Jan 1st, 12:00 AM

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

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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


