

# Pictorial Documentation of Court Entertainment Dance during the Daehan Empire

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Abstract: This paper identifies the repertoire, gender of the dancers, and the most popular court entertainment dances during the Daehan Empire, and analyzes selected changes in these dances as depicted in *Records of Court Banquets*, an invaluable source of information on the types of court banquets and certain aspects of some of the dances performed. The court entertainment dances performed during the Daehan Empire were in large part based on those danced in 1892. The most interesting feature of the court banquets held in April 1902 was the revival of dances such as the Double Large Drum Dance, Double Sword Dance, and Double Ball-throwing Dance, which had not been performed since they were first created in 1795, 108 years earlier. In order to develop a fuller understanding of changes, however, an in-depth analysis of accompanying music and singing, costumes employed, and movements used must be carried out. The scope of this paper focuses on what can be seen in the paintings.

Keywords: *Records of Court Banquets*, court paintings, court banquets, court entertainment dances, Emperor Gojong, Daehan Empire

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## Court Banquet Records

Throughout the history of Korea's royal courts, official banquets were an effective means of highlighting not only the dignity of the royal family, but its authority. These banquets were formally classified on the basis of their size, i.e., large (*jinyeon*), medium (*jinchan*) or small (*jinjak*), and on the basis of their intended audience, such as inner (*naeyon*)—banquets for the empress and female court officials which were held in the inner chambers of the palace, and outer

(*oeyeon*)—banquets for the king or emperor and male court officials which were held in the outer chambers.

When compared to the eighteenth century, the nineteenth century was a golden age for banquets because of the large number held and the kinds of court dances performed at them. Despite the fact that diplomatic relations and national politics were worsening, the Daehan Empire (1897-1910) continued the practice of lavish court events during the last part of the nineteenth century and the beginning of the twentieth century. Emperor Gojong (r. 1863-1907) held numerous celebrations, including four formal banquets.<sup>1</sup> The first two took place in May and July 1901, and the last two in April and November 1902. Except for the banquets of May 1901, which were medium-size inner banquets, the rest were held as large outer banquets. No formal court banquets have been held since November 1902.

As with other court events, whenever a banquet was held, the government established a temporary Superintendency for Court Banquets (*Jinyeon-cheong* for large banquets and *Jinchan-so* for medium-size banquets) to oversee the way in which the ceremonies were conducted as well as the preparations for them. Since the eighteenth century, the production of official records of court banquets (*uigwe*) became a traditional practice.<sup>2</sup> The Superintendency for Court Banquets was disbanded the day after the conclusion of the banquets, and a temporary Office of Records (*Uigwe-cheong*), which was responsible for the production of these records, was established.<sup>3</sup> All the details and activities surrounding the banquets were usually documented in the records, which included pictorial images in the form of wood-block prints. In addition to the overall banquet scenes depicted, the prints also show, for example, dancers' costumes and ornaments, musical instruments, and such banquet items as ceremonial flags, decorative flowers, dinnerware, and furniture.

Because dance performances were part of the entertainment at court banquets, the official documents serve not only as records of what transpired,

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1. Such celebrations during Gojong's reign were part of his policy to increase his power and the standing of the Office of Royal Relatives (*Jongchinbu*).

2. Six to eight copies were usually produced. One of the copies was presented to the king, and the rest were housed at relevant government agencies.

3. In reality, these duties were performed by the same office, whose title simply changed. For more on the records of court banquets and court banquet-related folding screens commemoratively produced during the nineteenth and twentieth centuries, see So, Park, and Van Zile 2000; Park 2000:398-434; Park 2005; and Yi 2005:116-97.

but also as a source of information on various aspects of the dances. Thanks to both verbal records and visual representations, we can understand Korea's court dances of the 1800s and early 1900s better than those of any other period.

This study focuses on court entertainment dances (*jeongjae*) of the nineteenth and twentieth centuries, and their representation in official court documents. Wood-block prints in records of court banquets from this time serve as the primary source of information, but because of other important information, the study also examines related government documents. From the perspective of an art historian, I focus on changes in repertoire, gender and number of performers, and basic group formations.

## Repertoire of Dances

No regulations governed the dances performed during court banquets, nor was there a prescribed order in which dances were performed. During the nineteenth century, the Superintendency for Court Banquets drew up a list of dances from which the king would select those he wished to have performed. Because of this, dances performed from the nineteenth century onward reflect, for the most part, preferences of the royal family members for whom the event was held.

Comparing records of dances performed at banquets during the eighteenth century with the 1902 *Records of Court Banquets (Imin jinyeon uigwe)* suggests changes that occurred over time as well as changes in preferred repertoire. Documents such as records of court banquets and annals from the Joseon dynasty indicate forty-six different dances were performed from the eighteenth century to the beginning of the twentieth century.<sup>4</sup> While some of these dances were performed regularly until 1902, others were performed on only one occasion.<sup>5</sup>

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4. Of these, nineteen were created in 1828 (the 28<sup>th</sup> year of King Sunjo), and another four in 1829 (at the behest of Crown Prince Hyomyeong, whose father had bestowed some responsibilities for governing the state upon him). For more on the court entertainment dances developed under the tutelage of Hyomyeong, see Jo 2003:273-304.

5. For instance, no further reference is made to the Dance of Goguryeo (*Goguryeomu*), Butterfly Dance (*Bakjeommu*), Dance of Eternal Youth (*Yeongjimu*), Dance of the Platform with Jade Candles (*Chundaeokchok*), Dance of Expressing the Beauty of Gwandong District (*Gwandongmu*), and Wishing Dance for Entering the Immortal World (*Mangseonmun*), all of which were performed for the first time during the small court banquet held at the Changdeok Palace's Hall for Extending Congratulations (*Yeon-gyeongdang*) in 1828.

**Table 1** Dances Performed at the Court Banquets in April 1902

Banquet	Dances
Large Outer Banquet April 23 Total: 23 dances	Dance of Long Life and Prosperity for the Emperor, Dance of the Coming of the Phoenix, Dance Offering Heavenly Peaches, First Dance, Dance of Bounteous Blessings, Dance for a Long Life, Ivory Clapper Dance, Dance of Wishes for a Long Life, Dance of the Dream of the Golden Ruler, Large Drum Dance, Dance of Beautiful Women Picking Peonies, Dance of Throwing Balls into a Vase, Dance of the Six Flowers, Dance of Enjoying Spring Sunshine, Longevity Dance for the Royal Banquet, Calabash Dance, Double Victory Dance, Hand Bell Dance, Dance of the Four Heavenly Figures, Dance Offering Heavenly Flowers, Dance with the Painting Celebrating Affluence, Dance of Throwing Balls Through a Gate, Dance with a Loose and Wide-Sleeved Costume
Large Inner Banquet April 24 Total: 32 dances	Dance of the Coming of the Phoenix, Dance Offering Heavenly Peaches, Dance of the Dream of the Golden Ruler, Dance of Bounteous Blessings, Dance of Bounteous Blessings, Dance of Wishes for a Long Life, Dance of Wishes for a Long Life, Dance of Long Life and Prosperity for the Emperor, Large Drum Dance, Large Drum Dance, Dance of Beautiful Women Picking Peonies, Dance of Throwing Balls into a Vase, Dance of Throwing Balls into a Vase, Dance Offering Heavenly Flowers, Dance of Nightingale in Spring, Dance of Nightingale in Spring, Ivory Clapper Dance, Hand Bell Dance, Hand Bell Dance, Dance of the Four Heavenly Figures, Lotus Pavilion Dance, Lotus Pavilion Dance, Dance of the Six Flowers, Dance with the Painting Celebrating Affluence, Dance with the Painting Celebrating Affluence, Longevity Dance for the Royal Banquet, Dance for a Long Life, Dance for a Long Life, Calabash Dance, Dance of Throwing Balls through a Gate, Boat Dance, Sword Dance ( <i>Geomgimu</i> )
Large Outer Night Banquet April 24 Total: 12 dances	Dance of Bounteous Blessings, Dance of the Dream of the Golden Ruler, Longevity Dance for the Royal Banquet, Dance with the Painting Celebrating Affluence, Dance of Long Life and Prosperity for the Emperor, Lotus Pavilion Dance, Dance of Wishes for a Long Life, Dance Offering Heavenly Peaches, Dance of Nightingale in Spring, Dance for a Long Life, Boat Dance, Sword Dance ( <i>Geomgimu</i> )
Drinking Party April 25 Total: 8 dances	Dance of the Coming of the Phoenix, Dance for a Long Life, Dance of Bounteous Blessings, Dance Offering Heavenly Peaches, Dance of Beautiful Women Picking Peonies, Dance of Throwing Balls through a Gate, Sword Dance ( <i>Geomgimu</i> ), Boat Dance
Night Drinking Party April 25 Total: 6 dances	Dance of Wishes for a Long Life, Dance of Bounteous Blessings, Dance for a Long Life, Boat Dance, Hand Bell Dance, Dance with the Painting Celebrating Affluence

\* All dances identified in the 1902 *Records of the Court Banquets (Imin jūnyeon uigwe)* are included here. Dances are listed in the order in which they were performed. Note that some dances were performed twice.

\*\* Unless otherwise noted, all dates are given according to the lunar calendar.

**Table 2** Dances Performed at Outer Banquets in the 18<sup>th</sup> to the Early 19<sup>th</sup> Centuries

Large Banquets of the 18 <sup>th</sup> Century	Medium-Size Outer Banquet of 1829
First Dance	First Dance
Ivory Clapper Dance	Ivory Clapper Dance
Small Brass Cymbal Dance	Small Brass Cymbal Dance
Large Drum Dance	Large Drum Dance
Dance with a Loose and Wide-Sleeved Costume	Dance with a Loose and Wide-Sleeved Costume
Small Brass Cymbal Dance	Dance with a Peaked-Sleeved Costume
Dance with a Loose and Wide-Sleeved Costume	Ivory Clapper Dance
Dance of Cheoyong	Small Brass Cymbal Dance
	Large Drum Dance

Note: Order listed is that in which the dances were performed. Some dances were performed twice.

When compared to dances performed in the eighteenth century, more significant differences can be observed in the repertoire of the 1902 dances at the large outer banquets (*oeljinyeon*) than at the large inner banquets (*naejinyeon*). During the large outer banquets of the eighteenth century, for which no illustrations exist, written records indicate what dances were performed.<sup>6</sup>

During the medium-size outer banquet, which was held in the main throne hall of Changdeok Palace in 1829, some dances were performed twice.<sup>7</sup> Thus, there are very few differences in the repertoire and order in which the dances were performed for the large outer banquets of the eighteenth century and the medium-size outer banquet of the first half of the nineteenth century (that of 1829). Only seven different dances were performed, and the Dance with a Peaked-Sleeved Costume (*Cheomsumu*) was substituted for the Dance of Cheoyong (*Cheoyongmu*).

Eighteen dances were performed during the medium-size outer banquet of 1892 (specific dances are not identified here), and this number increased to twenty-three at the large outer banquet of April 1902 (see Table 1).<sup>8</sup> Thus, the

6. All but the Dance of Cheoyong were performed in conjunction with the third to ninth ceremonial pouring of wine for the king, conducted by seven high-ranking officials.

7. These coincided with the first to the ninth ceremonial pouring of wine for King Sunjo, conducted by nine high-ranking officials.

8. The medium-size outer banquet of 1892 celebrated Gojong's 41<sup>st</sup> birthday.

number of dances performed as part of official court banquets increased in 1892, and continued to increase thereafter. This increase can be understood in light of the fact that from that point on dances were no longer conducted simply in conjunction with the ceremonial pouring of wine (the original context in which they had been performed), but were also performed throughout the festivities.<sup>9</sup> During the medium-size outer banquet of 1892, dances such as the Dance with a Loose and Wide-Sleeved Costume (*Gwangsumu*), Dance with a Peaked-Sleeved Costume, Small Brass Cymbal Dance (*Hyangbalmu*), and Dance of Cheoyong, which were popular up until 1848, were no longer performed.<sup>10</sup> Moreover, the Dance with a Peaked-Sleeved Costume and the Dance of Longing for Spring Flower Blossoms (*Choehwamu*) were performed, thereafter, only one time each at the medium-size inner banquet in May 1901; Dance with a Loose and Wide-Sleeved Costume was performed twice during the large outer banquets in April and July of 1902; and the Small Brass Cymbal Dance had its last performance during the large outer banquet in November 1901.

While twenty-nine dances were performed during the 1892 medium-size inner banquet (some being repeated, so only twenty different dances), thirty-two dances (twenty-three of which were different dances) were performed at the large inner banquet of April 1902 (see Table 1 for a list of the 1902 dances). A comparison of outer and inner banquets reveals that a greater number of dances were performed during the inner banquets. This suggests that the inner banquets were much larger in scale than the outer banquets, a hypothesis reinforced by the 1902 *Records of the Court Banquets*, which states that a greater number of rehearsals were held in conjunction with the former than with the latter. It appears, therefore, that a greater variety of dances (which also made use of women dancers) was a result of the greater emphasis on inner banquets from the nineteenth century onward.

Despite the lack of regulations governing the type of dances to be performed and the order in which to perform them, an analysis of events from several different dates reveals that some dances were more or less popular during each era. The most popular dances during the court banquets of 1901 and 1902 are

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9. For a discussion of ceremonial elements relating to the pouring of wine, see Provine 1975.

10. For more on the types, numbers, and scale of the groups performing these dances from the reign of Jeongjo until 1892, or before the onset of the Daehan Empire, see Kim 2005:283-85, 292-96.

**Table 3** Popular Dances in 1901 and 1902

Dances Performed Ten or More Times	Dances Performed Six to Nine Times
Beautiful Women Picking Peonies	Dance of Long Life and Prosperity for the Emperor
Boat Dance	Dance of Nightingale in Spring
Dance for a Long Life	Dance of the Four Heavenly Figures
Dance of the Coming of the Phoenix	Dance of the Painting Celebrating Affluence
Dance of the Dream of the Golden Ruler	Dance of Throwing Balls into a Vase
Dance of Throwing Balls Through a Gate	Dance of the Six Flowers
Dance of Wishes for a Long Life	Ivory Clapper Dance
Dance Offering Heavenly Peaches	Lotus Pavilion Dance
Hand Bell Dance	
Large Drum Dance	
Longevity Dance for the Royal Banquet	
Sword Dance	

listed in Table 4.<sup>11</sup> All of these dances were very popular in court throughout the nineteenth century except for the Dance of the Coming of the Phoenix (which had been revived in 1893, after a long absence, as part of the banquet for the elderly, or *yangnoyeon*), the Dance of the Six Flowers (first introduced in 1901), and the Dance of the Four Heavenly Figures (developed in 1829 but not performed again until 1892). In short, the twenty dances listed in Table 3 were those most favored by the royal family during the Daehan Empire.

## Gender of Performers

Gender differences are revealed in the costumes of dancers in the wood-block prints. The shorter outer garments of men (for example, in the Dance of the Wishes for a Long Life in 1828) can be contrasted with the long outer garments of women (for example, the dancers in the image of the same dance for 1795).

11. The Boat Dance, a court entertainment dance performed by women, was never performed as part of a formal banquet for the emperor and male members of the court during the Joseon dynasty and the Daehan Empire. The same holds true for the Sword Dance, Lotus Pavilion Dance (*Yeonhwadaemu*), and Crane Dance (*Hakmu*). Until the Daehan Empire, men's dances such as the Dance with a Loose and Wide-Sleeved Costume and First Dance were only performed as part of formal banquets for men.

During the reign of King Seonjo (r. 1568-1608), women entertainers (*gisaeng*) were abolished and were replaced by male dancers.<sup>12</sup> This subsequently changed, however, and dances were performed by men and women at various times. Men who performed during outer banquets were usually 11-13 year old boys who had been specially selected from amongst the court musicians (*akgong*) or the ranks of government slaves (Kim 2005:273). Women who took part in the inner banquets came from the ranks of court physicians, needle workers, and entertainers, and were selected from outlying areas beyond the capital.<sup>13</sup> Having women physicians and needle workers perform court entertainment during inner banquets began in earnest during the second half of the eighteenth century. These women continued to work in their regular jobs, only to be part of court banquets when the need arose. Therefore, several rehearsals were required for the banquets.

Some of the dances that were developed specifically for male dancers in conjunction with the banquets for men held in 1828 and 1829 were reintroduced in 1892, when they were performed by either men or women.<sup>14</sup> By the end of the nineteenth century most dances could be performed by either men or women.

The number of dances each performer took part in was based on his/her ability. In addition to dancing, some were also given such duties as holding ceremonial implements (see, for example, the figures at the top of the 1892 images of the Dance of Wishes for a Long Life) or helping with preparations and other aspects of the proceedings.<sup>15</sup>

## Changes in Group Formations and Number of Dancers

Based on wood-block prints in the records of court banquets from 1795 to 1902,

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12. *Yeongjo sillok*, Vol. 58, September 19 of the 19<sup>th</sup> year of King Yeongjo.

13. *Gwangi* were women physicians from the Office of Royal Medicine (*Naeuiwon*) or the Office of Commoners' Medicine (*Hyeminseo*), and women needle workers from the Board of Public Works (*Gongjo*) and the Bureau of Royal Attire (*Sanguiwon*). *Hyanggi* were women entertainers selected from outlying areas.

14. These included dances such as the Dance with the Painting Celebrating Affluence (*Gyeongpungdo*), Dance for a Long Life (*Mansumu*), and Dance Offering Heavenly Flowers (*Heoncheonhwa*).

15. For more on the role of women dancers during court banquets of the Daehan Empire, see Kim 2002:131-69.

**Table 4** Dance Images from Records of the Superintendency for Court Banquets from 1795 to 1902

1795 Female dance	1829 Female dance	1848 Female dance	
1892 Male dance	1892 Female dance	1902 Male dance	1902 Female dance

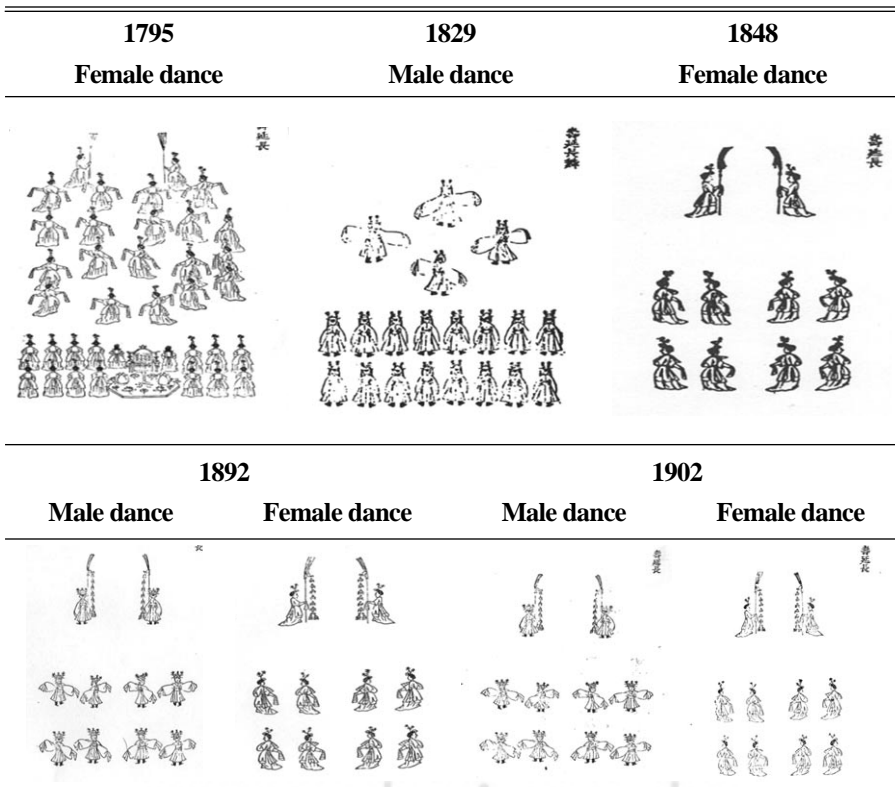
4-1. Dance of the Dream of the Golden Ruler (*Monggeumcheok*)

I will now focus on changes in some of the group formations used in a select number of the preferred dances of the Daehan Empire. The Dance of the Dream of the Golden Ruler (*Monggeumcheok*) was a Chinese-derived dance developed during the reign of King Sejong (r. 1419-50) that was based on a dream of King Taejo (r. 1392-98).<sup>16</sup> This dance, in which seventeen people participate, involves two ceremonial attendants (*jukganja*) and one individual who hold a hanging scroll (*jokja*), a golden ruler (*geumcheok*), or a ceremonial yellow umbrella (*hwanggae*), as well as another six dancers on both the left and right sides of the

16. Court entertainment dances are usually categorized as either *dangak jeongjae* or *hyangak jeongjae*, to acknowledge their origins in China or in Korea.

central performing space. Note that the formations of the two or four rows of figures at the bottom from 1795 are unique to that year as compared with other years. While the basic arrangement for this dance remained unchanged from the eighteenth century through the end of the Daehan Empire, changes can be seen primarily in arrangements, or absence, of dancers on the left and right sides. For example, see the images from 1829 and 1848.

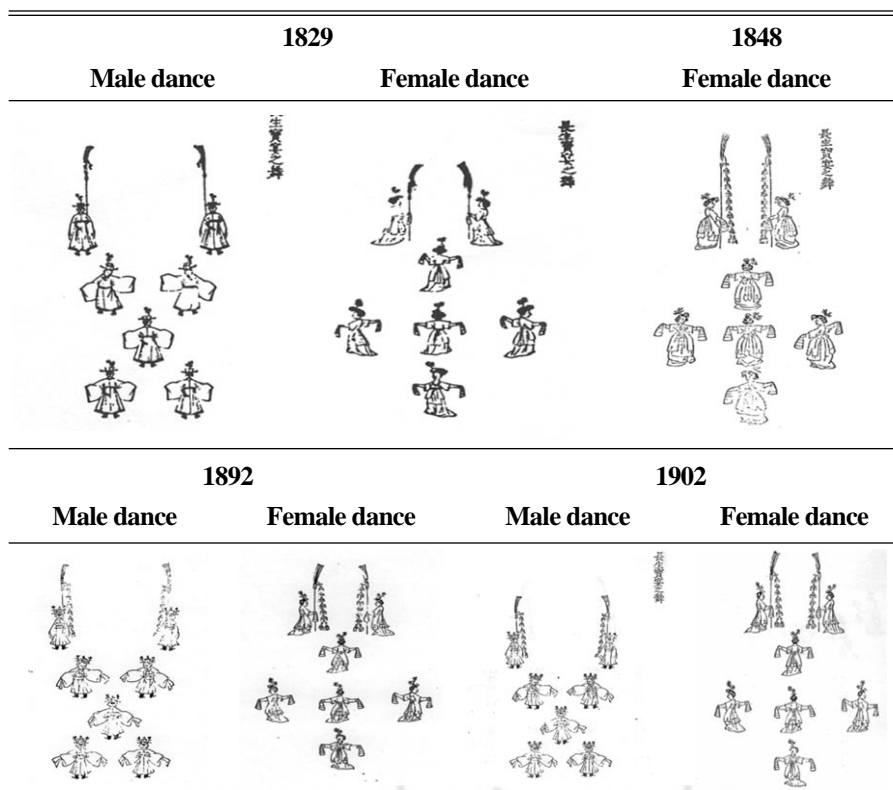
Ten people were usually involved in the Dance of Wishes for a Long Life (*Suyeonjang*): eight dancers and two ceremonial attendants (as seen in the images from 1829, 1892, and 1902). A look at the official records of court banquets reveals very few changes over time in terms of the structure of this formation. However, in the image of this dance in *Records of Court Banquets* from 1795 one can see what appears to be two groups of eight individuals



4-2. Dance of Wishes for a Long Life (*Suyeonjang*)

performing this dance. There are two ceremonial attendants at the top of the image, and three additional attendants on the right side. A similar increase in the number of dancers is also found in images from that same year depicting such dances as the Sword Dance (not shown here), Dance of Throwing Balls through a Gate, Large Drum Dance, and Dance of the Dream of the Golden Ruler, in which twice the number of dancers usually required to perform these dances are shown. In *Records of Court Banquets* from 1828, male dancers can be seen performing the Dance of Wishes for a Long Life, and only four dancers, and no attendants, are visible. However, for this dance performed by men in 1892, the traditional structure of the formation (as seen in the 1828 image), including ceremonial attendants, was restored.

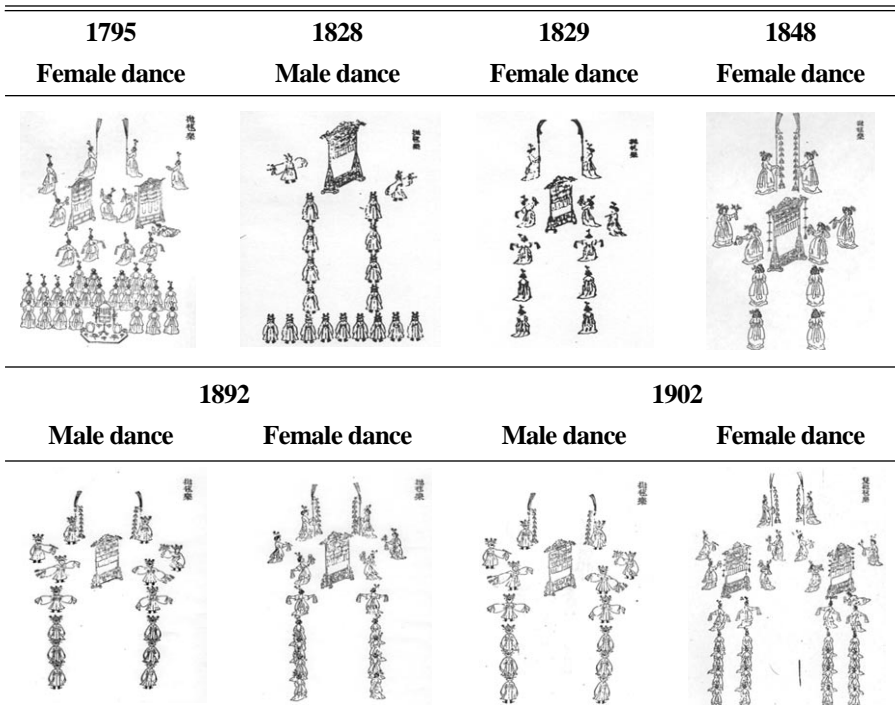
Although a similar structure was employed for women and men when



4-3. Longevity Dance for the Royal Banquet (*Jangsaengboyeonjimu*)

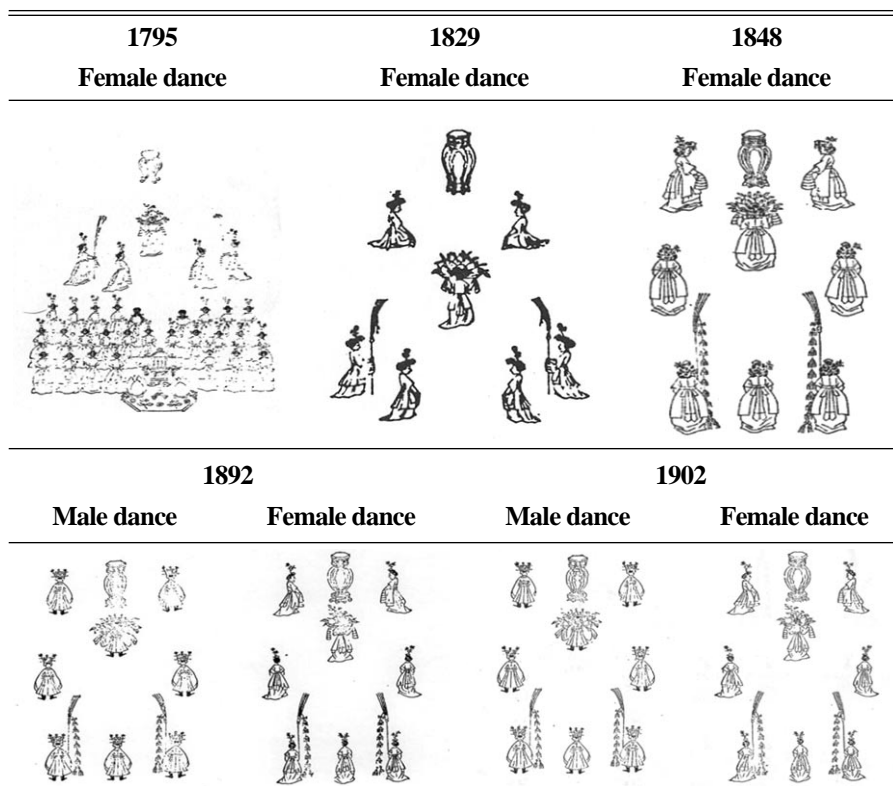
performing the Longevity Dance for the Royal Banquet (*Jangsaengboyeonjimu*), namely, two ceremonial attendants, one dancer in the center, and four additional dancers, the women used a diamond formation while the men used a square.<sup>17</sup>

The Dance of Throwing Balls through a Gate (*Pogurak*) (like the Dance of Throwing Balls into a Vase—*Bosangmu*, not shown here) was a court dance in which a game was incorporated. The performance involved an ornamental replica of a gate with a round hole at the top through which the dancers attempted to throw a ball. When successful, they received flowers; when unsuccessful, they were punished by having a black line drawn on their faces. While the number of dancers on each side was three for women, this was increased to five in 1902. For men, the number was increased to four on each side from 1828 onwards.



4-4. Dance of Throwing Balls through a Gate (*Pogurak*)

17. This dance was developed by Crown Prince Hyomyeong in 1829.



4-5. Dance Offering Heavenly Peaches (*Heonseondo*)

The Dance Offering Heavenly Peaches (*Heonseondo*) was originally performed solely by women as part of an inner banquet. However, men began to participate from 1892 onwards. No basic formation changes can be seen in the dance in records after 1848, when eight performers took part.

In the Large Drum Dance (*Mugo*), usually four principal dancers play the drum while four assistant dancers (considered assistants because they do not play the drum) move around it.<sup>18</sup> With the exception of 1828, 1829 and 1892,

18. The origin of the Large Drum Dance can be traced to a chief minister during the Goryeo dynasty (918-1391) by the name of Yi Hon who made a drum from wood which had drifted ashore.

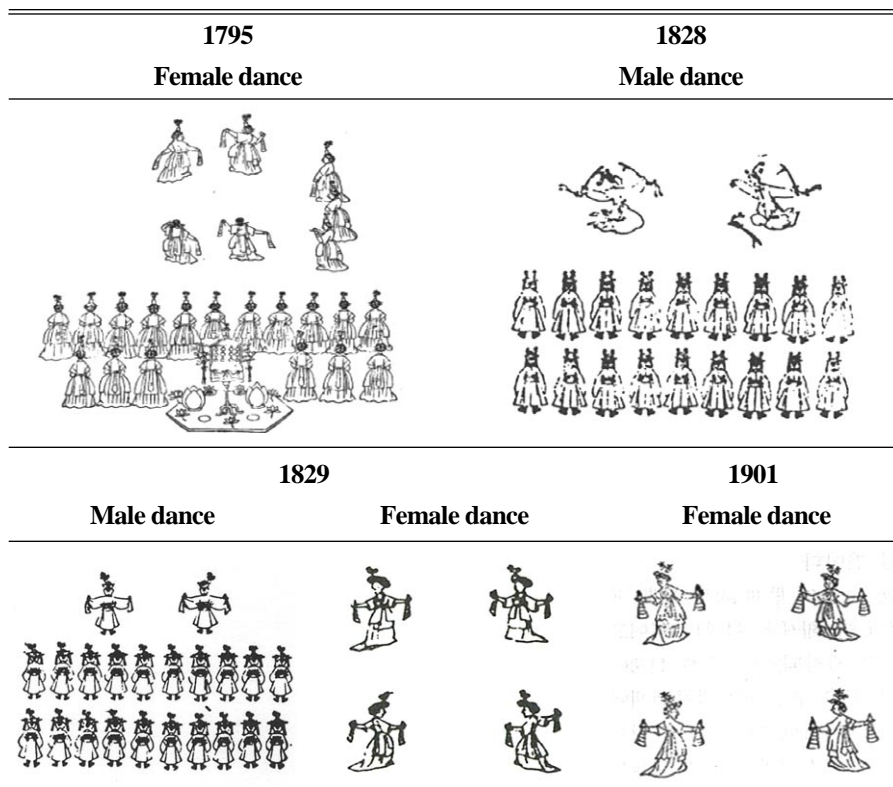
when eight men or women assistant dancers were employed, the total number of performers remained fixed at eight. The assistant dancers didn't participate in 1828. But every formation rendered is somewhat different. There is one more important point with regard to the Large Drum Dance. In April 1902, this dance was performed as a Double Large Drum Dance (*Ssang-mugo*). This Double Large Drum Dance was originally performed during the banquet to commemorate Lady Hye-gyeong's sixtieth birthday in 1795, and was then not performed for over one hundred years until it was revived in 1902. The same holds true for the Double Ball-throwing Dance (*Ssang-pogurak*—compare the image for 1795 and the women's version of 1902 with images from other years) and the Double Sword Dance (*Ssang-geomgimu*—not shown here), which also was performed originally in 1795 and then revived in April 1902.

There are three closely related sword dances in the sense that the dances were performed with swords: the Sword Dance (*Geomgimu* or *Geommu*), Dance of Shielding the General (*Gongmakmu*), and Dance with a Peaked-

1795 Female dance	1828 Male dance	1829 Female dance	1848 Female dance
1892 Male dance	1892 Female dance	1902 Male dance	1902 Female dance

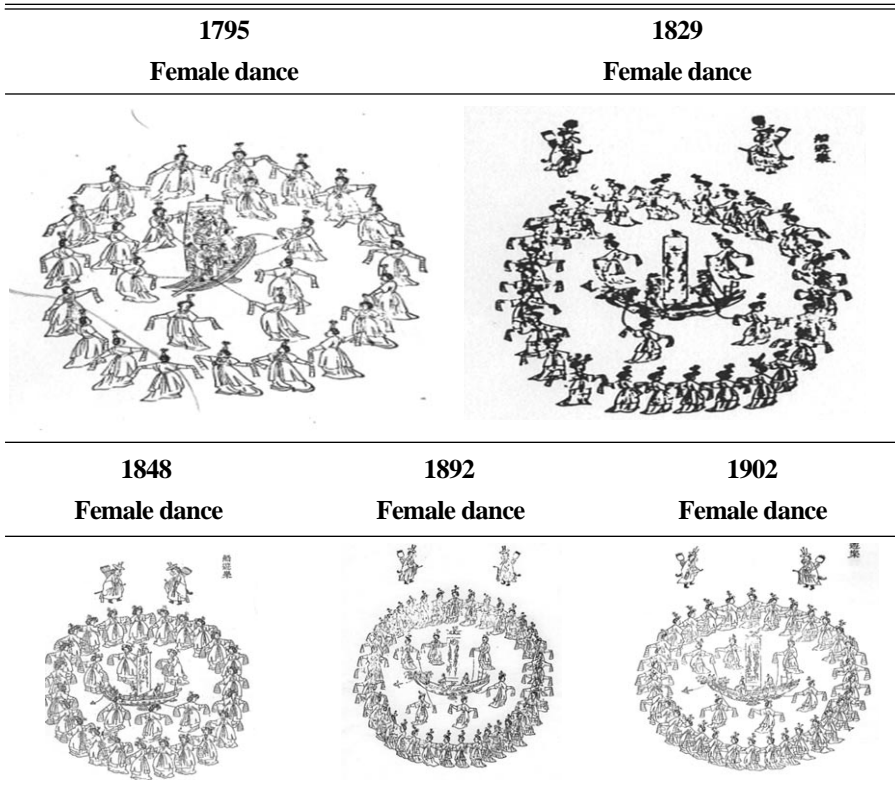
4-6. Large Drum Dance (*Mugo*)

Sleeved Costume (*Cheomsumu*).<sup>19</sup> *Gongmakmu*, which was developed in 1828 as a men's dance, was very similar to *Cheomsumu*, which was performed by men in 1828. *Cheomsumu* originally had been performed without any hand-held properties or implements, but it was revised to be performed with peaked triangular accessories. Nevertheless, in 1828, *Cheomsumu* was performed by two men who used the same type of sword as was displayed in *Gongmakmu*



4-7. Dance with a Peaked-Sleeved Costume (*Cheomsumu*); related to Sword Dance

19. For more on the Sword Dance, see Van Zile 2001. *Gongmakmu* is said to have its origins in the following story. A man by the name of Hang Baek saw another individual by the name of Hang Jang performing a sword dance and perceived that he was, in fact, trying to assassinate Yu Bang, the founder of the Han dynasty. Hang Baek then proceeded to stop him from doing so while employing moves that appeared to be telling Hang Jang to refrain (*gongmak*) from carrying out this sordid deed. These moves became the basis of *Gongmakmu*. Thereafter, a cloth (*geon*) was employed in place of the sword, thus explaining why the dance was also referred to as *Geonmu* (Jang 1977).



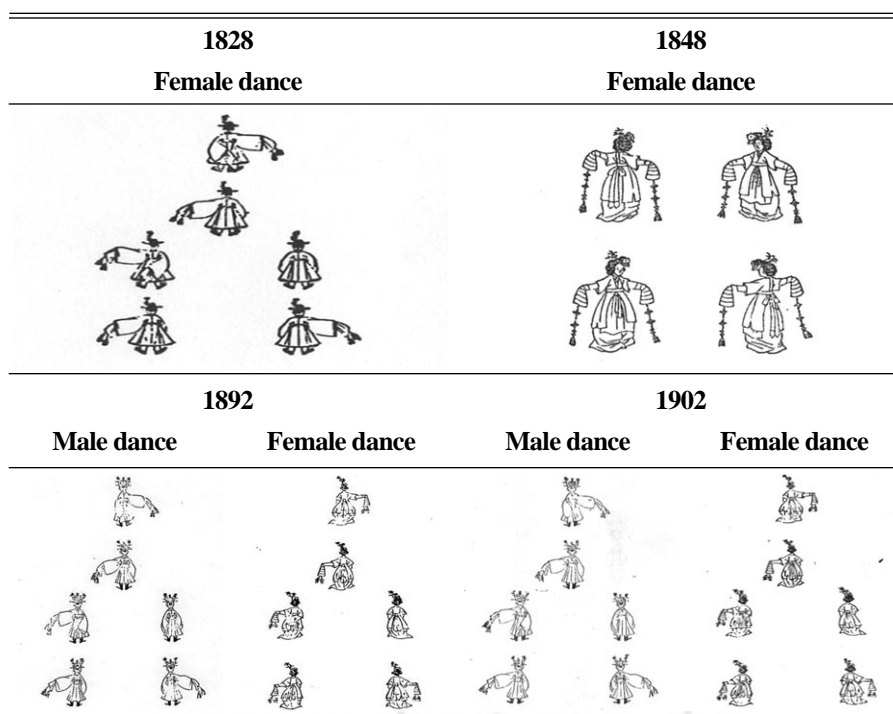
4-8. Boat Dance (*Seonyurak*)

performed the same year. Only the costumes in these two dances were different.<sup>20</sup> However, *Cheomsumu* performed by women dancers in 1829 and 1901 was similar to an earlier version performed in 1795, in which four women dancers held triangular accessories. There are three additional attendants at the right in the 1795 image. This means that *Cheomsumu* reverted back to what it was before 1828. One of the sword-related dances, *Gongmakmu*, ceased to be performed after 1828, and another of them, *Cheomsumu* (as shown in the images), was no longer performed by men after 1829. The performance of 1828 is a unique case among sword-related dances. As such, *Geomgimu*, which was

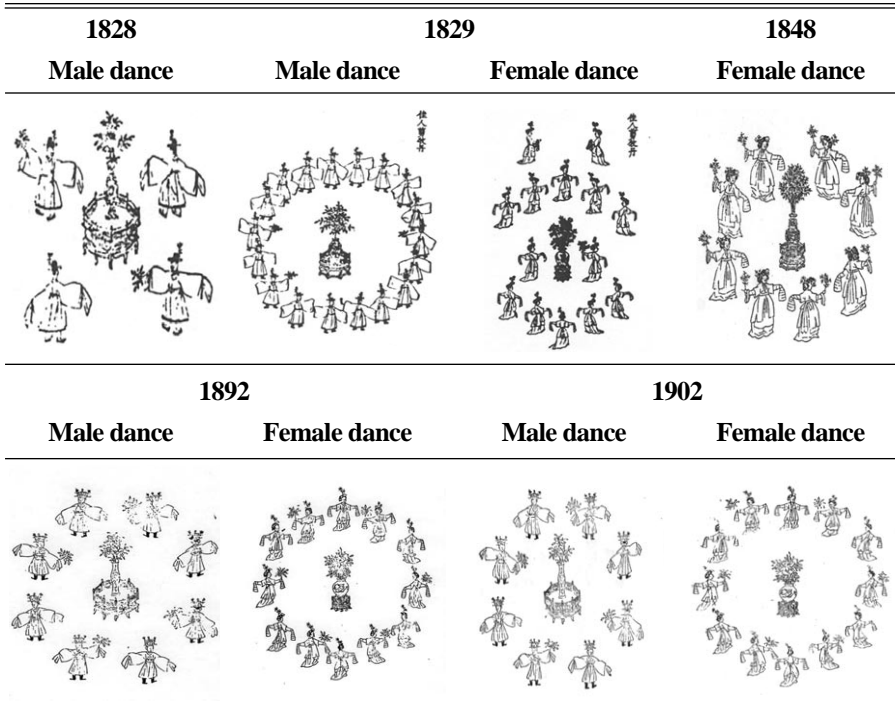
20. In addition, the manuals for court entertainment dances (*mudo holgi*) compiled in 1894 and 1901 indicate that the formations and movements used in both *Cheomsumu* and *Gongmakmu* were the same, but the musical accompaniment was different (Yeong 1994: 67-68, 476-78).

performed by women, became the only remaining dance with swords.

The Boat Dance (*Seonyurak*), which was exclusively a women's dance, involved the greatest number of dancers. These included the butler (*jipsa*) who exhorted her crew to put the boat to sea, young apprentice entertainers (*donggi*) standing on the boat, women pulling the boat (*naemu*), and women dancing around the boat (*waemu*). The main change in this dance was in terms of formation, and involved the number of boat-pullers and women around the boat. For example, while there were four boat-pullers during the performances in 1795 and 1829, this number was increased to six. On the other hand, the number of women around the boat fluctuated from performance to performance. During the nineteenth century, twenty-three to twenty-six dancers were usually mobilized to surround the boat, while for the large-size banquets convened during the Daehan Empire, this number was increased to between thirty and thirty-four. The greatest number of women surrounding the boat, thirty-seven, was used at the medium-size outer banquet in 1892.



4-9. Hand Bell Dance (*Hyangnyeongmu*)



4-10. Dance of Beautiful Women Picking Peonies (*Gainjeonmokdan*)

In the Hand Bell Dance (*Hyangnyeongmu*), dancers wearing golden bells on each finger clapped their hands as they turned to the rhythm of a wooden clapper (*bak*).<sup>21</sup> No significant differences can be perceived in the images depicting men performing, the number of dancers remaining at six. However, in the case of women dancers, the number of performers increased from four in 1848, where a square formation was used, to six in 1887. No image from 1887 is included; however, see the image from 1892, which is similar to that of 1887.

The Dance of Beautiful Women Picking Peonies (*Gainjeonmokdan*) was originally developed in 1828 as a dance for four men. However, in 1829, the number was increased to eighteen, and a new version involving twelve women and two attendants was also inaugurated. Thereafter, the number of women taking part vacillated between eight and twelve, before being set at twelve

21. This dance, like the Small Brass Cymbal Dance, had its origins in traditional Chinese literature.

during the Daehan Empire. In the case of male performers, the practice of employing eight dancers, begun in 1892, continued unchanged through to the end of the Daehan Empire.

## Conclusion

The three-year period from 1827 to 1830 in which Crown Prince Hyomyeong (1809-1830) ruled on behalf of his father, King Sunjo, was one in which many new compositions and changes occurred in court dances. While men and women performed the same dances during this period, the formations of these dances were different from those of earlier times.

The 1892 revival of dances which had not been performed for a long period of time had the effect of changing the repertoire of court entertainment dances. This changed repertoire remained in effect through the Daehan Empire. The Calabash Dance, first developed in 1829, was revived in 1901, some seventy-three years later, as a dance for women, and was subsequently performed until 1902 (no images of this dance are included).

Dances performed during the Daehan Empire were in large part based on those danced in 1892. The most interesting feature of the large banquets held in April 1902 was the revival of dances such as the Double Large Drum Dance, Double Sword Dance, and Double Ball-throwing Dance, which had not been performed since they were first created in 1795, 108 years earlier.

The large banquets in April 1902 were held to exhibit the majesty and magnificence of Emperor Gojong. It can be ascertained that these particular banquets were much more grandiose in nature than those held the previous year. In order to develop a fuller understanding of changes, however, an in-depth analysis of accompanying music and singing, costumes employed, and movements used must be carried out. The analysis here has focused on what can be seen in selected images of the dances.

Visual images, such as the wood-block prints in the records of court banquets, convey things that cannot be explained in texts. Using visual images together with written documents shows a desire on the part of the court to provide some level of accurate documentation in two different media. In addition, images of dance formations can serve as a display of court splendor independent of the events they represent because of the large number of dancers

mobilized and who were depicted so vibrantly. Although these prints cannot provide the same degree of accuracy as today's films or systems of dance notation, both textual and pictorial materials from bygone eras must be examined in order to embody the court dances of Korea's past.

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