



Jongmyo Shrine 宗廟

Introduction

Traditionally, Jongmyo is a shrine where the *sinwi* (spirit tablets 神位) of the former kings and queens are enshrined and the ancestral rites for the forefathers of the royal family are performed. And at the same time, it is a symbolic structure that conveys the legitimacy of the royal family. Jongmyo is also the very first cultural heritage to be listed by Korea as UNESCO World Cultural Heritage.

Jongmyo is the epitome of Confucian culture, which emphasizes *hyo* (filial duties 孝), *chung* (loyalty 忠), *ye* (manners 禮), and *nak* (music 樂), and Jongmyo clearly demonstrates all of these elements. For this reason, the term Jongmyo was synonymous with the state itself, and the ancestral rites held at Jongmyo rank the highest among all ancestral rites, thus referred to as the *daesa* (important ancestral rites 大祀).

Today, Jongmyo is understood as one entity which includes as an auxiliary shrine Yeongnyeongjeon (the Hall of Eternal Peace 永寧殿); but during the Joseon dynasty the two were separate entities. The center of Jongmyo was *jeongjeon* (the main shrine 正殿), which is where the *sinwi* (spirit tablets 神位) of the former kings and their consorts are enshrined. Thus, this paper will focus first on explaining the *jeongjeon*, and then proceed to cover Yeongnyeongjeon and other major buildings as well as facilities.

The Construction and Changes of Jongmyo

Jongmyo is also referred to as *taemyo* (imperial ancestral temple 太廟). The term originates from the Zhou dynasty 周 of China; the Duke of Zhou 周公, a member of the royal family of the early Zhou dynasty, was enshrined in Lu 魯, one of the vassal state of Zhou. His grave in Lu was called Taemyo, and the name later came to be used as a synonym for Jongmyo.

Jongmyo of the Joseon dynasty was built following the guidelines offered

in *The Book of Rites*, also known as the *Liji* 禮記, where it is explained that “ancient Chinese states shall set up *omyo* (five tombs 五廟),” and in *The Rites of Zhou* 周禮, where it is explained that “*Sajik*” (literally meaning soil and grain, and refers to the nation or the state 社稷) shall be built on the right and *Jongmyo* shall be built on the left.” Following the guideline offered in *The Book of Rites*, Joseon, which was considered an ancient Chinese vassal state according to the book, could have up to five kings enshrined in *Jongmyo*. The five kings would include the founder and the first king of Joseon, King Taejo, and up to four generations of kings preceding the current king. The guideline stated in *The Book of Rites* 周禮 explains that with *Gyeongbokgung* 景福宮, the main palace 法宮 of Joseon at the center, *Jongmyo* should be built to the east.

Originally, *Jongmyo* was built as having one chamber in one building 同堂同室 and one *simwi* (the spiritual tablets) enshrined in each chamber 室, and followed the rules of placing the *simwi* in the order of *somok* 昭穆: “*so*” refers to the buildings to the left of the main building for founding father, and “*mok*” refers to the buildings to the right of the main building. The order of *somok* basically means placing spiritual tablets in alternating order from left (*so* side) to right (*mok* side). This rule, however, changed since Emperor Hui 劉盈/明帝 of the Later Han dynasty 後漢 period. Under the changed rule, *jeongjeon* (main hall 正殿) was built following the rules of having multiple chambers in one building, or in one tomb 同堂異室, with the west occupying a higher status (*seosang* 西上). *Seosang* refers to the rule where the *simwi* of the highest rank is placed at the chamber to the far west, and others following in order towards the east.

Joseon’s *Jongmyo* followed the rule of having multiple chambers in one building, with the west occupying a higher status. *Jeongjeon* has 7 chambers of *taesil* (grand room 太室), and 2 chambers of *hyeopsil* (narrow chambers 夾室)—also called the *iksil* or the winged chamber 翼室—on each side. Of the 7 chambers of *taesil*, 5 are stone chambers 石室, following the five tombs system, as *sinju* was meant to be enshrined inside stone chambers, a practice referred to as *jongseok* 宗祏.

When King Taejo first built *Jongmyo*, within its walls were *Jongmyo*, *jeongjeon*, *Gongsindang* (the shrine where spiritual tablets of meritorious figures were enshrined 功臣堂), *sinmun* (gate of the gods 神門), *dongmun* (east gate 東門), and *seomun* (west gate 西門). Outside the walls there were 7 chambers of *sinju* (chamber used to prepare food for the ancestral rites 神廚), 5 chambers

of *Hyanggwancheong* (Office of Sacrificial Offerings 享官廳), 5 chambers of *haengrang* (rooms on both sides of the main gate where servants live, servants’ quarters) on each side and 9 more chambers of *haengrang* to the south, and 5 chambers of *jaegung* (the place where the king and the crown prince waited for the rites to take place by getting washed and dressed for the ancestral rites 齋宮).

Under the reign of King Taejong, two wings were added to the east and west of the building, so that the ancestral rites could be performed even under rainy or snowy weather. The added buildings are called east-west *wolrang* 月廊; the king and *hyanggwan* (officers who participated in the rites 享官) stood under the east wing, the musicians occupied the west wing, and other *jibsagwan* (temporary officers who assisted with the minor matters of the rites 執事官) stood outside the column of the tomb chamber. This kept the participants out of the rain and snow and not to spoil their appearance. The addition of *wolrang* was not mentioned in the original rules of *Jongmyo* construction, and therefore some were concerned that the envoy from the Ming dynasty would notice the difference and make an issue out of it. However, King Taejong himself did not think of it as an issue, and the construction proceeded with no obstacles.

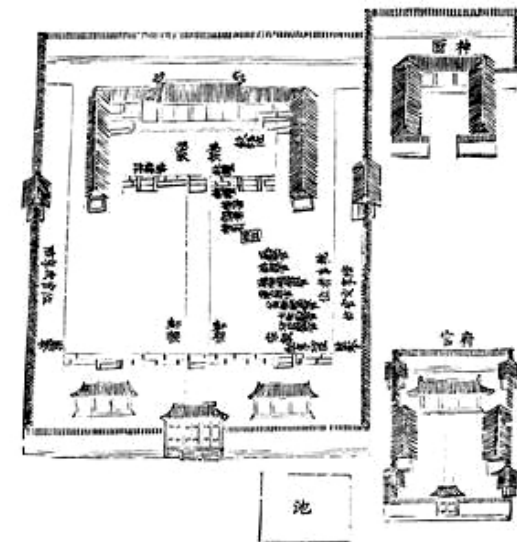


Figure 1. Drawing of *Jongmyo* in *Gukjooryeseorye* (Introduction to the Five Rites of the State 國朝五禮序列)

source: *Gukjooryeseorye* (1474, 5th year of King Seongjong’s reign, sentence no. 2277), *gwon* 1, “*Gilrye danmyodoseol*” (Auspicious State Rites at the *Jongmyo* 吉禮壇廟圖說宗廟)

The deceased kings who were brothers of the next king were counted as 1 *se* 世 when they were enshrined at Jongmyo jeongjeon; this meant that the 5 stone chambers could not enshrine all the *sinju*, so the remaining 2 chambers had to be used as well. The deceased king who becomes a *chinjin* (the status of a deceased king who reaches the point where he no longer comes within the four generation of ancestral ranks that can remain in Jongmyo 親盡) had his merits assessed by the incumbent king and the officials, to determine whether the *chinjin* in questions could remain enshrined at Jongmyo jeongjeon. If a *chinjin* is decided to remain, his *sinju* gained a new status of *bulcheonjiju* 不遷之主. The *sinsil* (chamber of gods 神室) that enshrined a *bulcheonjiju* was called *sesil* (chamber of the *se* 世室); their *sinju* shall be enshrined for endless generations to come. A *sesil* was not counted as one of the official five tombs. As the number of *sesil* increased, Jongmyo jeongjeon also had to be further expanded, with its buildings extending sideways.

During King Myeongjong, other 4 chambers were added, and Jongmyo jeongjeon became an 11-chamber building. When Jongmyo was restored after it was burnt down during the Japanese invasions, *jeongjeon* was restored as an 11-chamber structure (Figure 2 left). The image of the restored *jeongjeon* can be found in *Jongmyouigwe* published during the reign of King Sukjong. King Yeongjo added other 4 chambers, making *jeongjeon* 15 chambers (Figure 2 right). And finally, King Heonjong added 4 chambers, to reach the 19-chamber structure that we see today.

Expanding Jongmyo in the Joseon dynasty was a very serious matter for several reasons. First, Jongmyo being a sacred place, always revered in silence, adding or repairing its features was always dealt with utmost sincerity. Second, it was not easy to secure the necessary resources for the repair work. When *jeongjeon* was to be expanded during King Yeongjo's reign, *hwangjangmok* (originally referring to the pine trees that grow in Mountain Hwangjansan, known for its longevity and strength 黃腸木) was proposed as the main wood to be used. However, *hwangjangmok* was rare, so the expansion had to be done with pine trees. A particular type of pine, *haesong* was also used when such expansion work was in progress, but it was then prohibited to cut *haesong*. The third reason, probably the most important reason, was that the expansion work could only be done to the east of Jongmyo, since the west was already occupied by the Yeongnyeongjeon. This was by no means an easy task; to expand toward the east, walls had to be pulled down and all the buildings outside the east

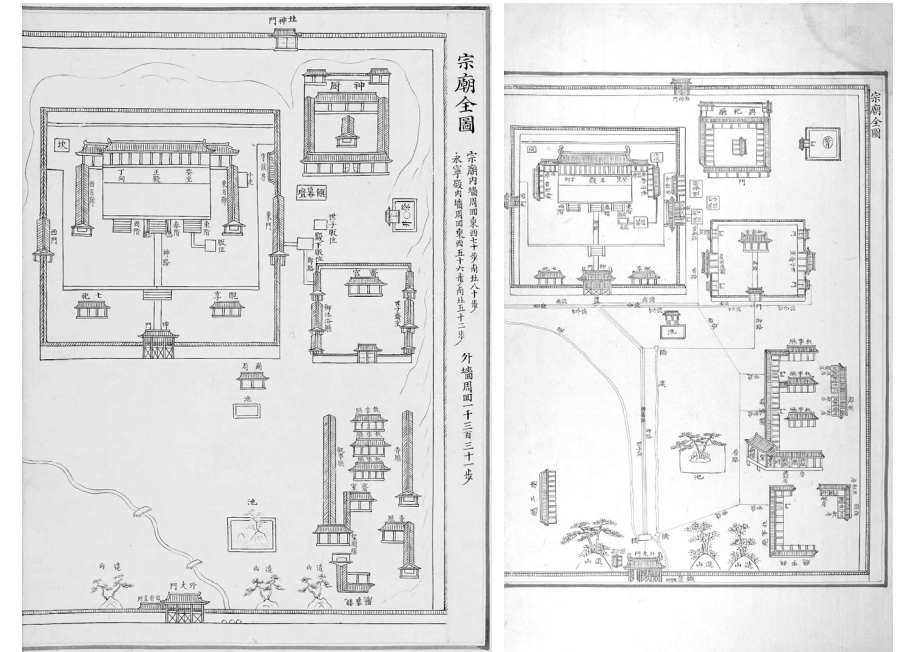


Figure 2. Full View Painting of Jongmyo as Depicted in *Jongmyouigwe* (left) and *Jongmyouigwesokrok* (Supplementary to the *Jongmyouigwe*) (right)

source: *Jongmyouigwe* 宗廟儀軌 (1706, 32nd year of King Sukjong's reign, sentence no. 14220), "Full View Painting of Jongmyo" 宗廟全圖 (left) / *Jongmyouigwesokrok* 宗廟儀軌續錄 (1741, 17th year of King Yeongjo's reign, sentence no. 14221), "Full View Painting of Jongmyo" 宗廟全圖 (right)

wall had to be relocated. So, given these limitations, the expansion work for Jongmyo had to go through extensive discussions.

As time passed, Jongmyo jeongjeon also changed; its buildings also went through changes, and today only a few remain including Hyangdaechong 香大廳 and Mangmyoru (a wooden structure where the king thought about the ancestral kings in memory 望廟樓).

When Joseon became DaeHan jeguk (the Great Han Empire) by King Gojong, all relevant systems and rituals were upgraded to befit an empire, while the building structure itself did not change. This meant Jongmyo could now have seven tombs 七廟 instead of five; so including King Taejo, six generations of kings or emperors are enshrined.

Table 1 shows the *sinwi* that are currently enshrined in Jongmyo jeongjeon.

Table 1. The *Simwi* Enshrined in Jongmyo

Number of Chambers	King	7 <i>myo</i> 七廟
1	Taejo	Taejo
2	Taejong	<i>bulcheonjiju</i> 不遷之主
3	Sejong	
4	Sejo	
5	Seonjong	
6	Jungjong	
7	Seonjo	
8	Injo	
9	Hyojong	
10	Hyeonjong	
11	Sukjong	
12	Yeonjo	
13	Jeongjo	
14	Sunjo	
15	Munjo	1 <i>se</i>
16	Heonjong	1 <i>se</i>
17	Cheoljong	1 <i>se</i>
18	Gojong	1 <i>se</i>
19	Sunjong	1 <i>se</i>



Figure 3. Jongmyo (photo by Kim Gwang-su)

The Construction and Operation of Yeongnyeongjeon

Yeongnyeongjeon is a separate shrine, where the *sinju* of deceased kings who have become *chinjin*, who has reached the point where he no longer comes within the four generation of ancestral ranks to remain in Jongmyo. The name of the hall “Yeongnyeong” given by King Taejong means “comfort for both the state and the descendants.” The construction of the building was done during the reign of King Sejong to enshrine the posthumous four generation of ancestors of King Taejo, who were Mokjo 穆祖, Ikjo 翼祖, Dojo 度祖, and Hwanjo 桓祖; and thus *jeongjeon* originally had 4 chambers.

Yeongnyeongjeon followed the model of honoring up to four generation of ancestors from the Song dynasty of China. When the founder of the Song dynasty enshrined his posthumous four generation of ancestors; Huijo 僖祖, Sunjo 順祖, Ikjo 翼祖, and Seonjo 宣祖. The *taemyo* of the Song dynasty originally enshrined its *chinjin sinju* at the west *hyeopsil* of Jongmyo. It was only in the Southern Song period that a separate space for the posthumous four generation of ancestors; the *sajojeon* (hall for honoring the four generation of ancestors 四祖殿) was built. This shows that the practice differed between China and Joseon, and hence Joseon built a separate tomb, Yeongnyeongjeon, for the posthumous four generation of ancestors that had been enshrined at Jongmyo *jeongjeon*, as they became *chinjin*.

When Yeonsangun became a king, the second and third kings of Joseon, respectively King Jeongjong 定宗 and King Taejong 太宗, became *chinjin* after King Taejo. The officials started a discussion as to how to deal with these two *sinju*. King Taejong’s *sinju* was to be enshrined in a *sesil* at the *jeongjeon*, while King Jeongjong’s *sinju* was moved to the east *hyeopsil* of Yeongnyeongjeon. As for the order of placement within Yeongnyeongjeon, a *sinwi* was first enshrined at the east *hyeopsil* and when all the chambers in the east became occupied, then the higher-ranked *sinwi* is moved to the west *hyeopsil*. This means that no *sinju* was enshrined at the west *hyeopsil* from the very beginning.

As a result, Yeongnyeongjeon had *sinwi* enshrined not only in its main hall but also in its *hyeopsil*. As years went by, more kings came to be judged by the descendants as not having enough merits and thus their *sinwi* had to be relocated to Yeongnyeongjeon. This resulted in more *hyeopsil* to be built, and Yeongnyeongjeon came to have longer wings than that of Jongmyo *jeongjeon*.

However, these *hyeopsil* continued to cause problems for Yeongnyeongjeon

because of the way it was built. When its construction was first discussed during King Sejong's reign, it was decided that there would be one *hyeopsil* to each side of Yeongnyeongjeon. However, by the time of King Seongjong, the drawings of Yeongnyeongjeon show there are 2 chambers of *hyeopsil* on each side. There are no record remaining that explains this change, which leaves much regret.

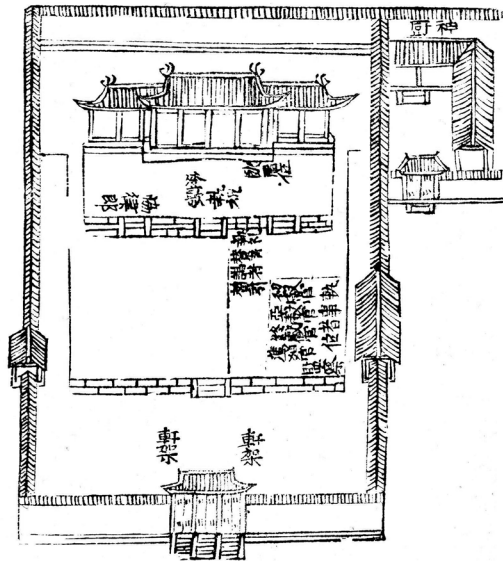


Figure 4. The Drawings of Yeongnyeongjeon in *Gukjo orye seorye*

source: *Gukjooryeseorye* 國朝五禮序例 (1474, 5th year of King Seongjong's reign, sentence no. 2277), *gwon* 1, "Gilrye danmyodoseol" (Auspicious State Rites at the Yeongnyeongjeon 吉禮 壇廟圖說 永寧殿)

During the Japanese invasion, Jongmyo jeongjeon was burnt down and Yeongnyeongjeon was lost as well. Later, Jongmyo was restored to its original structure under the reign of King Myeongjong, but Yeongnyeongjeon was rebuilt with an added chamber on each side and came to have 3 chambers of *hyeopsil* on each side, instead of the previous 2 chambers. King Hyeonjong added one more chamber, so it became 4 chambers of *jeongjeon* (Figure 5) and 4 chambers of *hyeopsil* on each side. And finally, King Heonjong added 2 more chambers to each side and that is what we see today; 4 chambers of *jeongjeon* and 6 chambers of *hyeopsil* on each side (Figure 6).

Among the auxiliary buildings of Yeongnyeongjeon, we only have the foundation stones of the *jeonsacheong* (also called *sinju*, a place where food was

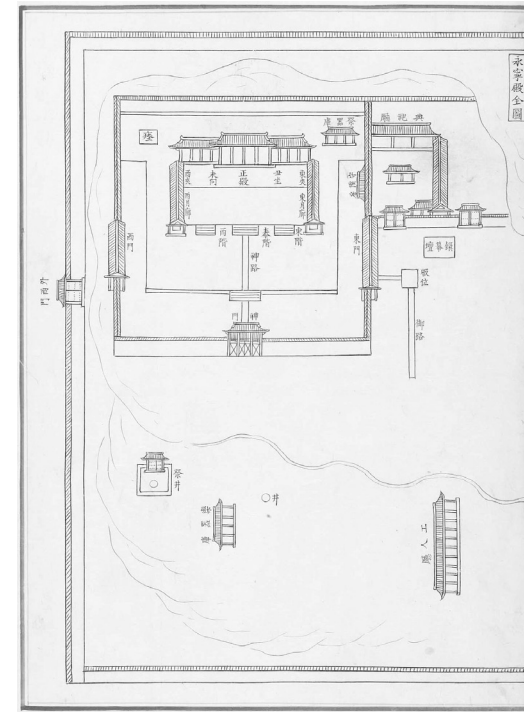


Figure 5. The Full Image of Yeongnyeongjeon as Seen in *Jongmyouigwe*

source: *Jongmyouigwe* 宗廟儀軌 (1706, 32nd year of King Sukjong's reign, sentence no. 14220), "The Full Image of Yeongnyeongjeon" 永寧殿全圖



Figure 6. Yeongnyeongjeon (photo by Kim Gwang-su)

prepared for the ancestral rites, as well as store various vessels for the rites 典祀廳) remaining. *Jeonsacheong* is included in the drawings of the DaeHanyejeon 大韓禮典, which explained the state rituals under the DaeHan jeguk, as the country became an empire. We do not know when or how the *jeonsacheong* was lost; was it destroyed during the Korean War or for some other reason? Another part of the building that does not remain is the *jaegigo* 祭器庫 behind the east *hyeopsil*, which is where all the *jaegi* (ritual vessels 祭器) were kept.

Table 2 shows the list of all the *simwi* that are currently enshrined in the main hall and *hyeopsil* of Yeongnyeongjeon. The dotted lines indicate the kings are brothers.

Table 2. The *Simwi* Enshrined in the Main Hall and East/West *Hyeopsil* of Yeongnyeongjeon

	Number of Chambers	King
West <i>Hyeopsil</i>	5	Jeongjong
	6	Munjong
	7	Danjong
	8	Deokjong
	9	Yejong
	10	Injong
Main Hall	1	Mokjo
	2	Ikjo
	3	Dojo
	4	Hwanjo
East <i>Hyeopsil</i>	11	Myeongjong
	12	Wonjong
	13	Gyeonjong
	14	Jinjong
	15	Jangjo
	16	Yeongchinwang

Table 3 summarizes the overall history of the construction and expansions that have been made to Jongmyo jeongjeon and Yeongnyeongjeon over the years.

Table 3. History of the Construction and Expansions of Jongmyo jeongjeon and Yeongnyeongjeon

Year	Activity	Jongmyo jeongjeon	Yeongnyeongjeon
1395 (King Taejo 4)	New construction	7 chambers in <i>jeongjeon</i> , 2 chambers of <i>hyeopsil</i> on each side	
1421 (King Sejong 3)	New construction		4 chambers in main hall, 2 chambers of <i>hyeopsil</i> on each side
1546 (King Myeongjong 1)	Repair and restore 4 chambers in Jongmyo jeongjeon	11 chambers in <i>jeongjeon</i> , 2 chambers of <i>hyeopsil</i> on each side	
1608 (King Gwanhaegun enthroned)	Expansion and repair (added 1 chamber of <i>hyeopsil</i> on each side at Yeongnyeongjeon)	11 chambers in <i>jeongjeon</i> , 2 chambers of <i>hyeopsil</i> on each side	4 chambers in main hall, 3 chambers of <i>hyeopsil</i> on each side
1667 (King Hyeonjong 8)	Repair and restore 1 chamber of <i>hyeopsil</i> on each side at Yeongnyeongjeon		4 chambers in main hall, 4 chambers of <i>hyeopsil</i> on each side
1726 (King Yeongjo 2)	Repair and restore 4 chambers in Jongmyo jeongjeon	15 chambers in <i>jeongjeon</i> , 2 chambers of <i>hyeopsil</i> on each side	
1836 (King Heonjong 2)	4 chambers in Jongmyo jeongjeon , <i>hyeopsil</i> on each side at Yeongnyeongjeon	19 chambers in <i>jeongjeon</i> , 2 chambers of <i>hyeopsil</i> on each side	4 chambers in main hall, 6 chambers of <i>hyeopsil</i> on each side

Role and Operation of the Gongsindang

When naming a building within a palace, some are given the title “*jeon*” (hall 殿) and some are named “*dang*” 堂. *Jeon* was given to the most important and high-ranked official buildings within the palace. *Dang* was given to buildings that were considered relatively lower in its ranks than the *jeon*. Jongmyo followed the same rules. Jongmyo jeongjeon and Yeongnyeongjeon were given the *jeon* title, but the Gongsindang and Chilsadang were given the *dang* title. This obviously indicates that Gongsindang and Chilsadang were of lower ranks



Figure 7. Gongsindang (photo by author)

than Jongmyo jeongjeon and Yeongnyeongjeon.

Gongsindang 功臣堂 is also called “Baehyangdang” 配享堂, since the term *baehyang* refers to paying respects to the *gongsin* (meritorious subjects 功臣) by enshrining them along with the kings they served. In the “Jongmyojeondo” (Full View Painting of Jongmyo) in *Jongmyouigwe*, the word “*baehyang*” is written above the building. The name Gongsindang starts to appear around the times of King Jeongjo, as in *Chungwantonggo* (*Comprehensive Study of the Ministry of Rites* 春官通考) (1788, the 2nd year of King Jeongjo’s reign), *gongsin* refers to those who have been recognized for their contributions to the monarchy; most were given the title of *gongsin* by fighting in a war or having helped the monarchy in handling a treason or a riot.

Gongsindang was built to the east of Jongmyo jeongjeon. The number of its chambers differs in the different documentations; some say it has 3 chambers, while others have it noted as having 5 chambers. There are records of repairs and restoration of Gongsindang in the years of King Jeongjo, but the exact size or scope of the expansion are unknown. It is documented that the number of *sinsil* at the Gongsindang was 13 in May 1778 (the 2nd year of King Jeongjo’s reign).

It is interesting that the fate of the *gongsin* at the Gongsindang was entirely up to the fate of the kings they served. When the enshrined king becomes a

bulcheonjiju and his chamber becomes a *sesil*, the *gongsin* that were honored by being enshrined along with the king could remain at Gongsindang. If the king is relocated to Yeongnyeongjeon, then the *wipan* (wooden plate with the name and title of the deceased engraved 位版) of the honored *gongsin* were sent back to their original family and were buried next to their descendants. Jongmyo jeongjeon and Yeongnyeongjeon, in this sense, served as an indicator of how the kings were viewed by posterity, which also affected the fate of those enshrined in Gongsindang.

Table 4 is a list of all the *gongsin* for each king.

Table 4. Honored *Gongsin*

King	Honored Gongsin
King Taejo	Jo June 趙浚, Lee Hwa 李和, Nam Jae 南在, Lee Je 李濟, Lee Ji-ran 李之蘭, Nam Eun 南閔, Jo In-ok 趙仁沃
King Jeongjong	Lee Bang-ui 李芳毅
King Taejong	Ha Ryun 河崙, Jo Yeong-mu 趙英茂, Jeong Tak 鄭擢, Lee Cheon-u 李天祐, Lee Rae 李來
King Sejong	Hwang Hui 黃喜, Choi Yun-deok 崔潤德, Heo Jo 許稠, Sin Gae 申槩, Lee Su 李隨, Lee Je 李禔, Lee Bo 李補
King Munjong	Ha Yeon 河演
King Sejo	Gwon Ram 權擘, Han Hwak 韓確, Han Myeong-hoe 韓明澮
King Yejong	Park Won-hyeong 朴元亨
King Seongjong	Sin Suk-ju 申叔舟, Jeong Chang-son 鄭昌孫, Hong Eung 洪應
King Jungjong	Park Won-hyeong 朴元宗, Seong Hui-an 成希顔, Yu Sun-jeong 柳順汀, Jeong Gwang-pil 鄭光弼
King Injong	Hong Eon-pil 洪彦弼, Kim An-guk 金安國
King Myeongjong	[Yun Gae 尹漑], Sim Yeon-won 沈連源, Yi Eon-jeok 李彦迪
King Seonjo	Lee Jun-kyeong 李浚慶, Lee Hwang 李滉, Yi I 李珣
King Injo	Lee Won-ik 李元翼, Sin Heum 申欽, Kim Ryu 金瑬, Lee Gwi 李貴, Sin Gyeong-jin 申景禎, Lee Seo 李曙, Lee Bo 李輔
King Hyojong	Kim Sang-hyeon 金尙憲, Kim Jip 金集, Song Si-yeol 宋時烈, Lee Yo 李滄, Min Jeong-jung 閔鼎重, Min Yu-jung 閔維重

King Hyeonjong	Jeong Tae-hwa 鄭太和, Kim Jwa-myeong 金佐明, Kim Su-hang 金壽恒, Kim Man-gi 金萬基
King Sukjong	Nam Gu-man 南九萬, Park Se-chaе 朴世采, Yun Ji-wan 尹趾完, Choi Seok-jeong 崔錫鼎, Kim Seok-ju 金錫胄, Kim Man-jung 金萬重
King Gyeongjong	Lee Yu 李滂, Min Jin-hu 閔鎭厚
King Yeongjo	Kim Chang-jip 金昌集, Choi Gyu-seo 崔奎瑞, Min Jin-won 閔鎭遠, Jo Mun-myeong 趙文命, Kim Jae-ro 金在魯
King Jangjo	Lee Jong-seong 李宗城, Min Baek-sang 閔百祥
King Jeongjo	Kim Jong-su 金鍾秀, Yu Eon-ho 兪彦鎬, Kim Jo-sun 金祖淳
King Sunjo	Lee Si-su 李時秀, Kim Jae-chan 金載瓚, Kim I-gyo 金履喬, Jo Deuk-yeong 趙得永, Lee Gu 李球, Jo Man-yeong 趙萬永
King Munjo	Nam Gong-cheol 南公轍, Kim Ro 金鑾, Jo Byeong-gwi 趙秉龜
King Heonjong	Lee Sang-hwang 李相璜, Jo In-yeong 趙寅永
King Cheoljong	Lee Heon-gu 李憲球, Lee Hui 李曦, Kim Su-geun 金洙根
King Gojong	Park Gyu-su 朴珪壽, Sin Eung-jo 申應朝, Lee Don-u 李敦宇, Min Yeong-hwan 閔泳煥
King Sunjong	Song Geun-su 宋近洙, Seo Jeong-sun 徐正淳

Chilsadang and Seven Gods

Chilsadang is located to the west of Jongmyo jeongjeon. It maintained a 3-chamber structure throughout the years. The exact year of construction is not confirmed in any of the records; however, we find references of the building in records dated 1410-1414, and therefore we can assume that the building was built around 1410. The name of the building is found in “Jongmyojeondo” of the *Uigwe* written as “chilsa” 七祀, and as “Chilsadang” in the *Chungwantonggo* (*Comprehensive Study of the Ministry of Rites* 春官通考) and in the “Jongmyo Yeongnyeongjeon jeondo” (Full View Painting of Jongmyo Yeongnyeongjeon).

Chilsadang serves the seven gods. Below is the description of the names, roles, and when the ancestral rites are held for each of the seven gods that are recorded in the book of state rites of the Joseon dynasty

(1) Samyeongjisin 司命之神: One of the lowest ranking gods of the palace. Samyeongjisin is in charge of taking care of the *sammyeong* (three lives 三命) and its ancestral rite is in the spring. *Sammyeong* refers to the following three lives: first is the *sumyeong* (lifespan 受命); second is the *jomyeong* (the fate of having a bad fortune despite doing good deeds 遭命); and third, *sumyeong* (being rewarded depending on the good and the bad deeds one has exercised 隨命).

(2) Sahojisin 司戶之神: Guards of the entryways, and its ancestral rite is in the spring.

(3) Sajojisin 司竈之神: In charge of food. Its ancestral rite is in the summer.

(4) Jungnyujisin 中霤之神: In charge of taking care of living in-doors 堂室. Its ancestral rite is in the day when the spirit of earth is strong in the month of June.

(5) Gungmunjisin 國門之神: Guards of the entryway, and its ancestral rite is in the fall.

(6) Gongnyeojsin 公厲之神: Spirits of feudal lords who died without an off-spring. In charge of death and penalties, its ancestral rite is in the fall.

(7) Gukhaengjisin 國行之神: In charge of trespassing the roads, its ancestral rite is in the winter.



Figure 8. Chilsadang (photo by author)

Auxiliary Buildings and Others

Apart from Jongmyo jeongjeon, Yeongnyeongjeon, Gongsindang, and Chilsadang, there are other auxiliary buildings and other facilities on the grounds of Jongmyo. The following is a brief description.

Akgongcheong (organization in charge of performing traditional music 樂工廳) is located to the southwest of Jongmyo jeongjeon. When Jongmyo jerye is performed, this is where the musicians prepared all the instruments and were on standby along with the *ilmuwon* (ritual dancers 佾舞員).

Subokbang 守僕房 is attached to the wall of the east gate of Jongmyo jeongjeon. It served as a residential area for those who took care of Jongmyo. It is referred to as “Sochabang” 小次房 in *Chungwantonggo* (*Comprehensive Study of the Ministry of Rites* 春官通考) and as “Subokcheong” 守僕廳 during the Japanese colonial rule.

Jeonsacheong 典祀廳 is also referred to as “*sinju*” 神廚 and it was the kitchen where all the food 祭需 used in Jongmyo ancestral rites were prepared. In the *Chungwantonggo* (*Comprehensive Study of the Ministry of Rites* 春官通考), we find drawings of the butcher’s house 殺家 that was used to butcher cow, lamb, and boar, and the office handling the sacrificial offerings 宰殺廳 inside the Jeonsacheong.

Chanmakdan 饌幕壇 is located to the east of Subokbang. This is where the ritual food prepared at the Jeonsacheong were laid on the table according to the rules and inspected by the officer in charge of the rules of the rites 典祀官.

Jejeong (ritual well 祭井) is the well that provided all the water used in the ancestral rites including the *myeongsu* (water reserved for use at rituals 明水) as well as for preparing all the food. The *jejeong* at Jongmyo has been cut off of its waterways due to the subway construction work in modern times, and therefore it does not have any water flowing. The *jejeong* in Yeongnyeongjeon does not remain today.

Seongsaengpan 省牲版 is located in front of the Jeonsacheong. This is the table where the live sacrifices, such as cow, lamb and boar, to be used at the major rites at Jongmyo, were laid down on the table 版位 to be inspected. The sacrifices were not beaten and buried after they were killed and used, and they had to be replaced if found to have any illness.

Jaegung 齋宮 is where the king and the crown prince waited for the rites to take place by getting washed and dressed for the ancestral rites. *Jaegye* refers

to the preparatory rituals that was performed before presenting oneself before the gods; the king had to wash and purify his mind and body, as well as taking precautions not to break any taboo rules. From the center courtyard, the *eojaesil* (the room where the king would be on standby 御齋室) was located north, *eomokyokcheong* (the king’s bathing chambers 御沐浴廳) in the west and the chamber where the crown prince would be on standby was to the east.

Mangmyoru (a wooden structure where the king thought about the ancestral kings in memory 望廟樓) is an administrative office that managed Jongmyo and is also called Jongmyoseo 宗廟署. It is in charge of the management of the drawing of the king’s seal, poetry written by the king, and the king’s portrait, and it also stored *Bumyodogamuigwe* 祔廟都監儀軌.

Hyangdaechong 香大廳 was the storage building for ritual utensils and incense used for honoring the gods. In there, *chungmun* (letter to be read to the gods 祝文), the scripture for announcing the meaning of each ancestral rites. the *pyebeak* (special gifts 幣帛), and treasures offered to the gods were all kept. To the west of the Hyangdaechong 香大廳, stands the Jipsacheong 執事廳 where the temporary officers who assisted with the minor matters of the rites waited on standby.

Conclusion

Jongmyo was a truly symbolic space that represents the legitimacy of the royal monarchs. When the nation was invaded by Japan and lost its sovereignty, Jongmyo also suffered its impact. In 1928, King Sunjong was enshrined to the Jongmyo, as the last king of Joseon, which naturally led to the end of an era for Jongmyo; Jongmyo jerye also lost its prestige and became more of a formality. The interference of the Japanese in Jongmyo jerye is debated even to this day. In the documents related to Jongmyo jerye during the Japanese colonial years, we find the name of the officers who led the ancestral rites 祭官 to be of a Japanese name. Of course, we cannot conclude that the person was in fact the Japanese, just because it had a Japanese name, since some Koreans were forced to change their names into a Japanese name during the times. But it definitely requires more research and investigation.

The remaining buildings of Jongmyo, Jongmyo jerye, and Jongmyo jeryeak have all been listed as World Cultural Heritage. Jongmyo jerye is

performed one a year, on the first Sunday of the month of May.

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