

A Study of the *Ten Symbols of Longevity Screen* in the Collection of the Museum of Art at the University of Oregon

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Introduction

Paintings of the ten symbols of longevity (十長生圖, *sipjangaeng-do*), which represent a desire for health and longevity grounded in the doctrines of Daoism (道教, *dogyo*) and a belief in immortality (神仙思想, *sinseonsasang*), are among the most common types of Korean auspicious paintings (吉祥圖, *gilsangdo*). The ten symbols of longevity comprise a total of thirteen subjects associated with long life: the sun, moon, clouds, mountains, rocks, water, cranes, deer, turtles, pine trees, bamboo, mushrooms of immortality, and peaches of immortality. The earliest depictions of this group appear in paintings celebrating the New Year (歲畫, *sehwa*) first produced towards the end of the Goryeo dynasty (918–1392). Throughout the Joseon (1392–1897) period, paintings of this type were especially popular at the royal court. From the late Joseon period onward, representations of these symbols appeared in folk paintings that circulated widely among the broader population.

The Ceremonial records of the superintendency in charge of royal marriages (嘉禮都監儀軌, *Garyedogam uigwe*) and *Paintings of Royal Ceremonies* (宮中行事圖, *Gungjunghaengsado*) reveal that paintings of the ten symbols of longevity were used in rituals and ceremonies of national importance, such as royal weddings and

the sixtieth birthday of the king or other members of the royal family. As indicated by the extant artworks, paintings of this kind were among the types of decorative paintings within the royal palace (宮中裝飾畫, *gungjungjangsikhwa*) that adorned the living spaces of royalty, including the King and Queen.

The *Ten Symbols of Longevity Screen* from the Jordan Schnitzer Museum of Art at the University of Oregon examined in this paper is comprised of a total of ten panels. The depiction of the ten longevity symbols set against a vibrant blue-green landscape (靑綠山水, *cheongnoksansu*) extends across eight of the panels, and the remaining two panels feature inscriptions relating to various names and titles (Fig. 1). These inscriptions are the first of their kind to be identified on a screen painting of the ten symbols of longevity, and they help deduce when and for what purpose the screen was produced. Fourteen historical figures are recorded, including Yi Yuwon, a well-known counselor from the Jungchubu government office (領中樞府事, *jungchububusa*), all of whom were members of the Office of Medical Treatment (議藥廳, Uiyakcheong) who treated Crown Prince Sunjong when he contracted smallpox in 1879. Based on this, it is clear that the folding screen was produced to mark the crown prince's recovery from smallpox and is therefore an example of the type of commemorative screens produced to celebrate the crown prince's recovery from illness (王世子痘候平復陳賀楔屏, *wangseja*



Fig. 1. *Ten Symbols of Longevity Screen*. 1880. Color on silk. 171.0 x 48 cm (each). Jordan Schnitzer Museum of Art at the University of Oregon



Fig. 2. Façade of the Museum of Art at the University of Oregon (http://uouma.uoregon.edu/history_and_building/)

duhupyeongbokjinha gyebyeong).

Commemorative screens (稷屏, *gyebyeong*) refer to folding screens produced following a national event that were gifted to individual government officials in recognition of their participation in the various offices that carried out the ceremonies involved. The inscriptions on commemorative screens include the names of the head officials and a record of the ceremony itself. The types of paintings presented in such screens are generally divided between figures within a landscape or a landscape depicting the location of the particular event being commemorated.

Generally speaking, decorative paintings at the court were produced collectively by a group of several court painters. Since they were not permitted to sign their work, it is often difficult to determine the identity of the artists involved. It is also a challenge to identify precisely when the works were produced. Even though this *Ten Symbols of Longevity Screen* does not include a record of the ceremony, a thorough analysis of the inscription allows

the determination of the circumstances and date of production with a greater degree of certitude than for any other painting of the ten symbols of longevity hitherto uncovered. In this way, it can serve as a standard for making more informed stylistic comparisons and more accurately dating paintings of the ten symbols of longevity from the Joseon period.

In this paper, how the screen arrived at the Museum of Art at the University of Oregon is briefly examined. Next, an analysis of historical sources including the Annals of the Joseon dynasty (朝鮮王朝實錄, *Joseonwangjosillok*) and the Diary of the royal secretariat (承政院日記, *Seungeongwonilgi*) is conducted in order to trace the historical background and date of production of the screen. In the final section, the symbolic meaning of paintings of the ten longevity symbols and the particular iconography and stylistic features of the Oregon screen is examined in an effort to shed light on its significance within the history of Korean painting.

The acquisition of the *Ten Symbols of Longevity Screen*

Situated in Eugene, Oregon, in the American Northwest, the Museum of Art at the University of Oregon was founded in 1932 to house the collection of Murray Warner (1869–1920), which had been donated in his memory by his wife Gertrude Bass Warner (1863–1951). When she was young, Ms. Warner lived in China, which inspired her to collect Asian artworks with a focus mainly on Chinese and Japanese items. Following the death of her husband in 1920, she moved to Eugene to be closer to her son, who was serving as a professor in the law department at the University of Oregon. Shortly after her arrival, she reached

an agreement with the president of the University of Oregon to donate her collection to a research institute named after her late husband. Mrs. Warner's first donation in 1921 was mainly comprised of Chinese and Japanese works. At the time of opening, there were two floors of Chinese and Japanese galleries with no dedicated Korean gallery.

A Korean gallery was established in the late 1930s shortly after the museum opened. However, a bill of sale from the museum archives confirms that Korean artworks did enter into the Murray Warner collection prior to this event (Fig. 4). The bill of sale records the acquisition of Korean artworks in 1924, including the *Ten Symbols of Longevity Screen*. A careful examination of the document provides several further key pieces of information regarding the acquisition of the screen.

In the first place, it reveals that the Korean artworks were acquired through the trading company W. W. Taylor & Co., listed at the address Gyeongseong-bu, Taepyeong-tong (京城府 太平通, present-day Taepyeong Street in Seoul).

Secondly, the document lists the names and prices of all six artworks acquired in the sale, including a palace screen (*gung-byeongpung*) valued at 750 yen, a landscape screen (*sansudobyeongpung*) at 1000 yen, a screen of scenes from a full lifetime (*pyeong-saengdobyeongpung*) at 800 yen, an ancestral portrait (*chosanghwa*) at 750 yen, and two additional works. Here, the conspicuously large “palace screen” that is priced relatively cheaply compared to the two other screens can be identified as the *Ten Symbols of Longevity Screen*, and the fact that it is listed alongside the character for palace, or *gung*, implies that it was either part of the art collection at a royal palace or at the very least belonged to a high-level official who frequented the royal palace. However, the possibility should not be overlooked that it was produced outside the palace and gifted as royal tribute at the time when commemorative screens were being produced. The date on the bill of sale is listed as September 10, 1924, and the museum records that the artworks arrived in December of the same year, indicating that it took approximately three months to transport the items from Seoul.

It is highly likely that the well-known woodblock print artist Elizabeth Keith (1897–1956) played a role in facilitating the acquisition of Korean artworks at the time through the Taylor company. Elizabeth Keith was living in Korea during this period and was a keen promoter of Korean culture. It seems probable that she stirred an interest in Ms. Warner in Korean artwork. Starting in 1919 and throughout her long stay in Korea, Elizabeth Keith travelled a great deal and painted many of the people and landscapes she encountered. She established a friendship with Ms. Warner in Japan, and they continued to correspond



Fig. 3. Portrait of Gertrude Beth Werner by Julian Lamar (1893–1967). 1927. Oil on canvas. 106.7 × 76.2 cm

Order No.	Part No.	Name of Goods	Quantity	Unit Price	Amount
18045	1	Palace Screen	1	750.00	750.00
18269	1	Landscape Screen	1	1000.00	1000.00
0724	1	Screen of scenes from a full lifetime	1	800.00	800.00
0724	1	Ancestral Portrait	1	750.00	750.00
0553	1	Additional work	1	100.00	100.00
		Additional work	1	105.00	105.00
		Packing & Freight			105.00
		Amount to Korea			400.00
		Consular & Insurance			500.00
		Artistic			400.00
		Total			3405.00

Fig. 4. Bill of sale of imported Korean artworks from W. W. Taylor & Co. 1924. Museum of Art at the University of Oregon archives

for approximately thirty years. The wealthy Ms. Warner also purchased a number of Keith's paintings that she later donated to the Museum of Art at the University of Oregon.



Fig. 5. Korean Exhibition Hall at the Museum of Art at the University of Oregon

030 An undated document from the late 1930s stored at the museum indicates how Ms. Warner established a small Korean exhibition hall around that time and exhibited various works, including three folding screens, two lacquer boxes with mother-of-pearl inlay, portraits, jewelry, bronze Buddhist statues, and a palanquin that had been the possession of a Korean queen. The three folding screens referred here closely resemble items acquired by Ms. Warner that were listed in the bill of sale from 1924. However, the fact that the Korean gallery established by Ms. Warner at that time is referred to as an “alcove” suggests that it was probably much smaller in scale than the Chinese and Japanese exhibition halls. In recent times, the expanded Korean gallery provides a fitting backdrop for showcasing the splendor of newly acquired artworks and donations alongside the *Ten Symbols of Longevity Screen* (Fig. 5).

The crown prince's recovery from smallpox and the production of the commemorative screen

As mentioned in the introduction, the two panels of inscriptions in the *Ten Symbols of Longevity Screen* in the Museum of Art at the University of Oregon collection reveal a connection with the crown prince's recovery from smallpox. In other words, the *Ten*

Symbols of Longevity Screen was produced in honor of this event. In order to provide a full examination of the historical context within which this screen was produced, it is necessary to stress just how life threatening an illness smallpox was at the time and the degree to which the recovery of the crown prince was heralded as a near-miraculous event.

Smallpox, variously referred to as *duchang* (痘瘡), *duhu* (痘候), and *mama* (媽媽) in Korea, was considered one of the most feared diseases in the world up until its eradication in 1977. Smallpox, an infectious disease spread by a virus, first manifests as a fever. Around two days later, a rash appears and develops according to the papule, vesicle, and pustule stages before drying out, leaving characteristic scars on the skin that can be somewhat shocking to behold. According to the Annals of the Joseon dynasty, Grand Prince Seongnyeong (誠寧大君, Seongnyeongdaegun) contracted smallpox and died in the eighteenth year of King Taejong's reign (1418). In addition, successive Joseon monarchs including Sukjong (1661–1720), Kyeongjong (1688–1724), Yeongjo (1694–1776), and Heonjong (1827–1849) all suffered from smallpox in their lifetime. There were more than forty recorded outbreaks of smallpox during the Joseon dynasty, of such a scale that the disease became a subject of terror and awe among the Korean population. The fact that shamanistic practices (*mamabaesonggut*) were pursued in order to combat smallpox indicates that medical treatments were

insufficiently developed at the time.

With this as its context, the particular episode of the crown prince's recovery from smallpox can be examined. Crown Prince Sunjong (1874–1926), the second son of King Gojong (高宗, 1852–1919) and Queen Myeongseong (明成皇后, 1851–1895), was given the name Cheok (圻) on the occasion of his birth in the second month of 1874. Only two years after Cheok's birth, he withstood an attempt to install Prince Wanhwa (完和君, 1868–1880) in his place in the royal lineage and was named crown prince in the second month of that year. Following this incident, he won the affection and trust of King Gojong (Fig. 6). Queen Myeongseong gave birth to her first child in 1871, a full five years after her marriage, but the child died after only four days. In the following years, she gave birth to four male and one female children, all of whom died at an early age. It is no wonder that the Queen showered her second son, Cheok, her sole remaining heir, with overwhelming care and devotion.

Against this backdrop, it was announced that Cheok, the six-year old crown prince beloved by the king and queen, had contracted smallpox. Since the safety of the next-in-line to the throne was an urgent matter of national security, on the twelfth day of the twelfth month of the sixteenth year of Gojong's reign (1879), an Office of Medical Treatment (議藥廳, Uiyakcheong) was set up and officials known as *dojejo* and *jejo* from the Institution for Preparing Medicine (內醫院, Naeuiwon) were brought in to provide additional care. The Office of Medical Treatment immediately began emergency care. Fortunately, the crown prince's smallpox quickly receded, and on the twenty-first day of the twelfth month, the Institute for Preparing Medicine reported that his condition was stable. Following this announcement, the Office of Medical Treatment was disbanded. The officials who served the crown prince, including the medical officials working under the *dojejo*, specialists (師傅, *sabu*), attendants (賓客, *bingaek*), and the palace officials who were tasked with night duty all received official recognition. King Gojong was so overwhelmed with joy at the crown prince's recovery from smallpox that he commanded the release of all criminals who were not sentenced to death.

"In this instance, the reason why the smallpox of the prince (東宮, *donggung*) dissipated in a few days is truly due to the silent assistance of the heavens, the earth, and the ancestors. Can there be any end to my happiness or the happiness of the people? At this time, the people of this country that have been singled out for special favor cannot but feel comforted. Moreover, now, at the height of the season of freezing cold, I cannot help but feel concerned for the numerous criminals who have been confined in prison for so long a time. Those who have not been sentenced



Fig. 6. King Gojong and his son Sunjong. Approx. 1890

to death shall be released . . ."—Annals of King Gojong, 23rd day of 12th month of 16th year of Gojong's rule (1879).

Following this statement, on the 28th day of the month, King Gojong held a congratulatory ceremony in the palace hall known as the Injeongjeon and issued a royal proclamation, a royal decree of amnesty (大赦令, *daesaryeong*), and an order to upgrade the celebratory state examination (慶科, *gyeonggwa*) to an augmented state examination (增廣試, *jeunggwangsi*).

The public officials listed in the inscription on the *Ten Symbols of Longevity Screen* at the Museum of Art at the University of Oregon are the members of the office of medical treatment who were tasked with treating the crown prince's smallpox.

The following lists the names and official titles of these officials as recorded in the inscription (numbering by the author).

1. 都提調大匡輔國崇祿大夫領中樞府事 臣 李裕元
2. 提調輔國崇祿大夫行知中樞府事判三軍府事 臣 閔謙鎬
3. 副提調嘉善大夫宗正卿府事行承政院都承旨 經筵參贊官春秋館修贊

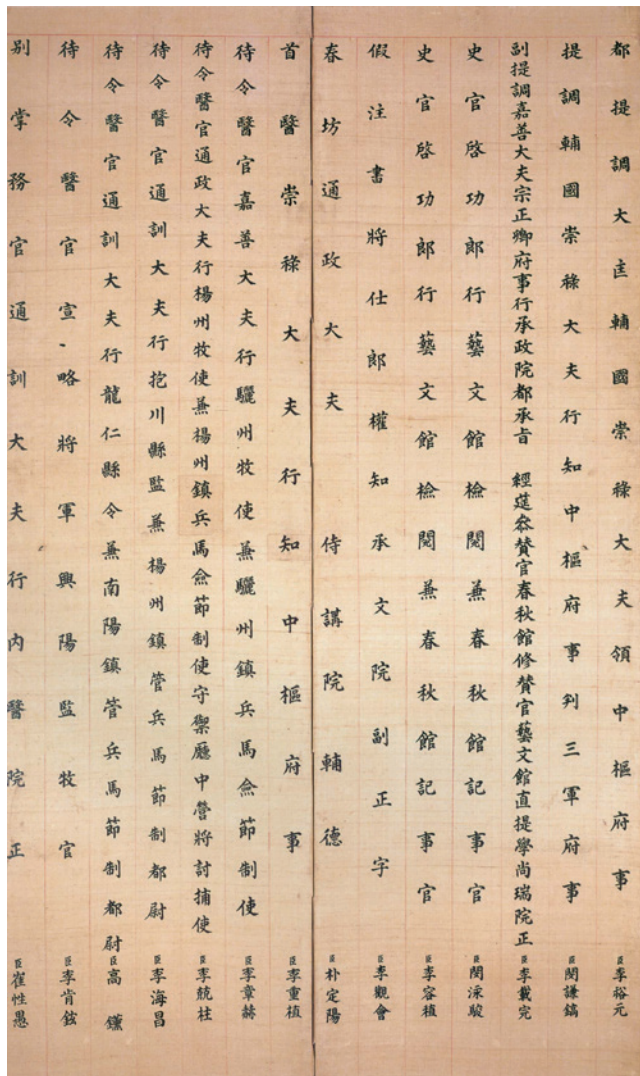


Fig. 7. Inscription from *Ten Symbols of Longevity Screen*. Panels 9–10. 1880. Color on silk. 201.9 x 52.07 cm (each). Museum of Art at the University of Oregon

- 官藝文館直提學尙瑞 院正 臣 李載完
4. 史官啓功郎行藝文館檢閱兼春秋館記事官 臣 閔泳駿
 5. 史官啓功郎行藝文館檢閱兼春秋館記事官 臣 李容植
 6. 假注書將仕郎權知承文院副正字 臣 李觀會
 7. 春坊通政大夫 侍講院 輔德 臣 朴定陽
 8. 首醫崇祿大夫行知中樞府事 臣 李重植
 9. 待令醫官嘉善大夫行驪州牧使兼驪州鎮兵馬僉節制使 臣 李章赫
 10. 待令醫官通政大夫行楊州牧使兼楊州鎮兵馬僉節制使守禦廳中營將討捕使 臣 李兢柱
 11. 待令醫官通訓大夫行抱川縣監兼楊州鎮管兵馬節制都尉 臣 李海昌
 12. 待令醫官通訓大夫行龍仁縣監兼南陽鎮管兵馬節制都尉 臣 高鏞
 13. 待令醫官宣略將軍興陽監牧官 臣 李肯鉉
 14. 別掌務官通訓大夫行內醫院正 臣 崔性愚

Yi Yuwon (1814–1888), who is listed as a *dojejo* in the inscription, served as prime minister at the time of Sunjong's birth. In his role as a *dojejo* in the government office in charge

of childbirth (産室廳, Sansilcheong), he oversaw the birthing process. The *jejo* listed in the inscription, Min Gyeomho (1838–1882), was also a prominent figure in the government during the period when the Min family held considerable political sway at court. Also on the list is the *bujejo* and chief royal secretary at the Royal Secretariat, Yi Jaewon (1855–1922), a nephew to the powerful Heungseon Daewongun. Min Yeongjun (1852–1935), who later changed his name to Yeonghwi (泳徽), a royal scribe (檢閱, *geomyeol*) in the Office of Royal Decrees and relative to the queen, appears as well. Yi Yongjik (1852–1932), also a royal scribe in the Office of Royal Decrees, Yi Gwanhoe (?–?), an officer in the Bureau of Diplomatic Correspondence (假注書, *gajuseo*), and Pak Jeongyang (1841–1904), an official in service of the crown prince (輔德, *bodeok*), were all closely connected to the king at the time and are mentioned next. The other figures listed in the inscription are Yi Jungsik, the chief physician from the Office of Medical Treatment, Yi Janghyeok, Yi Gyeongju, Yi Haengchang, Go Hun, and Yi Geunghyeon, who were medical officials, and Choe Seongu, the assistant minister (掌務官, *jangmugwan*) at the Office of Medical Treatment.

Records in the Diary of the Royal Secretariat starting on the 21st day to 26th day of the 12th month of the 16th year of Gojong's reign (1879) relate the precise details of the gifts and promotions awarded by the king to the officials who gained merit by treating the crown prince's illness. This allows an informed estimate of the date when the *Ten Symbols of Longevity Screen* was produced (Table 1, a reference list of the gifts awarded to the Office of Medical Treatment following the crown prince's recovery from smallpox). The members of the Office of Medical Treatment who gained recognition for assisting in the treatment were presented with gifts including horses, leopard skins, land, slaves, and silver money, and they were promoted in rank or official duties. In addition, Yi Yuwon, a *dojejo*, was given the opportunity for one of his sons, sons-in-law, brothers, or nephews to become a government official. Min Gyeomho was singled out for promotion to the first rank, Yi Jaewan was promoted to a position at the third rank, and Min Yeongjun, Yi Yongjik, and Yi Gwanhoe were all promoted to the sixth rank. Pak Jeongyang was promoted to vice minister in the Ministry of Justice. Members of the medical staff were awarded official positions by the king, such as *yeojumoksa* (Yi Janghyeok), *yangjumoksa* (Yi Geungju), *siheunghyeollyeong* (Yi Haechang), *yonginhyeollyeong* (Go Hun), and *heungyanggammokgwan* (Yi Geunghyeon). Yi Jungsik's nephew was transferred to the Office in Charge of Acupuncture Treatment, and various career opportunities were made available to the son of the official Choe Seongu (Table 1).

Comparing the list of official titles before the decree

Name	Royal gift	Title before the royal decree	Promotions in rank and official duties (by the royal decree on 12/21–26/1879)	Official title as listed on the <i>Ten Symbols of Longevity Screen</i> inscription	Notes
Yi Yuwon	1 royal horse (內廐馬, <i>naeguma</i>) and saddle, 2 leopard skins, 40 gyeol of land, 5 slaves	the first rank official in the privy council	One of his sons, sons-in-law, brothers, or nephews allowed to become a government official	the first rank official in the privy council	
Min Gyeomho	1 trained horse, 1 leopard skin, 30 gyeol of land, 4 slaves	<i>haengjisamgunbusa</i>	Promoted to the first rank in honor of service to the country; his son promoted to official of the second rank	<i>haengjisamgunbusa</i> , <i>pansamgunbusa</i>	Appointed minister in the Ministry of Rites (2/17/1880)
Yi Jaewan	1 trained horse, 1 leopard skin, 30 gyeol of land, 4 slaves	chief royal secretary	Promotion of rank	chief royal secretary	
Min Yeongjun	1 semi-trained horse	royal scribe	Promoted to a government official at the sixth rank	royal scribe	Appointed to a position at the sixth rank (11/29/1880)
Yi Yongjik	1 semi-trained horse	royal scribe	Promoted to a government official at the sixth rank	royal scribe	
Yi Gwanhoe	1 semi-trained horse	official in the Bureau of Diplomatic Correspondence	Promoted to a government official at the sixth rank	official in the Bureau of Diplomatic Correspondence	
Pak Jeongyang	1 trained horse	official in the service of the crown prince	Promoted to the third rank, <i>dongjijungchubusa</i> , vice minister in the Ministry of Justice	official in the service of the crown prince	
Yi Jungsik		<i>daeryeongeoui</i>	Nephew transferred to the Office in Charge of Acupuncture Treatment	chief royal doctor, <i>haengjijungchubusa</i>	
Yi Janghyeok	1 leopard skin, 1 trained horse, 50 nyang of silver money, 50 gyeol of land, 5 slaves	medical official in the Office for Medical Treatment	Promoted to the second rank, <i>yeojumoksa</i>	medical official in the Office for Medical Treatment, <i>yeojumoksa</i>	Promoted to official at the second rank (7/12/1881); appointed mayor of Sangnyeong (12/27/1881)
Yi Geungju	20 gyeol of land, 2 slaves	medical official in the Office for Medical Treatment	Promotion of rank, <i>yangjumoksa</i>	medical official in the Office for Medical Treatment, <i>yangjumoksa</i>	Promoted to official at the second rank (7/12/1881); promoted to official at the second rank (12/23/1881)
Yi Haechang	1 trained horse, 15 gyeol of land, 2 slaves	medical assistant	Promoted to official position	medical official in the Office for Medical Treatment, <i>pacheonhyeongam</i>	Appointed governor of Pocheon (4/6/1880); appointed mayor of Gapyeong (1/2/1882)
Go Hun	1 trained horse, 15 gyeol of land, 2 slaves	medical assistant	Promoted to official position, son transferred to the Office in Charge of Acupuncture Treatment	medical official in the Office for Medical Treatment, <i>yonginhyeollyeong</i>	Appointed mayor of Goyang (12/20/1880); promoted to official of the second rank (12/23/1881)
Yi Geunghyeon	1 trained horse, 15 gyeol of land, 2 slaves	medical officer	Promoted to officer in charge of farmland at the sixth rank	medical officer in the Office for Medical Treatment, county official in the area of Heungyang	
Choe Seongu		assistant minister in the Office of Medical Treatment	Son given the temporal work of <i>gyesa</i> and promised to be given regular duty	appointment to the military role of <i>byeoljangmugwan</i>	

Table 1. Breakdown of the awards bestowed on members of the Office of Medical Treatment after the crown prince's recovery from smallpox

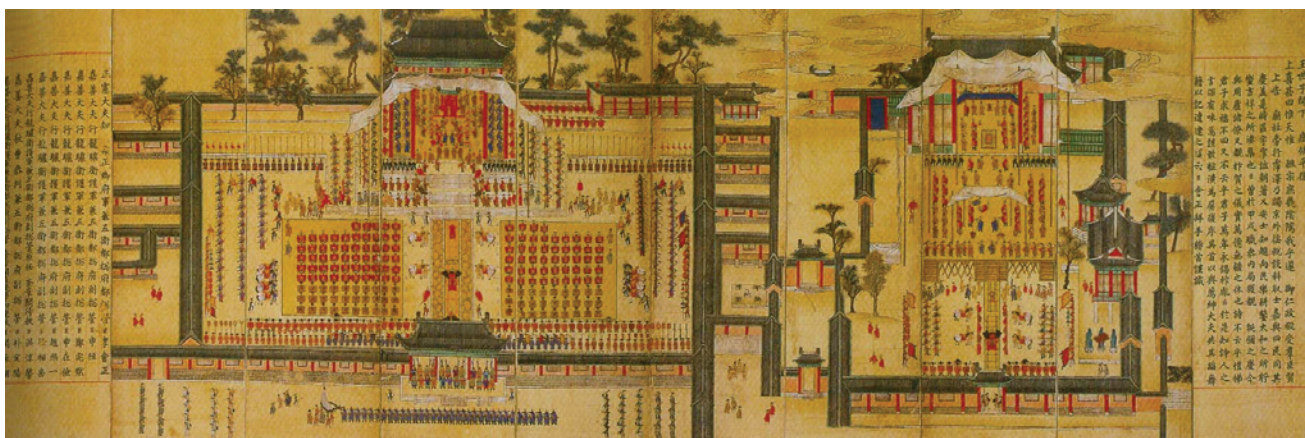


Fig. 8. Commemorative Screen Produced in Honor of the Crown Prince's Recovery from Smallpox. 1879. Ten-panel folding screen. Color on silk. 125.0 x 376.0 cm. Korea University Museum



Fig. 9. Commemorative Screen Produced in Honor of the Crown Prince's Recovery from Smallpox. 1879. Eight-panel folding screen. Color on silk. 137.2 x 56.0 cm. National Palace Museum of Korea

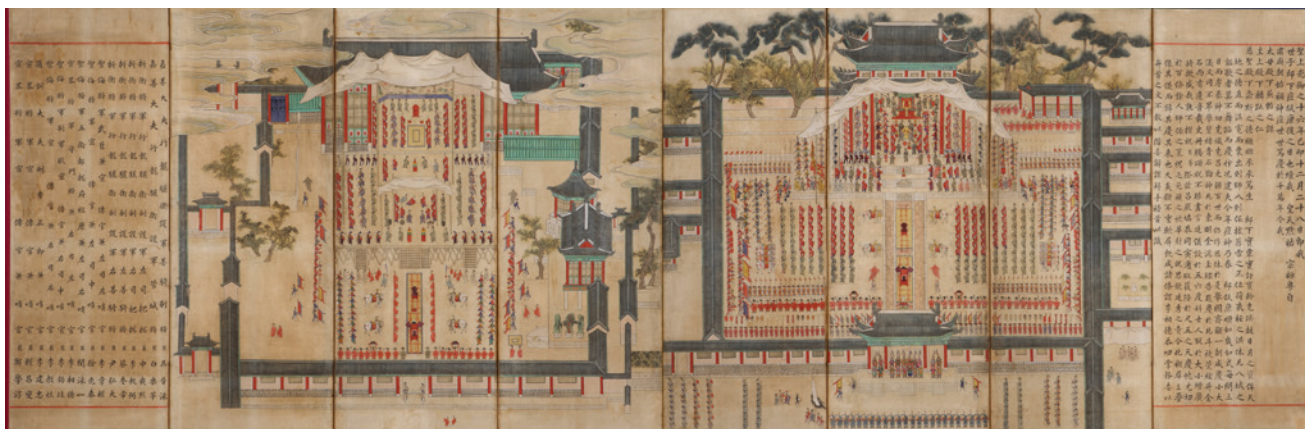


Fig. 10. Commemorative Screen Produced in Honor of the Crown Prince's Recovery from Smallpox. ca. 1879. Eight-panel folding screen. Material and size unidentified. National Palace Museum of Korea

and the promotions awarded after the decree in the Diary of the Royal Secretariat for the twelfth month of 1879 with the titles listed in the inscription from the *Ten Symbols of Longevity Screen*, a discrepancy becomes apparent in the cases of two officials Min Gyeomho and Yi Haechang. This indicates that the commemorative screen was not completed immediately after the decree congratulating the participants, but sometime after these two officials had received their new titles. According to records in the Diary of the Royal Secretariat from the 16th to

the 17th years of Gojong's reign, Yi Haechang was appointed governor of Pocheon on the sixth day of the fourth month in 1880, and on the following day Min Gyeomho submitted a petition in his role as *pansamgunbusa*. At the end of the 12th month of 1879, Yi Haechang became governor of Siheung, but was reappointed governor of Pocheon around three months later. The inscription reflects both Yi Haechang's new role as the governor of Pocheon and Min Gyeomho's position as *pansamgunbusa*. Therefore, the inscription on the screen must

Ten Symbols of Longevity Screen in the Museum of Art at the University of Oregon (Fig. 1)	Commemorative screen celebrating the crown prince's recovery from illness at the Korea University Museum (Fig. 8)	Commemorative screen celebrating the crown prince's recovery from illness at the National Palace Museum (Fig. 9)	Commemorative screen celebrating the crown prince's recovery from illness at the National Museum of Korea (Fig. 10)
Office of Medical Treatment (議藥廳, Uiyakcheong)	Palace Military Office (五衛都總府, Owidochongbu)	Guard Office (衛將所, Wijangso)	Guard Office (衛將所, Wijangso)
14 officials, including <i>Dojojo</i> Yi Yuwon	9 officials, including the military official Yi Hoejeong	15 officials, including O Jinyeong	15 officials, including O Jinyeong
Not included	Included	Included	Included
Ten symbols of longevity	Ceremony held in honor of the crown prince	Ceremony held in honor of the crown prince	Ceremony held in honor of the crown prince

Table 2. Circumstances surrounding the production of the screens commemorating the crown prince's recovery from smallpox

have been recorded on or after the seventh day of the fourth month of 1880. In addition, the medical officer Go Hun, who had been awarded the position of *yonginhyeollyong*, received a further appointment as mayor of Goyang on the 20th day of the 12th month of 1880. Earlier that year, on the 29th day of the 11th month, Min Yeongjun was appointed to an official position at the sixth rank. Since the inscription does not reflect these changes, an upper limit for the time when the screen was produced can be set. Taking all this into account, the date when the screen was completed can be narrowed down to between the seventh day of the fourth month and the 29th day of the 11th month of 1880.

In addition to the *Ten Symbols of Longevity Screen* from the Museum of Art at the University of Oregon, examples of commemorative screens produced in honor of the crown prince's recovery from smallpox can also be found in the collections of the Korea University Museum, the National Palace Museum of Korea, and the National Museum of Korea (Fig. 8, 9, 10). According to the inscriptions on these screens, the commemorative screen celebrating the crown prince's recovery from illness housed at Korea University recognizes the officials tasked with night duty in the palace, including military officials Yi Hoejeong (李會正), Sin Hwan (申桓), Jeong Wanmuk (鄭完默), Sin Jaegem (申在儉), Jo Huil (趙熙一), Seo Sangak (徐相岳), Hong Sunhyeong (洪淳馨), Pak Jeongyang (朴定陽), and Min Yeongik (閔泳翊) from the Palace Military Office (五衛都總府, Owidochongbu). The commemorative screens from the National Palace Museum and the National Museum of Korea were produced to recognize the officers on patrol and on guard at the palace during the time of the crown prince's illness, including 15 officials from the Guard Office (衛將所, Wijangso): Oh Jinyeong (吳晉泳), Baek Raksin (白樂莘), Sin Seokhoe (申奭熙), Yi Gyopil (李敦弼), Chae Gyusang (蔡奎常), Yun Hongdae (尹弘大), Yi Janggwon (李章權), Seo Gwangtae (徐光泰), Min Yeongil (閔泳一), Yi Sangdeok (李相德), Yi Seokgyu (李錫珪), Yi Gyoseong (李教性), Yi Geonchung (李建忠), Gwon Changseop (權昌燮), and Jeong Haksun (鄭學淳). All four works were produced for the same event, but while the commemorative screens

discussed above feature a painting of the ceremony held for the investiture of the crown prince (冊封儀禮, *chaekbonguirye*), it is peculiar that the screen in the Museum of Art at the University of Oregon collection depicts the ten symbols of longevity (Table 2 outlines the circumstances around the production of the screens commemorating the crown prince's recovery from smallpox). In addition, while the examples from the National Palace Museum and the National Museum of Korea represent a similar subject and the composition appears almost identical, a close examination reveals small differences in the expression of various details (Table 2).

In addition, while the commemorative screens celebrating the crown prince's recovery from illness at the Korea University Museum, National Palace Museum, and National Museum of Korea all include a preface (序文, *seomun*) in the inscription, the *Ten Symbols of Longevity Screen* from the Museum of Art at the University of Oregon only includes names and titles without any preface. This indicates that in the case of the Oregon screen, the inscription of titles and names was considered more important than a preface. In this way, the inscription better highlights the individual contribution of each official, glorifying their role in bringing about an event of national importance and celebration. The fact that this screen is unique among all known paintings of the ten symbols of longevity in that it is linked to a specific historical event through this inscription allows the artistic style favored by the court at the time to be specified and establishes a standard to better understand the stylistic development of painting in that era.

Including auspicious subjects such as historical figures or Daoist hermits in commemorative screens celebrating ceremonies and events was a common practice in the seventeenth century. It continued to be popular in the nineteenth century along with paintings of palace ceremonies and other commemorative screens. Examples include a commemorative screen celebrating the investiture of the crown prince (王世子冊禮稷屏, *wangsejatatanggyebyeong*) produced in 1800 for the Palace Military Bureau (宣傳官廳, *seonjeongwancheong*) and another



Fig. 11. *Ten Symbols of Longevity*. Late Joseon period. Color on silk. 133.03 x 53.0 cm (each). National Museum of Korea



Fig. 12. *Ten Symbols of Longevity*. Late Joseon period. Color on silk. 152.5 x 34.3 cm (each). National Palace Museum of Korea

commemorative screen celebrating the investiture of the crown prince produced for the Palace Medical Office (藥院, Yakwon) in 1812, both depicting images of Daoist hermits based on the theme of King Mu of Zhou visiting the Queen Mother of the West at Kunlun Mountain (瑤池宴, Yojiyeon). A commemorative screen painted in the 12th month of 1801 by Kim Hongdo (金弘道, 1745–1806) in honor of Sunjo's recovery from chickenpox presents pleasant scenes of life in the countryside based upon a painting subject known as *Samgongbulhwando* (三公不換圖).

Furthermore, letters sent to the governor of Jeungsan (甑山縣監, *jeungsanhyeongam*) by officials affiliated with the Office of the Secretariat, the office known as the Gyujanggak, and the Office of Decrees report that commemorative screens were produced in honor of the crown prince's recovery from smallpox by order of the king. This material suggests that there may have been

other examples of artworks related to this incident that have yet been discovered.

The symbolic meaning and stylistic features of the *Ten Symbols of Longevity Screen*

Each individual panel in the *Ten Symbols of Longevity Screen* measures 171.0 centimeters in height and 48.0 centimeters in length, and the entire screen measures 513.3 centimeters across when fully expanded. This is comparatively large for a folding screen (Fig. 1). Panels one through eight represent a typical blue-green landscape featuring deep blue and green pigments. When landscape painting was taking root in Korea, blue-green landscapes were used to represent a kind of ideal paradise or safe

Characteristics	Type 1	Type 2	Type 3
Representative	<i>Ten Symbols of Longevity Screen</i> from the National Museum of Korea (Fig. 11)	<i>Ten Symbols of Longevity</i> , a ten-fold screen from the National Palace Museum of Korea (Fig. 12)	<i>Ten Symbols of Longevity Screen</i> from the Museum of Art at the University of Oregon (Fig. 1)
Composition and distribution of space	① Striking representation of violent sea waves ② No use of European-style perspective ③ Islands surrounded by water (海島, <i>haedo</i>)	① No representation of sea waves ② European-style perspective used to depict a mountain stream ③ Deep valleys and mountains (深山幽谷, <i>simsanyugok</i>)	① No representation of sea waves ② Contracted or modified composition ③ Deep valleys and mountains (深山幽谷, <i>simsanyugok</i>)
Iconography	① Medicinal plants represented by the peaches of immortality ② Only white cranes ③ White deer	① Peaches of immortality emphasized ② White, blue, and yellow cranes ③ No white deer (Some examples do include white deer.)	① No representation of the peaches of immortality (Some examples do include the peaches of immortality.) ② Decrease in the number of pine trees ③ White, blue, and yellow cranes
Summary of characteristic features	The antique style (古式, <i>gosik</i>) of representing the three sacred mountains in their archetypal form	Typical representation of the ten symbols of longevity	The composition is contracted or modified

Table 3. Characteristics of the different types of paintings of the ten symbols of longevity

haven where people desired to live. Paintings of the ten symbols of longevity represented a utopian vision of a land of immortality set deep in the mountains, a place free from disease or death (長生不死, *jangsaengbulsu*) that could not be achieved in the human world. Although the majority of the individual symbols included in the group of ten symbols of longevity originated in China, the painting subject of combining these particular ten symbols seems to have developed during the Goryeo period in Korea. Compared to the types of subject matter preferred in China, such as paintings of Daoist immortals and fables featuring Shoulao, the deity of longevity (壽老人, *suron*), the eight immortals (八仙, *palseon*), the Queen Mother of the West (西王母, *Seowangmo*), or King Mu of Zhou visiting the Queen Mother of the West on Kunlun Mountain (瑤池宴, *Yojiyeon*), Korean paintings of the ten symbols of longevity reflect a high degree of iconographic development.

The image of the paradise (樂園, *nagwon*) or land of the immortals (仙界, *seongye*) presented in paintings of the ten symbols of longevity is specifically associated with the so-called three sacred mountains (三神山). In fact, these three sacred mountains, Mts. Penglai (蓬萊, *Bongnae*), Fangzhang (方丈, *Bangjang*) and Yingzhou (瀛州, *Yeongju*), collectively refer to the Daoist paradise. According to *Shiji* (史記, *Sagi*) and *Fengshanshu* (封禪書, *Bongseonseo*), the three sacred mountains were located beneath the water in a sea known as Bohai (渤海, *Balhae*). From the distance it was said to appear like a cloud, and all the objects and animals that inhabited the land were white. In a screen of ten symbols of longevity (Fig. 11) in the National Museum of Korea that seems to be missing panels four and six, the left half of the painting portrays ocean waves reaching all the way to the sky. This representation corresponds to the legendary description of a land located in the middle of the sea beneath the water.

The late Goryeo poet Yi Saek (李穡, 1328–1396) wrote a poem entitled “Ten Symbols of Longevity of the New Year” (歲畫十長生 “Sehwasipjangsaeng”) and describes Mt. Penglai in a second poem called “On the Sea” (海上 “Haesang”). He says, “(I am) Close to Mt. Penglai on the sea, approximately when can I ride a crane and wander there. White clouds rise up, partially filling the sky, and the deep blue waves seem to touch the heavens.”

In this poem, we find other symbols associated with the three sacred mountains, such as a covering of clouds, the presence of white cranes (白鶴, *baekhak*), and white deer (白鹿, *baekrok*). The *Ten Symbols of Longevity Screen* in the National Museum of Korea also follows the archetypal representation of the three sacred mountains laid out in the literature, emphasizing the description of the rolling waves and representing exclusively white-colored cranes and white deer.

In the ten-panel folding screen *Ten Symbols of Longevity* (Fig. 12) in the National Palace Museum, deep blue and deep green pigments are especially pronounced. In addition, the area of the painting given over to water has been significantly diminished, and the violent ocean waves have disappeared. The fact that the angry waves have been replaced by an image of mountain rivers and streams seems to indicate that the concept of the three sacred mountains as islands surrounded by water (海島, *haedo*) was gradually transformed into a vision of deep valleys and mountains (深山幽谷, *simsanyugok*). In addition, following the flow of the river upstream shows how the artist utilizes a perspective effect to give the impression that the river extends all the way to the distant mountains. This particular approach to representing space reflects the European painting styles that entered Korea in the late Joseon period. It is also worth noting that this later painting includes blue and yellow cranes alongside white types, and there are no white deer. Two plants laden with



Fig. 13. *Ten Symbols of Longevity*. Late Joseon period. Six-panel screen. Color on paper. 150.0 x 352.0 cm. Seongshin Women's University Museum



Fig. 14. *Ten Symbols of Longevity*. Late Joseon period. Color on silk. Mounted on doors. 147.0 x 58.4 cm (each). National Palace Museum of Korea



Fig. 15. *Ten Symbols of Longevity Screen*. Panels 1-3. 1880. Color on silk. 201.9 x 53.1 cm (each). Museum of Art at the University of Oregon

peaches of longevity appear at both ends of the screen, lending a certain balance to the composition (Table 3).

Although it is difficult to ascertain precisely when the extant paintings of the ten symbols of longevity executed in the blue-green landscape style were produced, it is possible to divide them into three distinct types according to certain characteristic features (Table 3. Characteristics of the different types of paintings of the ten symbols of longevity). According to the table above, type one represents the old style (古式, *gosik*), type two indicates the most common style (典型様式, *jeonhyeongyangsik*), and type three refers to a modified style (變形様式, *byeonhyeongyangsik*). Based on this analysis, the paintings of the ten symbols of longevity from the National Museum of Korea and the National Palace Museum reflect the most salient features of type one and type two, respectively. Compared to these two categories, the third type features a significant reduction in the amount of surface space in the painting, a modified composition and a reduction in the number of pine trees and of various animals, including cranes and deer. Examples of this type include a six-panel folding screen, *Ten Symbols of Longevity* (Fig. 13) in the Seongshin Woman's University Museum collection, a second *Ten Symbols of Longevity* painting (Fig. 14) on a closet door in Changdeokgung Palace, and the *Ten Symbols of Longevity Screen* (Fig. 1) in the Museum of Art at the University of Oregon. It seems likely that the compositions in these third-type paintings were scaled back in order to accommodate additional panel inscriptions, to better fit within the constraints of palace furnishings, or else to conform to a different style of mounting. Several examples of further transformation are apparent in this third type of screen. However, if we disregard the differences in the layout and arrangement of the composition, such as the



Fig. 16. *Ten Symbols of Longevity Screen*. Panel 1. 1880. Detail of rock. Color on silk



Fig. 18. *Ten Symbols of Longevity Screen*. Panel 3. 1880. Detail of sun. Color on silk. 201.9 x 53.1 cm. Museum of Art at the University of Oregon



Fig. 17. *Ten Symbols of Longevity Screen*. Panel 3. 1880. Detail of sun. Color on silk. 201.9 x 53.1 cm. Museum of Art at the University of Oregon

reduced number of pine trees and the occasional absence of symbols such as peaches of longevity, generally speaking, the coloring and brushwork exhibited in this third type of screen is not particularly different from that of type two. Therefore,

when dating these different types, we can assume that type one represents an earlier style, but it is not clear how to determine the chronological positions of types two and three. What is certain is that *Ten Symbols of Longevity Screen* in the Museum of Art at the University of Oregon with its verified production date represents a style of painting that was common at the time of its creation in the year 1880.

Starting with the first panel of *Ten Symbols of Longevity Screen* from the Museum of Art at the University of Oregon, red mushrooms of immortality and bamboo are depicted within a setting of rocks perforated with holes in the style of the famous stones from Taihu in China (Fig. 15, 16). The protruding portions of the rock are colored in a greenish-blue pigment and the receding portions are painted a darker navy, indicating how the artist used color to provide perspective. One of the pair of yellow cranes perched on a high rock is shown nibbling at the red mushroom symbolizing immortality. Small dots of moss (苔點, *tajeom*) give texture to the surface of the rocks, and the curves of the stones are outlined using a technique characterized by short brushstrokes and dots (短線點皴, *danseonjeomjun*). Usually blue-green landscape paintings do not adhere to specific brushstroke techniques, so it is notable that the depiction



Fig. 19. *Ten Symbols of Longevity Screen*. Panel 3. 1880. Detail of tortoise. Color on silk. 201.9 x 53.1 cm. Museum of Art at the University of Oregon



Fig. 20. *Ten Symbols of Longevity Screen*. Panel 3. 1880. Detail of deer. Color on silk. 201.9 x 53.1 cm. Museum of Art at the University of Oregon

of stones and geographical features in this painting follow a particular method (Fig. 15). The bright red sun, depicted as a perfect circle, appears to dye the surrounding sky red, and even the clouds are tinged a subtle shade of pink. The circumference of the sun is emphasized with a line of gold pigment, and the wavy outline of the clouds is exaggerated by adding an additional white borderline within the primary outline of black ink (Fig. 17). Beneath the sun, a blue crane spreads its wings as it soars through the sky, and on the left side a fantastic group of yellow and white cranes is depicted against a background of clouds (Fig. 18). The form of the shells of the tortoises, which are emitting a peculiar vapor while swimming in the stream, is established in black ink while the surrounding foamy bubbles are painted



Fig. 21. *Ten Symbols of Longevity Screen*. Panels 4-8. 1880. Color on silk. 201.9 x 53.1 (each). Museum of Art at the University of Oregon

in white. Directly above the tortoises, the slope of the riverbank is also represented using the defined brushstroke technique of short lines and dots. However, it also includes three-dimensional modeling using light and shade (Fig. 19). In the case of the deer, their horns and the spots on their backs are painted in white along with the stomach and chest areas, and a fine brush was used to depict the animals' dense fur (Fig. 20).

Examining panels four through eight of the folding screen, two large pine trees growing out of a triangular rock dominate the painting surface. The branches of these pine trees, one leaning to the left, the other twisting to the right, form a canopy above a group of deer and provide a perch for birds. Two blue cranes appear on the left side and two yellow cranes roost between the two trees. On panels five and seven, a strong contrast between the lines of blue and white pigment indicates the rapid flow of water in two separate waterfalls. At the bottom of panel seven, the artist has used light and dark shading to depict the gradations in the topography of the land in a relatively naturalistic manner.

Adding up all of the animals depicted in the painting, there are four tortoises, eight deer, and twelve cranes. More specifically, three stags and three does along with two fawns make up a total of four pairs as well as one pair of white cranes, two pairs of blue cranes and three pairs of yellow cranes. This numerical balance of multiples and even numbers ultimately alludes to the mythical land of immortals characterized by universal harmony and transcendence of the everyday world in a place without illness or death.

Taking all of this into account, the symbolic region depicted in this *Ten Symbols of Longevity Screen* more closely corresponds to the notion of deep mountains and valleys rather than an island in the sea. In addition, other features such as the way in which the composition is condensed relative to earlier paintings, the

use of specific brush techniques, and the sense of perspective and space all reflect typical representations of the ten symbols of longevity in painting. With regard to the brush techniques in particular, the individual dots of moss, use of color to indicate perspective in the curves of the rocks, and the shading and short brushstrokes and dots used to model the rocks and land forms are especially noteworthy. Seldom found in traditional blue-green landscape paintings, these brush methods and shading techniques are especially prominent in this folding screen.

Conclusion

In order to fully analyze *Ten Symbols of Longevity Screen* housed at the Museum of Art at the University of Oregon, this paper has examined the circumstances of the screen's arrival in the United States, the event of the crown prince's recovery from smallpox in 1879, the context surrounding the production of the commemorative screen, and the symbolic and stylistic features of paintings of the ten symbols of longevity.

In 1924, a trading company in Seoul sold this *Ten Symbols of Longevity Screen* to the Museum of Art at the University of Oregon, where it became one of the first Korean artworks in the Murray Warner collection. The painting was produced as a commemorative screen to honor the members of the medical treatment office who cared for Crown Prince Sunjong while he was suffering from smallpox in the 12th month of 1879 and then participated in celebratory events following his recovery. A comparison of the titles held by the participants listed on the inscription with records from the Diary of the royal secretariat reveals certain disparities in the promotions awarded to the participants. By examining the specific dates when these promotions were granted, it was confirmed that the screen was produced in the year 1880.

Besides this artwork, other commemorative screens honoring leading officials in the Palace Military Office and Guard Office were also produced to commemorate the crown prince's recovery. However, while these folding screens all depict the event of the crown prince's inauguration, the screen produced for the members of the Medical Treatment Office illustrates the subject of the ten symbols of longevity. This represents the first and only known example of the ten symbols of longevity subject being adopted for a commemorative screen. In addition, while other commemorative screens include a preface recording a particular ritual event, it is peculiar that this screen includes no preface at all. This indicates that the participants recorded on the

screen considered the inscription of their names and titles to be more important than a preface.

This *Ten Symbols of Longevity Screen* represents a landscape that is closer to the subject matter of *simsaryugok* ("deep mountains and valleys") than to *haedo* ("islands surrounded by water"). In terms of style, the number of pine trees represented is reduced to two, and the overall composition is contracted in comparison to typical examples of such paintings. It seems that the court painters who executed this painting intentionally reduced the number of panels and compressed the composition in order to attach the inscription when the work was completed. However, the predominance of blue and green pigment and the depiction of green, yellow, and white cranes, as well as the representation of perspective and space, do not reflect major deviations from typical paintings of the ten symbols of longevity from that time period. Some of the most exceptional features of this work include the use of specific brush techniques such as dots of moss, the use of color to depict depth in the recesses of the rocks, the use of short lines and dots to form the rocks and the topography of the land, and the use of shading. In particular, the application of specific brush techniques and shading effects differentiate this work from other more traditional blue-green landscape paintings.

The most difficult aspect of research on court paintings such as this *Ten Symbols of Longevity Screen* is that supporting documents are hardly ever attached to the painting itself and scant information is available in the historical records. In order to estimate an approximate date for an artwork, stylistic analysis must be conducted and objects classified according to different periods. However this can often prove challenging and a certain degree of uncertainty will always remain. For this reason, the precise dating of this *Ten Symbols of Longevity Screen* at the Museum of Art at the University of Oregon represents a key standard by which other such paintings can more accurately be classified and dated. If paintings of this type that have long been only vaguely dated to the late Joseon period or the second half of the Joseon period are found to share stylistic features in common with this *Ten Symbols of Longevity Screen*, they can be more accurately dated to around the year 1880 when the screen was produced. In other words, they can be more closely linked to a specific fixed date rather than loosely referred to as a product of the late Joseon period.

In the present day, this Korean *Ten Symbols of Longevity Screen* at the Museum of Art at the University of Oregon not only provides valuable literary and visual evidence of the event of the crown prince's recovery from smallpox in the palace, but it has major significance as a standard by which research on

court painting can be advanced by improving the ability to date paintings through comparative stylistic analysis. In the future, I hope that we will be able to discover more examples like this screen that can help us to more accurately date artworks.

Translated by Nathaniel Kingdon

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