

A Study on the Cultural Role of Walking Court Ladies' Hat in Queen *Jeongsun*'s Wedding Parade Illustration of *Oegyujanggak Uigwe*

Jeong Choi*, Wonkwang University, Republic of Korea

Keywords: walking court ladies, hat, King *Youngjo*, *Oegyujanggak Uigwe*

I. Introduction

This study considers the cultural role of walking court ladies' hats in a wedding parade illustration of *Oegyujanggak Uigwe* that focuses on the parade of Queen *Jeongsun* (King *Youngjo*'s wife). *Oegyujanggak Uigwe* is a returned cultural property from France on a permanent-loan basis and exquisite documentary for king's reading with illustration about court ritual event (*Oegyujanggak Uigwe*, 2016). Horse-riding court ladies wore *neoul* (black veil) and Horse-riding *uinyeo* (female court doctor) wore *rib* (framed hat) in parade illustration always, but walking court ladies' hat and hairstyle were changed immediately into a loose wig, *jokduri*-shaped hat, and chignon when the costume policy was legislated by the king.

II. Cultural Role of Walking Court Ladies' Hat in Queen *Jeongsun*'s Wedding Parade Illustration of *Oegyujanggak Uigwe*

The underlying reason of changing court ladies' hat and hairstyle in Joseon was cost reduction or class hierarchy. For example, *yang-ieom* (ear-cover hat made of fabric) were paid to horse-riding court ladies and walking court ladies in early winter of 1638 because of high price of sable fur. In the illustration of Queen *Inhyeon*'s wedding parade in *Oegyujanggak Uigwe* of 1681, walking court ladies used loose wig and *garima* (flat headdress) without a hat although *yang-ieom* and *supa* (headscarf) was the hat for court ladies in the document. Cho (2012) found that the name of walking court ladies' hat in the document and wedding parade illustration were not always same in another *Uigwe of Gyujanggak*. The court ladies' hat in official documents could therefore be different to a real hat in a parade due to a specific situation of the court.

Status in kind and the material of women's street hats existed in the law of 17th century as follows: common women were punished if they were a *neoul* and *jokduri* made of *modan* (Chinese silk for hats) except for *ginyeo* and *uinyeo* (Korean History Society, 2001). *Jokduri*, small padding hat, was recommended by the king's command in 1756 for the first time instead of a massive wig; however discussions about it continued from 1748-49. *Seungjeongwon-ilgi* of 1749 said, "...the hairstyle with angled *jokduri* and chignon was similar to Dang style,.... noble or ordinary women can be alike in this style if without deco" (*Jokduri a*, n.d.). According to *Youngjo-silrok*, *jokduri* was young women's hat and was recommended again in 1757 instead of bridal wig which excessively expensive; however, misgivings were raised that abuse of *jokduri* could be more serious than a massive wig's if a jewel deco were luxurious. In 1758, this hat become 'court style' and other hairstyles were prohibited strictly by King *Youngjo* (*Jokduri b*, n.d.).

Wedding parade illustration of Queen *Jeongsun* in *Oegyujanggak Uigwe* was a documentary of a big ritual event with combined parade of the king's and queen's in 1759. Loose wigs disappeared in parade, 4 walking court ladies wore angled black *jokduri*-shaped hats, and another 4 walking ladies wore angled red *jokduri*-shaped hats. However, there was no name of '*jokduri*' in documents on *Oegyujanggak Uigwe*; and only '*yang-ieom*' and '*supa*' were recorded as the name of a hat for walking court ladies.

There were 3 possibilities. First, *jokduri* was used instead of *yang-ieom* and *supa* at that time under the new costume policy. Second, the shape of '*gamtu*' for a walking eunuch in same document was one of the references for making new black *jokduri*-shaped hat as a pre-existing *jokduri*. Third, the red hat was a modified hat of *eoyeom-jokduri* which belong to a hair tool of female's formal court attire to reduce repulsion to new style. Kim and Kang (2007) suggested that *jeoung-moja* (top of head hat), believed to gathering on the top of head as like Yuan and Ming dynasty's *somoja* (small hat), was called *gamtu* according to *Mongeo-youhae*. The basic construction of this *gamtu* was similar to *jokduri* and *somoja*, which were made by sewing with 6-7 cone-shaped satin fabrics. No deco was described in black and red hats of Queen *Jeongsun*'s wedding parade illustration; in addition, the jewel deco might have also been prohibited.

King *Yongjo* and Queen *Jeongsun*'s big wedding parade was an effective means of PR, which hold in new court hat's place. Hidefaced horse-riding court ladies and *uinyeo* also might have to follow the changed hairstyle policy in court, but Working court ladies who reveal the face took the role of an official promoting person in regards to the 'court women's new official hat'. This kind of propagation was needed because many nobleman thought that the '*jokduri* policy' was wrong although they had to obey the king's commands. For example, *Seongho-jeonjib* 26 said that "...contemporary court style uses *jokduri* -probably custom from north tribe- on the head with bunch of braid but there is no decorum..." in 1758 (*Seongho-jeonjib* 26, 2013). *Jokduri* of the 18th century had same construction is that which exists today (but a little bigger with a height of 9-12cm and a circumference of 19cm) and big *jokduri* was a tool for making high chignon (Kim & Hong, 2010). A big *jokduri* was needed even at the court because the vogue of longing for a massive wig could not be changed immediately.

III. Conclusion

Jokduri was a symbolic hat of luxury ban but also an issue in King *Youngjo*'s period with controversy its authenticity. The role of walking court ladies with *jokduri* in Queen *Jeongsun*'s wedding parade illustration meant the 'official commercial of the king's command', 'main model of new court hat', 'driving force of style without massive wig' despite of their lower status than the horse-riding ladies.

References

- Cho, M. N. (2012). *A study on costume according to court ladies' tasks shown in Garyedogamuigwe (嘉禮都監儀軌) of Joseon Dynasty* (Unpublished doctoral dissertation). Sungshin Women's University, Seoul, Republic of Korea.
- Jokduri a. (n.d.). Seungjeongwon-ilgi in National Institute of Korean History. Retrieved from <http://sjw.history.go.kr/id/SJW-F25100300-01300>
- Jokduri b. (n.d.). Youngjo-silrok in National Institute of Korean History. Retrieved from <http://sillok.history.go.kr/search/searchResultList.do>
- Kim, E. J., and Kang, S. J. (2007). A study on the Gamtu. *Journal of the Korean Society of Costume*, 57(6). 112-121.
- Kim, J. Y., and Hong, N. Y. (2010). Making method and use of the 18th century Jokduri in Ijae-nan-go. *Journal of the Korean Society of Costume*, 60(8). 86-99.
- Korean History Society. (2001). *Sugyojiprok* (1'st ed.). Seoul, Republic of Korea: Chungnyunsa.
- Oegyujanggak Uigwe. (2016, February 17). National Museum of Korea. Retrieved from <http://www.museum.go.kr/uigwe/>
- Seongho-jeonjib 26. (2013). Institute for the Translation of Korean Classics. Retrieved from <http://db.itkc.or.kr/>