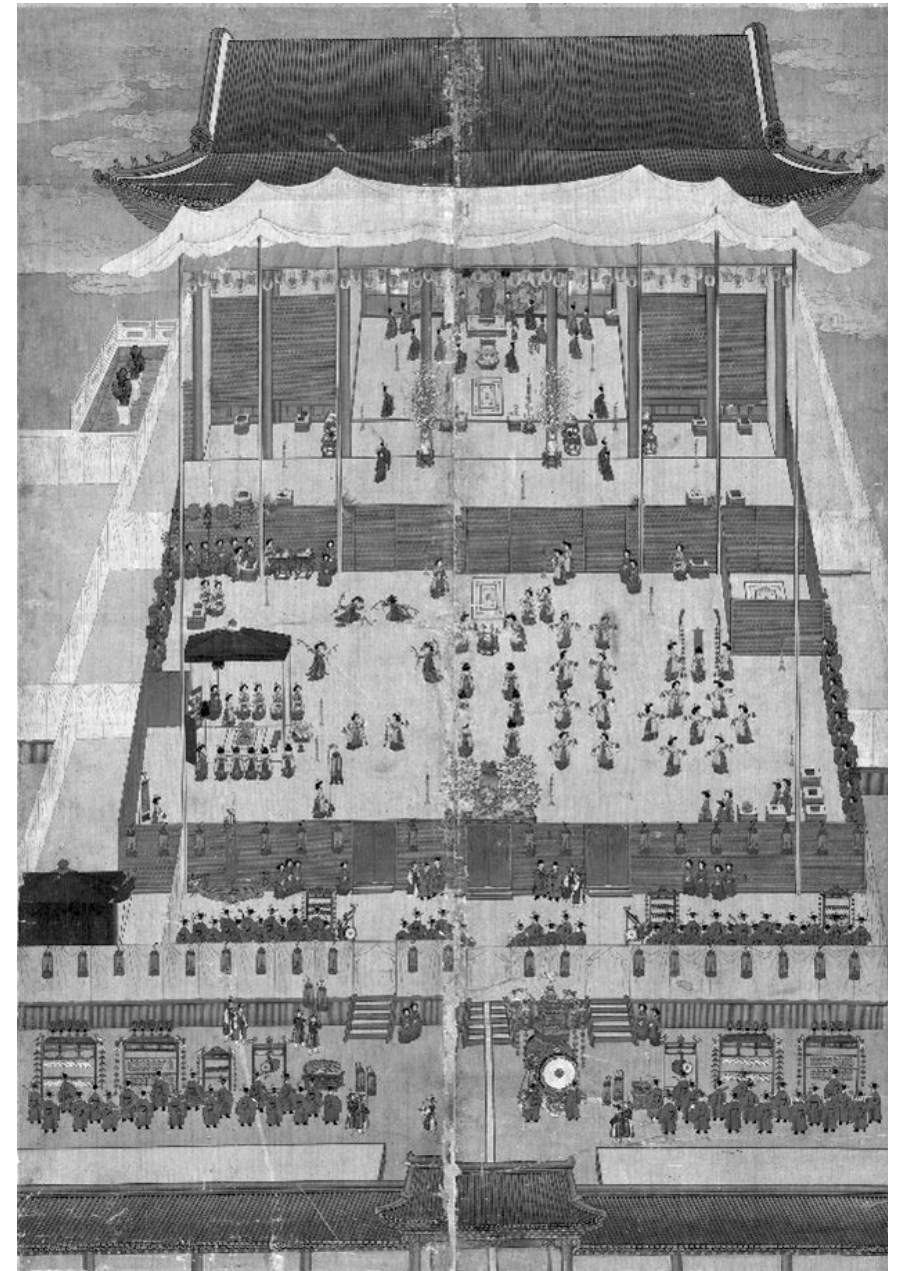


Figure 29. "Celebratory Evening Banquet at Tongmyeongjeon" (Tongmyeongjeon yajinchando 通明殿夜進饌圖) from "Celebratory Banquet in the Musin Year"

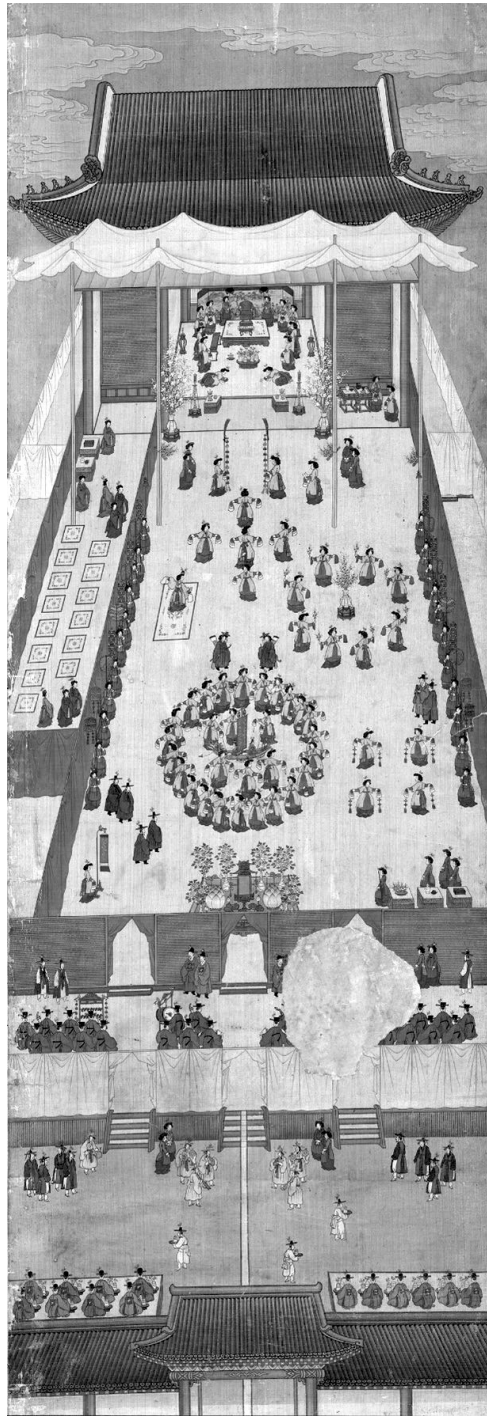


Figure 30. "Celebratory Post-banquet Feast at Tongmyeongjeon" (Tongmyeongjeon igil hoejakdo 通明殿翌日會酌圖) from "Celebratory Banquet in the Musin Year"

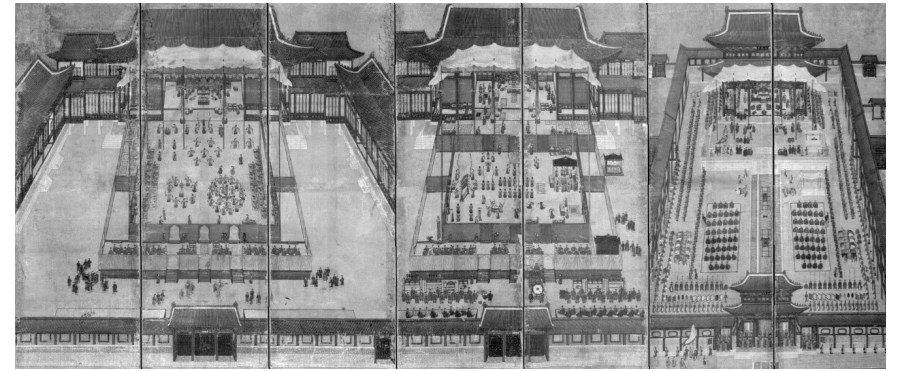


Figure 31. "Celebratory Banquet in the Mujin Year" (Mujin jinchando 戊辰進饌圖), 1868, color on silk, 135x366cm, Los Angeles County Museum of Art (United States)

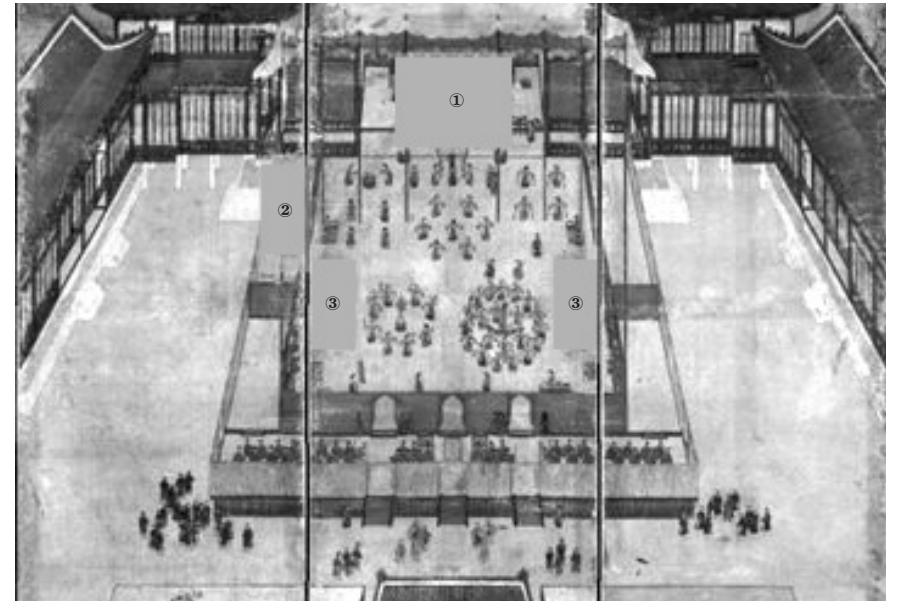


Figure 32. "Celebratory Post-banquet Feast at Gangnyeongjeon" (Gangnyeongjeon igil hoejakdo 康寧殿翌日會酌圖) from "Celebratory Banquet in the Mujin Year"

① king's seat ② inner guests ③ outer guests

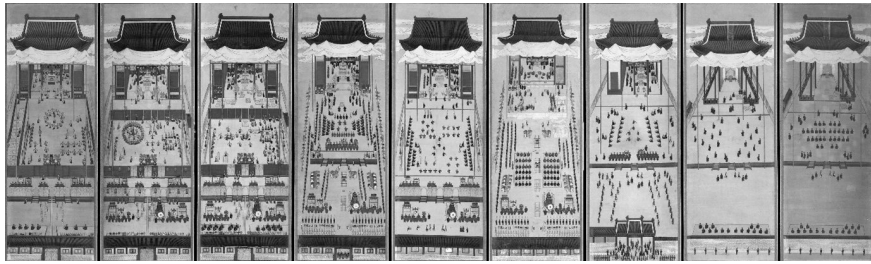


Figure 33. Folding Screen with “Celebratory Banquet in the Imin Year” (Imin Jinyeondo byeong 壬寅進宴圖屏), 1902, color on silk, 61×199cm, National Gugak Center

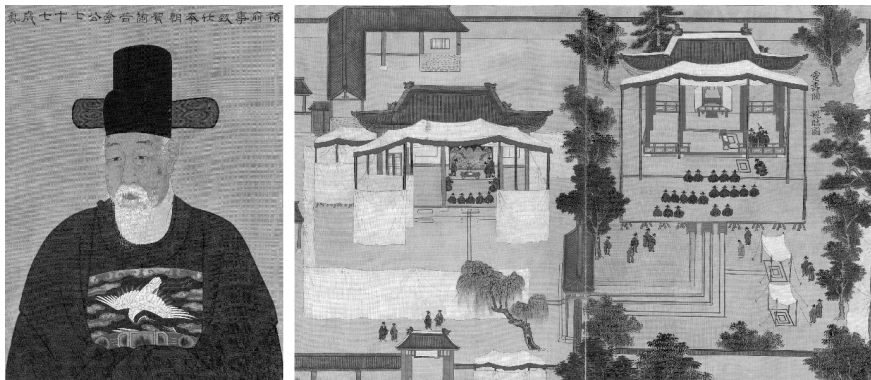


Figure 34. . “Portrait of Yi Uihyeon” 李宜顯 and “Royal Visit to Yeongsugak” (Yeongsugak chillimdo 靈壽閣親臨圖) from “Commemorative Album of King Jeongjo’s Entry into the Agency of Elderly Officials” (Gisa gyeonghoecheop 耆社慶會帖), 1744, National Museum of Korea

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Abstract

This article analyzes the female figures and feminine space in court ceremony paintings of late Joseon. I attempt to expand the discussion from a gendered perspective, which has until now been limited to paintings of or by women, to a wider genre of paintings through the concept of feminine space. First, I examine narrative figure paintings such as “Guo Fenyang’s Enjoyment of Life” and “The Banquet of the Queen Mother of the West at the Turquoise Pond” to look at space symbolizing women. Although these paintings are based on Chinese historical narratives, they contain many elements that recall the inner palace, the feminine space in the palaces of Joseon, and inner banquets, which were rituals of women. The arrangement of the inner palace on the right, or east, side of the paintings in contrast to their Chinese versions is likely related to how hall in which the queen dowager resided was referred to as the eastern palace in late Joseon. Meanwhile, the feminine space in court ceremony paintings, which recorded royal rituals, shows how the status of women changed in these rituals. The boundaries and public nature of inner banquets expanded in late Joseon. Such changes were reflected in the expression of feminine space in court ceremony paintings, including visualizing feminine space, which used to be hidden behind red beaded curtains, and placing the queen dowager’s seat at the clear apex of the hierarchical composition. The strengthening of the presence of the queen dowager and the expansion of feminine space in court paintings of late Joseon can be thought in relation to how the political influence of the women of the royal family expanded through their regency.

Keywords: : “Guo Fenyang’s Enjoyment of Life,” “The Banquet of the Queen Mother of the West at the Turquoise Pond,” paintings of celebratory royal banquets (*jinchando*), court rituals, feminine space, queen dowager, eastern palace (*dongjo*)