

A Study on the Types and Functions of the Red Blinds(朱簾) used in Playacting Stages of the Royal Court in the Late Joseon Dynasty

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Abstract In banquets of royal courts held in the late Joseon Dynasty, a procedure that follows the customs as well as physical components to follow that procedure were necessary. A noticeable trait of the red blinds(朱簾) is that they are seen in the naeyon(内宴) types of banquets, which is mostly centered on the queen dowager and relatives, and they function as a makeshift facility that divide the different banquet spaces according to the hierarchy of the royal family. Furthermore, the red blinds within the court played an important role in the procedure of the banquet along with the incense, as it was drawn upon the queen dowager's appearance to signal the beginning, and folded out again to signal the end. This indicates that they were of higher importance within the banquet space. The red blinds used in the playacting stage of the royal court not only segmented the space, but also upon being taken down, expanded and integrated the banquet hall, thereby maximizing the playacting stage. Once the banquet was finished, the red blinds within the court were once again folded out so as to restore dignity to the space. The red blind is a symbolic item that could open the private space of the court so as to enable communication with the public space, and also close it off to restore privacy. Also, the layout of the banquet space was divided by the red blinds into primary, secondary, and tertiary hierarchal space, according to the status of the royal family and the banquet attendants. In other words, the red blinds played an important role in its the symbolic meaning in the national precedent as well as distinguishing the hierarchy of space within the naeyon banquet in the royal court.

Keywords: Joseon, Playacting Stage, Naeyon(内宴), Red Blind(朱簾), Type, Function

1. INTRODUCTION

1.1. Research background and objective

Joseon's royal court held various banquets in the palace. During the late Joseon Dynasty period, such banquets were categorized according to size and participants; the types include the royal banquet, royal feast, and royal promotion. The primary variable facilities used for spatial division for banquets, or in other words, for the formation of walls, were red blinds and curtains.

Red blinds evolved from the bal (a type of rolled-up blinds), and rather than simply being folk craft products, they played a role as important variable facilities that were placed in rows for the

royal banquet's performance stage, as well as a medium for visual display. Red blinds were not only used for their material and form but also according to function and purpose, such as for temporary makeshift stages. These blinds were directly attached to the inside of each royal palace building directly involved in the banquet.

As such, studies on red blinds that were widely used within the Joseon royal family are being done in such fields as craftwork, court music, and court dance, as studies of basic concepts and of the design of bal. Practical topics, such as the manufacturing process of master craftsmen, materials, as well as methods, have also been explored, but in the field of construction, there is still a lack of in-depth research.

In this study, we evaluated the types of red blinds that were mainly installed for playacting stages in royal banquets for royal families, as well as the functions of the red blinds in the national precedent of a playacting stage. For this, we examined research materials related to court banquets, and the royal protocols of royal banquets, royal feasts, and royal promotions.

2. TYPES AND CHARACTERISTICS OF RED BLINDS

2.1. Characteristics of Red Blinds(朱簾)

Red blinds are thought to have been used in its concrete form from the Three Kingdoms period. Ancient Goguryeo tomb murals show screens and bal used as makeshift walls of beds. One of the types that identify a space is Bangjang (房帳), which includes

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bal and curtains. In the “Chronicles of the Three Kingdoms,” the housing construction regulation of unified Silla shows that bal could only be used by those in the sixth head rank, at least. Below the sixth head rank, very few could decorate the bal lines (線) like the sixth head rank using luxury fabric, such as like geumra (錦羅), gyesura (鬩繡羅), and yachora (野草羅) (Ju Namcheol, 2000). Highly respected bal types were only used for the royal family. In the Goryeodogyong, there is mention that Goryeo’s royal family also used decorated red blinds². East of Wangbu (王府) also has two pavilions on the street, and the signboard cannot be seen, but the bal and the screen is festively decorated [Seogeung, Injong 2nd year (1123) Seonhwabongsagoryeodogyong (宣和奉使高麗圖經)]. Among the types of bal, the red blind is an evolved form. It was used on windows or the hall to block sunlight during summer, control the wind in separate places, and distinguish or cover an area. With the difference in brightness of the space inside and outside the bal, from within, the outside can be seen clearly, but from the outside, the interior is hidden. Therefore, the bal functioned as a summer cover that could secure a private space. Bangjang, which is another type of cover, is a material that was used for blocking wind and keeping warmth during winter. The cotton in between the fabric provided insulation. The term is a combination of bang (房), or a living space formed of walls, and jang (帳), or a curtain that is wrapped around a space to cover it. It is put on doorways and windows to block out the winter cold. For similar purposes, there is the curtain screen (帳幕), which is a screen that is temporarily spread over a certain space for blocking the light or rainstorms. There is also the tent (揮帳), which is a curtain screen formed by covering a space with several layers of cloth. As a winter cover for keeping warmth and blocking wind, the bangjang has a complex function. It can be largely divided into the curtain and screen.

The types of screens include the silk curtain, embroidery curtain, and embroidery drawing curtain. The types of curtains include the embroidery and sleep curtains. Depending on the function for each, there were the door and embroidery curtains, which were used for the home and cart, and there was the sleep curtain, which was wrapped around the bed. There were also the embroidery curtain and embroidery drawing curtain, which were used for decorations. Based on the technique, there was also the silk curtain, as well as the embroidery curtain and embroidery drawing. As regards the materials used, there were the face, layer, and paper curtains. Thus, the blind and the curtain complement each other within a space, each either playing a leading or an assisting role. Objects that decorate the interior were generally called the heavy curtain and screen, indicating the lowered blinds. This type included the curtain that was spread to block out sunlight, rain, and wind while outdoors; the folding screen made from plastering paper on rectangular wooden frames, decorated with drawings, letters, or vegetables, and used for blocking out the wind, covering objects, or decorating; and the tent, which was a curtain of many layers of hemp cloth, cotton, and silk that wrapped all the way around a space. Here, a screen stands for “something that blocks a space or points to a space, made of cloth,” and a curtain generally means a curtain, tent, or room curtain that is supposed to surround a space and cover it (Seo Jiyeon, 2006). The blinds and curtains separately played leading roles or auxiliary roles in the composition of space.

Table 1. Type of Red Blinds and Components

Name of blind	Image
Footholder, Unified Silla (Kyungju University Museum)	
Bal, Joseon, with lightning, swastika, and circular patterns (National Folk Museum of Korea)	
Bal, Joseon, with lightning, swastika, and circular patterns (National Folk Museum of Korea)	
Bangjang, The Korean Empire (National Folk Museum of Korea)	
Red blinds and the tents of Iminjinyeon (1902)	
Yeonhuidang Royal Feast (1795) red blinds	

2.2. Patterns of the Red Blinds

The red blinds were not only installed in the interior and exterior but also in the main buildings of the palace, which had a strict division of space for men and women. Especially, of the bal used in the royal court, the red blinds used bamboo lacquered in red. Green threads were used to form it into a tortoise shell pattern. It was a luxurious bal that was regarded highly³. The tortoise shell pattern was an expression of the tortoise shell as a hexagon, also called the tortoise lock pattern. Other patterns include the lightning, Aja, tortoise shell, life, deer, and scale (bal for the sedan chair), as well as abstract symbols.

The hexagonal pattern of the red blinds is an abstraction of the tortoise. The tortoise is an embodiment of the moon. It also symbolizes water, and the yin and yang of heaven and earth. For its biological nature of longevity, it is a symbol of immortality, as well as of longevity and prosperity, as the turtle is one of the five sacred animals (Heo Gyun, 2013). In terms of direction, it represents the south, and it has various symbolic meanings, such as blocking misfortune and preventing bad things from happening. The royal court’s lacquered red blinds with tortoise shell pattern were symbolic royal instruments that were associated with the king and the royal family.

Therefore, the royal court’s lacquered red blinds with tortoise shell pattern used in playacting stages wished for the longevity and blessing of the queen dowager and the king, and was a form of protection that wished for a smooth playacting without disturbances from bad spirits.

Table 2. Types of Patterns on Red Blinds (Seo Jiyeon, 2006)

Lightning pattern	Aja pattern	Abstract pattern
Tortoise lock pattern	Letter pattern	Tortoise shell pattern

3. THE FORMS OF BANQUETS AND THE TYPES OF RED BLINDS USED IN BANQUETS OF THE ROYAL COURT

In the royal palace of the Joseon Dynasty, diverse forms of banquets such as sooyeon (a banquet to wish for longevity), poongjeongyeon, jinyeon (royal banquet), jinchan (a smaller and simpler form of a royal banquet), and jinjak (a banquet held when someone is promoted to a higher rank) were held, depending on the goal and national precedent of the banquet. Sooyeon was held to wish for the longevity of the queen dowagers, and poongjeongyeon was the most grand and formal out of all banquets held in the royal court. Jinyeon was a form of large-scale banquet that was held when the number of attendants was sizeable, with diverse reasons for celebrating. Jinchan was a scaled down version of jinyeon that was held for special occasions, such as celebrating one's 60th or 70th birthday. Jinjak was smaller in scale than a jinchan and it was a form of banquet that celebrated the birthdays of the royal family members, or the birth of first-born sons. Jinjak was carried out during the reign of Sunjo, but not as often afterwards. Prior to any banquets in the royal court, the king and the king's first son would decide on the form, the scale according to the number of attendees, and the procedures of the banquet, upon discussions with the members of the assembly. Especially for a jinchan at the Yeonhuidang, King Jeongjo followed the ways of the hyekyungung where he belonged, and controlled the scale of the banquet by keeping the form very simple, and limiting the number of attendees. This tells us that banquets of the Joseon royal families were planned according to goal and situation.

Other forms of banquets in the royal court can be divided into oeyon (royal banquet for guests) and naeyon (royal banquet for royal families) according to the host, objective, and location of banquet. Oeyon (外宴) was centered around the king and held in the jeongjeon to praise the servants and administrators, or was used for feasts honoring the elderlies. Naeyon (内宴) was centered around both the queen dowager and the king, and was mainly held in the chimjeon of the queen dowager for celebrations for high-

ranking royal ladies, and was attended by relatives. Moreover, oeyon included marriages and enthronements, whereas naeyon included celebrations of the queen dowager's 60th and 70th birthday.

Upon careful observation of the organizational structure of playacting stages in the royal court, more jinchan than jinyeon and more naeyon than oeyon were held in the late Joseon Dynasty. Along with this came an increase in the use of the red blind. This was due to the necessity of distinguishing the space for different genders in banquets, mainly for females that include the queen dowager. The structure of oeyon of playacting in the royal court was composed of using cha-il (遮日) and installing seats in the jeonjeong (the third layer of the court of the house), and placing the jang (帳) in the form of partial partitioning for the banquet. As for naeyon, cha-il, bogye (second layer/ temporary floor), red blinds, and curtains zoned the different spaces.

In a banquet of a royal court, naeyon strictly distinguished males and females. Firstly, the red blind was temporarily set up by the to hide the faces of the attendees and to divide off the section for the stage. This has both a symbolic and a physical significance, and plays an important role as a temporary structure for dividing out the space for the banquet. The red blinds of the Bongsudang-jinchan, during the time of King Jeongjo, were attached to the insides of the royal court, and this showed the majestic status of the Hyekyungung. However, the red blinds used in Yeonhuidang jinchan banquets of a later stage were early examples of temporary structures, so they were installed in bogye's jeonjeong, which was the outside area of the royal court.

If we look at the section that discusses celebrations of birthdays in 『Wonhaeng Eulmyo Jeongri Euigwe』, in a Yeonhuidang jinchan banquet, the servants receive an order from the king and install bogye in the east and west fields of Yeonhuidang, and set up red blinds on the three sides of the bogye. In other words, the banquet space for naeyon is composed of bogye for the floor, the sun-blocking blind, red blinds, and a tent installed to fit the bogye, and the sun-blocking blind installed in the shape of a tent in the upper part of the bogye. The red blinds and the curtain divided the space of the banquet hall as walls and doors, and more red blinds were used in a banquet than curtains were.

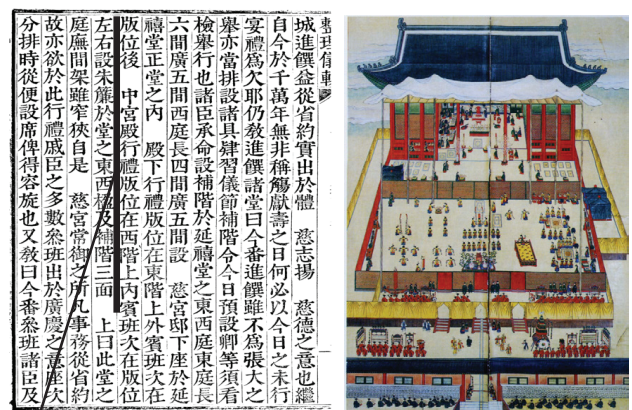


Figure 1. Royal feast in the banquet hall (1795), Jeonghae royal feast (1887), Mankyungjeon.

(The red blind is on the three sides of the bogye below the building's east and west columns)

Table 3. Red Blinds Used in Court Banquets

Court Banquet	Palace building	Purpose	Whether records exist	Repairs Row
Jaegiakkidogamuigwe(1624)	-	Pungjeongdaerye(Queen dowager Inmok)	-	大中小朱簾
Wonhaengeulmyojeongriugwe (1795)	Bongsudang	Crown Princess Hyegyeong's 60th birthday	○	大朱簾
Wonhaengeulmyojeongriugwe(1795)	Yeonhuidang	Crown Princess Hyegyeong's birthday	○	朱簾
Gisajinyorijinrijinjak (1809)	Gyeongchunjeon	Crown Princess Hyegyeong's 60th year in custom	○	朱簾
Jinjakjeongryeugwe (1827)	Jagyeongjeon	Sunjo, Queen Sunwon	○	縣朱簾
Muja-jinjakuigwe (1828)	Jagyeongjeon	Queen Sunwon's 40th birthday	○	大朱簾
Gichukjinchanuigwe (1829)	Jagyeongjeon	Sunjo sasun, 30 years of rule	○	大朱簾
Musjinjinchanuigwe (1848)	Tongmyeongjeon	Queen Sunwon's 60th birthday	○	大,小朱簾
Mujinjinchanuigwe (1868)	Gangnyeongjeon	Queen dowager Sinjeong's 60th birthday	○	大,小珠簾
Gyeyoujinjakuigwe (1873)	Gangnyeongjeon	Queen dowager Sinjeong's 40 years in power	-	大,小朱簾
Jungchukjinchanuigwe (1877)	Tongmyeongjeon	Queen Dowager Sinjeong's 70th birthday, Queen Cheorin's 41st birthday	○	大,小朱簾
Junghaejinchanuigwe (1887)	Mangyeongjeon	Queen Dowager Sinjeong's 80th birthday	○	大,小朱簾
Imjinjinchanuigwe (1892)	Gangnyeongjeon	Gojong's 30 years of rule	○	大,小朱簾
Sinchukjinchanuigwe (1901)	Gyeongundang	70th birthday of Queen Dowager Myeonghun	○	大,中朱簾
Iminjinyeonuigwe (1902)	Gwanmyeongjeon	Emperor Gojong's 51st birthday, 40 years of rule	○	大中小朱簾

After the Yeonhuidang jinchan banquet, the red blinds were consistently installed within the naeyon banquets of the royal court. They continued to be installed in the three sides of the jeonjeong for jinjak and jinchan banquets mainly held in the time of King Sunjo and King Gojong, respectively. In the time of King Gojong, the scale of red blinds used in banquets grew larger and they were more often used. Although the installation methods slightly differed, they showed standardized appearances.

For the red blinds used in the palace's playacting stage, after the Injo Restoration, Pungjeongdaerye was performed to promote the stability of the regime and comfort queen dowager Inmok.

Afterward, the Jaegiakkidogameuigwe (器樂器都監儀軌) was produced, and its records confirm that they produced 20 浮 large, medium, and small red blinds, which confirms the use of red blinds in banquets.

The Wonhaengeulmyojeongriugwe of Jeongjo's time (1795) showed that Bongsudangjinchan used large red blinds; the same year, red blinds were also used at the banquet for Crown Princess Hyegyeong's birthday in the banquet hall⁴. Reed blinds (蘆簾) were also used in the jinchan, where the jinchan for the banquet hall was prepared.

In the regular promotion ceremony that starts with the royal promotion (進爵), red blinds were used as hyeonju blinds (縣朱簾), blinds (簾), and door blinds (門簾). Afterward, they were used as large, small red blinds and large, medium red blinds. During the late Joseon period, they were used as large, medium, and small red blinds. As red blinds were being dynamically used during the Joseon period, it is considered that for red blinds with the purpose of use during banquets, the terminology of red blinds from 『祭

器樂器都監儀軌』 during Injo's second year of reign (1624) was gradually organized, continuing into the late Joseon. Red blinds characteristically appear during royal banquets for the royal family for the queen dowager⁵.

4. FUNCTIONS OF THE RED BLIND USED IN PLAYACTING STAGES OF BANQUETS IN THE ROYAL COURT

4-1. Roles of the red blinds used in banquet procedures of the royal court

In the Joseon Palace, every event that took place followed a certain order according to protocol. The royal family established the procedures to follow for diverse types of ceremonies, and different protocols were made and followed for special occasions.

The national precedent of red blinds could be seen in more detail during the time of Sejong. Along with the five ceremonies in the Annals of Sejong, the red blinds were also used in the grand imperial carriage (大輦) that was used for the king's visit to the king's banquet of the seorye. The embroidery on the Gwollyeommyeon (三面捲簾), which is when the red blinds on the walls were rolled up during the king's visit, needed the royal permission from Seungjungwon. Therefore, it had a significant meaning in the king's royal visit practices.⁶ Moreover, according to the records of 『Chronicles of Jeongjo』, the red blinds played an important role in creating a majestic hierarchy within the royal court.

The place where his majesty is the Ninefold Palace. There must be distinction where the class of the house and the red

blinds become dignified, and the inside and the outside are separated, for the inside should not be made visible from the outside.⁷

Particularly, the installation of the royal instruments and the procedure were carried out according to formal practices. Especially, in the national precedent of the Royal Protocol of the Royal Dinner, the inside and outside of the red blinds were separated. Then the royal instruments were installed, after which the seats of the queen dowager, king, queen, and crown prince were installed. The red blinds played an important role during the beginning and the end of the banquet. Upon examination of the Annals of the Joseon Dynasty on whether or not red blinds were used for the playacting stage of the Joseon royal court, the time period in which red blinds first appeared can be known through the record of a royal concubine that viewed an opera inside the red blinds during the time of Sejong. This account also matches with the time period of Sejong when red blinds were hung for the King's banquet. There are also confirmed records during the later time of Sejo that Queen Jeonghui hung the red blinds and participated in the banquet with the king. However, it cannot be known whether the red blinds were installed on the playacting stage. After the ascension of Injo, there was the Pungjeong banquet for Queen Dowager Inmok, but again, it cannot be known whether red blinds were installed and rolled up according to formal practices. Red blinds at a banquet were installed and rolled up according to procedures that follow the customs of the royal family's royal banquets, rather than those of royal banquets for guests. The banquet's ceremonial procedures centered around the inner royal banquet's royal protocols; during the Bongsudang royal feast from Wonhangeulmyojoengrieugwe, the nangsang, queen, and his highness were all ready and waiting for Crown Princess Hyegyong. Once the Crown Princess entered the house's pathway, the Yeomillakryeong (與民樂令) was played. Once Crown Princess Hyegyong was in her seat, smoke was raised from the incense burner, and the music stopped.⁸ This is how the start of the royal feast is signaled. For the procedure of the end of the royal feast, once Crown Princess Hyegyong rose from her seat (坐) and alighted her sedan chair, the incense was turned out. Thus, the start and end of the royal feast was signaled by the lighting and turning out of the incense. Musinjinchon (1848) also was carried out with a similar procedure. However, during the Tongmyeongjeon evening royal feast, the queen and Gyeongbin did not participate. The queen dowager participated throughout the royal feast, receiving glasses of royal promotion. The king participated up to the evening feast of the banquet's first day.

Whether red blinds were used according to the customary procedure can be specifically identified in the national precedent of Jeonghaejinchonuigwe (1887). The banquet for Queen Dowager Sinjeong's 80th birthday was celebrated in the Mangyeongjeon. The order was that when the participating court ladies (inner and outer women), the queen, and his highness were all ready and waiting, Queen Dowager Sinjeong would appear, as the last to enter.

At this point, the Yeomillakryeong's music is played. Once the queen dowager had been seated, incense was lighted and the bal would be rolled up (捲簾).

The procedure of the banquet's end was that when the queen dowager was guided out, the Chugyuyeoji song was played. Once

she was in the large carriage, the bal would be lowered, signaling the end of the banquet.

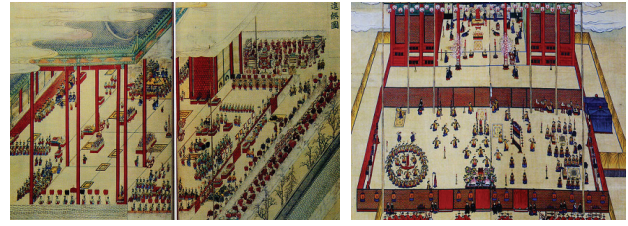


Figure 2. Gisaporyijinjinkakdo(1809) left, Jeonghaejinchonuigwe (1887) right.

4-2. Hierarchal space according to the seating arrangements of the red blinds at banquets

In the late Joseon Dynasty, banquets in the royal court were mostly held in the form of naeyon. In a naeyon, the hierarchy of the royal family and banquet attendants was distinguished by using the red blinds as the standard of measurement.

In the case of Bongsudang-jinchan, the red blinds set up at the front of the court established the first level of hierarchal space. Then in the Yeonhuidang jinchan banquet, the red blinds are installed around the outside area of the court, thereby distinguishing the area into two stages. The installation of red blinds outdoors not only divides the hierarchal space into two stages, but also distinguishes the outside space and the banquet space, which also implies the distinction of the royal family from the common people. The establishment of the two stages of hierarchal space using red blinds expands into three stages in the Muja-jinjak (1828) held in the time of King Sunjo. We can observe this in the banchado of 『Muja-jinjakuigwe』 as follows.

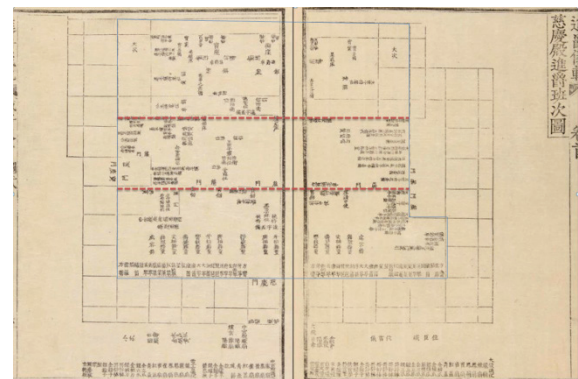


Figure 3. Muja-jinjak banchado (1828), Hierarchal (位次) Space Created by Red Blinds

As shown in the pictures, the red blinds are installed around the three sides of the bogye of the court and the red blinds were set up in the middle of the bogye to establish three hierarchal stages. The primary hierarchal space created by the red blinds is for the queen dowager and the king, the secondary hierarchal space is for the queen and the first son, and the third space is for the officials and administrators. Such three-part division continued into mushin-jinchan, jeonghae-jinchan, and late Joseon dynasty.

Table 4. Hierarchal Space of the Royal Family According to the Red Blinds at Banquets

Court Banquet	Host	Administrative Body	Order of Seats	Participants
Bongsudangjin-chando (1795)	Jeongjo	Jeongriso	Red blind内	Crown Princess Hyegyegyeong, Inner, outer women, junchan, sachanyeogwan
			Red blind外	His Highness, Son-in-law, chuksin, Baejongbaekgwang, yeoryeong, bandmaster
			Curtain外	Workmen (工人)
Yeonhuidangjin-chando (1795)	Jeongjo	Jeongri shrine	Red blind内	Crown Princess Hyegyegyeong, Inner, outer women, junchan, sachanyeogwan
			Red blind外	His highness, jichin, uibin, chuksin, Baejongbaekgwang, yeoryeong, akjang
Musinjin-chanuigwe (1848) Tongmyeongjun	Heonjong	Baeseolbang	primary	Queen Dowager Sunwon, Queen
			Secondary, Red blind内	Court queen, Gyeongbin, Right and left women, yeogwan
			Red blind外	His Highness, jongchin, uibin, chuksin, dangsang, nangchung, jibsa
			Curtain外	workmen, yeoryeong, bandmaster
Jeonghaejin-chanuigwe (1887) Mangyeongjeon	Gojong	Baeseolbang	primary	Queen dowager Sinjeong, Queen
			Secondary, Red blind内	Court queen, Crown Princess, first son Right and left women
			Red blind外	Gojong, Crown Prince, Jongchin, uibin, chuksin, Dangsangchung, jibsa
			Curtain外	Workmen, yeoryeong, bandmaster

5. CONCLUSION

In banquets of royal courts held in the late Joseon Dynasty, a procedure that follows the customs, as well as physical components to follow that procedure were necessary. The red blinds used in banquets of royal courts that were installed inside and outside of the court played an especially important role in following the procedures that follow customs. The analysis of the types of red blinds and the red blinds in different hierarchal spaces of the banquet is as follows.

Firstly, one of the traits of the red blind(朱簾) is that it is seen in the naeyon(内宴) types of banquets, which is mostly centered on the queen dowager and relatives. Moreover, the red blind functions as a makeshift facility that divides the different banquet spaces according to the hierarchy of the royal family.

Secondly, the red blind acts as a symbol that represents the royal family, by being installed and disassembled according to the procedures that follow customs. Furthermore, the red blinds within the court played an important role in the procedure of the banquet, by signaling the beginning and end, as it was used along with incense that was lit upon the queen dowager's appearance and was put out at the end. It is therefore clear that it was of higher importance in the banquet space.

Thirdly, the red blinds used in the playacting stage of the royal court not only segmented the space, but also on being taken down, expanded the banquet space, integrated the banquet hall, and maximized the playacting stage. Once the banquet ended, the red blinds within the court were once again folded out so as to restore the space of dignity. The red blind is a symbolic item that could open the private space of the court so as to enable communication with the public space, and also close it off to restore privacy.

Fourthly, the layout of the banquet space was divided by the red blinds into primary, secondary, and tertiary hierarchal

space, according to the status of the royal family and the banquet attendants. In other words, the red blinds played an important role in distinguishing the hierarchy of status of those within the naeyon banquet hall.

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ENDNOTES

¹ This paper is an edited version of the work “A Study on the Red Blinds of Palace Banquets in Late Joseon Dynasty” presented in the 2016 Spring Annual Conference of the Korean Association of Architectural History.

² Two pavilions near Heungguksa (興國寺) face each other: Bakje (博濟) on the left and Ikpyeong (益平) on the right.

³ The definition of bal was taken from 『Yeonggunuigwe』, Yeonggunuigwe Research Society, 2010, Dongnyok, page 874.

⁴ Based on 『Annotation of Wonhaengeulmyojeongriugwe』, Suwon Hwaseong Museum Historical Literature Series 1, Suwon Hwaseong Museum, 2016.

⁵ This is an edited section from “A Study on the Red Blinds of Palace Banquets in Late Joseon Dynasty” presented in the 2016 Spring Annual Conference of the Korean Association of Architectural History.

⁶ This is based on the records 『兪場啓曰, 今日雪後, 天氣甚寒, 輦座三面捲簾, 恐有聖候添傷之患, 還宮時, 左右下簾, 只捲前簾, 何如? 惶恐敢啓。傳曰, 姑置之』 (Hyeonjong 3rd year, December gyemyo 1662) / 兪場's order that asks for withdrawing only 還宮時前簾).

⁷ Taken from 『Annals of Jeongjo』 Volume 4, First year of Jeongjo, July 30th, Gyesa First article, 1777, Qing 42nd year of Qianlong (乾隆).

⁸ Taken from 『Annotation of Wonhaengeulmyojeongriugwe』, Suwon Hwaseong Museum Historical Literature Series 1, Suwon Hwaseong Museum, 2016, reference page 155.

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