

The Kyōnggi ch'ega⁽¹⁾

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Around the middle of the thirteenth century a verse form was developed by academicians about the same time the bawdy *changga*⁽²⁾ were becoming popular at the Koryō⁽³⁾ (918—1392) court. The designation of this verse form, coined by the Korean literary historian Cho Yunje⁽⁴⁾ (1904—)⁵, is taken from the anaphoral phrase *kyōnggūi ōllō haniikko*⁴ which occurs in most verses. Structurally, each stanza is composed of six lines, viz., four trimeter lines and a two line refrain. Unlike the contemporaneous *changga* which were

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² See HENTHORN, William E., "Reflections on the *Changga*", forthcoming.

³ See Cho Yunje, *Han'guk siga sagang*⁽⁵⁾ Seoul: Uryu munhwasa, 1954; first published under the title *Chosōn siga sagang*, Seoul, 1937. The term *pyōlgok*⁽⁶⁾, first used by Ch'ōndae sanin⁽⁷⁾ in a series of essays "Pyōlgok ūi yōn'gu"⁽⁸⁾, run serially in the *Tonga ilbo*⁽⁹⁾ beginning January 15, 1932, is also in current use to designate this form. For a comprehensive discussion of the views advanced by Korean literary historians see Yi Myōnggu⁽¹⁰⁾, "Kyōnggi ch'ega ūi hyōngsōng kwajōng sogo"⁽¹¹⁾ *Nonmunjip*⁽¹²⁾ (Sōnggyun'gwan University) 5 (1960), pp. 25—63.

⁴ In the *Koryōsa*⁽¹³⁾ version of the *Hallim pyōlgok* the phrase is rendered in *idu* as⁽¹⁴⁾ while in the *Akchang kasa*⁽¹⁵⁾ version of this song it is given in *han'gūl* as⁽¹⁶⁾. It is the latter version which is followed here. Yang Chudong⁽¹⁷⁾ *Yōyō chōnju*⁽¹⁸⁾, Seoul: Uryu munhwasa⁽¹⁹⁾, rev. ed., 1957, p. 235 points out a precedent for the phrase in the *Ch'ōyongga*⁽²⁰⁾ where it is rendered in *idu* as⁽²¹⁾. For the *Ch'ōyongga* see (*Sūngp'o*) *Samguk yusa*⁽²²⁾, Ch'oe Namsōn⁽²³⁾ ed., Seoul: Minjung sōgwan, 1946, pp. 88—9. All references to the *Koryōsa* are to the Yonsei University ed., 3 vols., 1956. All references to the *Akchang kasa* are to the Sōnggyun'gwan University edition published as *Kungmunhak kojōn charyo ch'eil chip*⁽²⁴⁾, Seoul, undated.

1. 景幾體歌
2. 長歌
3. 高麗
4. 趙潤濟
5. 韓國詩歌史綱
6. 別曲
7. 天台山人
8. 別曲의研究
9. 東亞日報
10. 李明九
11. 景幾體歌의形成過程小考
12. 論文集
13. 高麗史
14. 景幾何如
15. 樂章歌詞
16. 景기엇더하니잇고
17. 梁柱東
18. 麗謠箋注
19. 乙酉文化社
20. 處容歌
21. 何如爲理古
22. (增補)三国遺社
23. 崔南善
24. 国文学古典資料第一輯

of folk origin and written in Korean, the *kyōnggi ch'ega* were written principally in Chinese, although phrases or even an entire verse written in Korean in *idu*^[25] 5 or *han'gūl*^[28] 6 are not uncommon.

The *kyōnggi ch'ega* had a visual appeal through the use of Chinese characters. This choice of style restricted the circulation of the form to literati circles. The oldest extant *kyōnggi ch'ega* the *Hallim pyōlgok*^[32] 7 attributed to Confucian scholars of the reign of Koryō Kojong^[34] (1214—1249)⁸, gives every appearance of a verse game. Indeed, some literary historians — Cho Yunje, for example — believe that the Koryō period works of this sort may have been composed at banquets with each guest taking a turn at the composition⁹. The first seven stanzas of the *Hallim pyōlgok* are written almost entirely in Chinese and are simple enumerations of well-known Koryō period writers, titles of Chinese classics and literature, styles of writing, wines, pharmacopoeia, musical instruments and scenic locations. The final stanza is written chiefly in Korean. As an illustration of this form the first and last stanzas of the *Hallim pyōlgok* are set forth below, with each line numbered for reference; the symbol *R* is used to indicate the refrain¹⁰.

⁵ *Idu* is here used as a general term of reference for the system of writing Korean using Chinese characters primarily for their phonetic value. An example of *idu* usage may be seen in the following line from the 5th stanza of the *Ch'ukkye pyōlgok* (the same line occurs in the 6th stanza of the *Kwandong pyōlgok*)^[26], where the final four characters form the grammatical ending *-isaida* for the verb *no(l)*-^[27]. The fifth and final stanza of the *Sangdae pyōlgok* is another example and is almost entirely in *idu*.

⁶ Since the Korean alphabet, whose modern designation is *han'gūl* "the script of the Han^[29] peoples", was promulgated in 1446, it is only found in texts which appeared after that date, excluding the *Yongbi ōch'ōn'ga*^[30] of 1445 the first work written in the new script then called *hunmin chōngūm*^[31].

⁷ The *Hallim pyōlgok* is found in *Koryōsa* 71.40b-41b in a Sino-Korean and *idu* version, and in the *Akchang kasa, ka-sang*^[33] 11a-13b in a Sino-Korean and *han'gūl* version. The former notes, "This song was written by Confucianists of the Hallim (academy) in the reign of Kojong". *Koryōsa* 71.42a.

⁸ WANG Ch'ōl^[35], the twenty-third monarch of Koryō was born in 1192, ascended the throne in 1213, died in 1259, and was canonized Kojong. For biographical information see *Koryōsa* 22.4—9 and 24.44b—45a.

⁹ Cho Yunje, *Kungmunhaksa*^[36] Seoul: Tongguk munhwasa 1952, p. 65—6.

¹⁰ *Akchang kasa, ka-sang*, 12a—13b.

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| 25. 吏讀 | 26. 爲四節游是沙伊多 | 27. 游 | 28. 한글 |
| 29. 韓 | 30. 龍飛御天歌 | 31. 訓良正音 | 32. 翰林別曲 |
| 33. 歌上 | 34. 高宗 | 35. 王暉 | 36. 国文学史 |

1. Prose of Wönsun^[37]¹¹, *shih* poems of Illo^[40]¹², the antithetical style of Kongno¹³,
2. The double rimes and running script of Yi Chöngön^[55]¹⁴ and academician Chin^[61]¹⁵

¹¹ The reference is to Yu Wönsun^[38] one of the compilers of the *Myöngjong sillok*^[39] cf. *Koryösa* 101.13 a. He was killed in 1232 when he attempted to oppose the transfer of the Koryö capital from Kaesöng to Kanghwa Island ordered by the military ruler Ch'oe U. For further biographical information see *Koryösa* 102.6a—b.

¹² Yi Illo (1152—1220) had the courtesy name, *cha*^[41], of Misu^[42] and the literary appellation, *ho*^[43], of Ssangmyöngjae^[44]. He passed the civil service examinations in 1180, in the reign of Koryö Myöngjong^[45] (r. 1171—1197). During the rebellion of Chöng Chungbu^[46] he cut his hair and became a monk to escape the purges of civil officials. Later he returned to secular life and employment in government under the Ch'oe^[47] military rulers. He was one of the members of the Seven Sages of the Left Bank, *kangjwa ch'irhyön*^[48], an informal group of wine and verse associates. His works included *Ündaejip*^[49] 20 *kwön*^[50] plus *hujip*^[51] 4 *kwön*; *Ssangmyöngjaejip*^[52] 3 *kwön*, and *P'ahanjip*^[53] 3 *kwön*, of which only the last is extant. For biographical information see *Koryösa* 102.10a—b.

¹³ Yi Kongno (?—1224), who had the courtesy name of Köhwa^[54], passed the civil service examinations in the reign of Koryö Myöngjong and served the Ch'oe military rulers. For biographical information see *Koryösa* 102.9a—10a.

¹⁴ Yi Kyubo^[56] (1168—1241) who gained the nickname Chöngön after having served in the post of that name (cf. *Koryösa* 100.21a), was one of the great statesmen and literary figures of the Koryö period. His courtesy name was Ch'un 'gyöng^[57] and his literary appellation was Paegun sanin^[58]. He received his first official post in 1191 and later served the Ch'oe military rulers. He died in 1241 at the age of 74. His collected works are contained in *Tongguk Yi Sangguk chip*^[59] and *Paegun sosöl*^[60]. For biographical information see the genealogy in *Tongguk Yi Sangguk chip* and *Koryösa* 102.3a—5b.

¹⁵ Chin Hwa^[62] had the nickname of Chin Hallim^[63] after serving in the Hallim academy. His literary appellation was Maeho^[64]. He passed the civil service examinations in 1200 and while he served in the central government, he died while holding the post of Governor of Kongju, *kongju moksa*^[65]. He was in his own time as famed as Yi Kyubo (see note 13) for his verse. His collected works are in *Maehojip*^[66]. For further biographical information see *Koryösa* 100.21a.

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| 37. 元淳 | 38. 俞元淳 | 39. 明宗實錄 | 40. 仁老 | 41. 宇 |
| 42. 巴叟 | 43. 號 | 44. 雙明齋 | 45. 明宗 | |
| 46. 鄭仲天 | 47. 崔 | 48. 江左七賢 | 49. 銀臺集 | |
| 50. 卷 | 51. 後集 | 52. 雙明齋集 | 53. 破閑集 | |
| 54. 去華 | 55. 李正言 | 56. 李奎報 | 57. 春卿 | |
| 58. 白雲山人 | 59. 東国李相国集 | 60. 白雲小説 | 61. 陳 | |
| 62. 陳濰 | 63. 陳翰林 | 64. 梅湖 | 65. 公州牧使 | |
| 66. 梅湖集 | | | | |

3. The problem-essays of Chunggi^[67] 16, Kwanggyun's^[69] 17 commentaries on the classics, the *shih* and *fu*^[71] verse of Nanggyōng^[72] 18.
4. *wi*¹⁹ The (civil) examination site — Oh, what a sight²⁰!
- R. Erudite Kūm's²¹ students with elegant hands,
Erudite Kūm's students with elegant hands²².
- R. *wi* How many are following me!

 1. *Tangdangdang*, on a Chinese walnut or an acacia tree.
 2. String up a red swing with a red rope.
 3. Pull it. Push it. Oh, young Chōng.
 4. *wi* Others may go to the place where I played.

¹⁶ The reference is to Yu Chunggi^[68] of whom little is known; *Koryōsa* 74.16b and 99.30b contain brief references.

¹⁷ The reference is to MIN Kwanggyun^[70] of whom little is known.

¹⁸ KIM Yanggyōng (d. 1235) — he later changed his name to In'gyōng^[73] — passed the examinations in the reign of Myōngjong and first distinguished himself at the battle of Kangdong in 1218. Due to defeats suffered in 1227 against the Eastern Jürč'en raiders in Korea's northeast, he was demoted to Governor of Sangju, *sangju moksa*^[74]. He was later recalled and went on to become President of the Ministry of Civil Officials, *ibu sangsō*^[76]. For biographical information see *Koryōsa* 102.7a—9a.

¹⁹ The expressive element *wi*^[70], similar to the more commonly used *ai*^[77], is often written in *idu* with the characters^[78]. Similar expressive elements are rather common in Korean lyrics, for which see HWANG Hüiyōng^[79], and „Han'guk siga yōum kō"^[80], *Kugō kungmunhak*^[81] 18 (1957) 12, pp. 42—76.

²⁰ The line can be rendered literally: "wi the scene at the examination site, what can one do about that?"^[82]. Despite the rendering into two parts, the justification for the translation is based upon the consideration of the line as a single phrase.

²¹ KŪM Ūi^[83] (1153—1230), had the courtesy name of Chōlji^[84]. He passed the examinations in 1184 and later served the Ch'oe military rulers. For biographical information see *Koryōsa* 102.1a—3a.

²² "students with elegant hands"^[85] is from a poem by KIM Yanggyōng and refers to the loyalty of his students at a trying point in his career. Following his demotion to Governor of Sangju (see note 18) KIM was ignored by his former friends. Some of his students accompanied him to the outskirts of the city where KIM composed the following poem.

"Can a single whip be expected to sweep away the Tartar dust completely?

The southern wastes of 10,000 *li* (await) an ousted servant.

(My) students with elegant hands have come to bid farewell.

Moved, it is difficult to stop the tears from wetting my handkerchief."

For the verse see *Koryōsa* 102.8b; the translation is from HENTHORN, William E., *Korea: The Mongol Invasions*, E. J. Brill and Co., Leiden, 1963, p. 38 note 19.

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| 67. 冲基 | 68. 劉 | 69. 光鈞 | 70. 閔 | 71. 賦 | 72. 良鏡 |
| 73. 仁鏡 | 74. 尚州牧使 | 75. 吏部尚書 | 76. 위 | 77. 아으 | |
| 78. 偉, 爲 | 79. 黃希榮 | 80. 韓國詩歌餘音攷 | | | |
| 81. 국어국문학 | 82. 위試場人景긔엇더흐니잇고 | 83. 琴儀 | | | |
| 84. 節之 | 85. 玉笋門生 | | | | |

- R. Scraping jade finely, finely, with both hands²³.
 Scraping jade finely, finely, with both hands.
 R. *wi* Playing hand in hand. Oh, what a sight!

In these two stanzas there are some similarities to the Koryŏ period *changga* in the use of two couplets to form a basic quatrain to which a refrain is added. The final stanza is similar in theme as well. In this respect it is interesting to note the occurrence of the phrase *naeganondai* [86] 'the place where I played' in the *Chŏngŭpsa* [87]²⁴.

There are only two other *kyŏnggi ch'ega* of the Koryŏ period, viz., *Kwandong pyŏlgok* [89] written ca. 1300, and *Chukkye pyŏlgok* [90] written between 1330—1348²⁵. Both are the work of AN Ch'uk [95] (1282—1348)²⁶ who indexes the scenic beauty of mountainous Kangwŏn Province on Korea's eastern coast in the *Kwandong pyŏlgok*. In the first stanza the author sets the theme with a reference to the military garrison he has recently commanded in Kangwŏn Province — this is the Kwangdong, East of the Mountain Pass, of the

²³ This line is probably also form a verse of the period but I have been unable to find it.

²⁴ The *Chŏngŭpsa* is contained in the *Akhak kwebŏm* [88] Kungnip ch'ulp'ansa edition, P'yŏngyang, 1956, 3.9—10. For a translation see HENTHORN, "Reflections on the *Changga*", op. cit.

²⁵ The *Kwandong pyŏlgok* and *Ch'ukkye pyŏlgok* are contained in *Kŏnjaejip* [91], the collected works of AN Ch'uk. It is a work in 3 *kwŏn*, to which are appended the writings of AN's three direct descendants. The work was collected and published in Cheju [92] by a later descendant, AN Kyŏngun [93] in 1680. For further bibliographical information see Vol. 1, p. 221, Yi Hongjik, *Kuksa taesajŏn* [94], Seoul: Chimun'gag, 2 vols., 1962—3.

²⁶ AN Ch'uk had the courtesy name of *Tangji* [96] and the literary appellation of *Kŏnjae* [97]. In 1324 he passed the Yŏan civil service examinations but declined appointment in Liaoyang to serve in the Koryŏ academy Sŏnggyun'gwan [98]. He was appointed to a position in Kangnŏng [99] in the reign of Koryŏ Ch'unghye [100] (r. 1331, 1340—44) and later enfeoffed as Hŏngyŏnggun [101]. During his term of office in the Bureau of Historiography, *Ch'unch'ugwan* [102], he participated in the compilation of the Veritable Records of Koryŏ monarchs Ch'unghyŏl, Ch'unghsŏn and Ch'unghsuk [103]. For biographical information see *Koryŏsa* 109.21b—22b.

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| 86. 내가논디 | 87. 井邑詞 | 88. 樂学軌範 | 89. 關東別曲 |
| 90. 竹溪別曲 | 91. 謹齋集 | 92. 濟州 | 93. 安慶運 |
| 94. 李弘植, 国史大事典 稅 | 95. 安軸 | 96. 當之 | |
| 97. 謹齋 | 98. 成均館 | 99. 江陸 | 100. 忠惠王 |
| 101. 興寧君 | 102. 春秋館 | 103. 忠烈王, 忠宣王, 忠肅王 | |

title — and succeeding stanzas are an inventory of the names of famed locations and the like.

1. Double a thousand seas, pile up ten thousand mountains,
that is the wonderful district of Kwandong!
2. The oiled blue streamers, the red lotus tents,
the Commander of the Military Garrison!
3. The cordial relations between the generals, the black lances
and red flags, the loud neighing of the horses.
4. *wi* Out on patrol — Oh, what a sight!
- R. The people, everything of this frontier district.
My spirit leaps with the wind.
- R. *wi* How civilization flourishes — Oh, what a sight!²⁷

The *kyōnggi ch'ega* form continued in popularity into the early Yi dynasty with the following works, authorship and date of composition as indicated²⁸

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| 1. Kwōn Kūn [104] (1352—1409) ²⁹ | <i>Sangdae pyōlgok</i> [110] ³⁰ |
| 2. Anon. | <i>Oryun'ga</i> [111] ³¹ |
| 3. Anon. | <i>Yōnhyōngjegok</i> [112] ³² |
| 4. P'yōn Kyeryang [113]
(1369—1436) ³³ , | <i>Hwasan pyōlgok</i> [116]
written ca. 1425 ³⁴ |

²⁷ The text followed here is set forth in YANG Chudong, *Yōyō chōngju*, op. cit., pp. 406 ff.

²⁸ Here I have followed Yi Myōngyu, "Kyōnggi ch'ega ūi hyōngsōng kwajōng sogo", op. cit., pp. 31—2.

²⁹ Kwōn Kūn was a noted follower of the school of Chu Hsi orthodoxy of the late Koryō-early Yi period. His courtesy names were Kawōn and Sasuk [105] and his literary appellation was Yangch'ōn [106]. He was a member of the faction of Yi Saek [107] (1328—95) and imprisoned with them at Ch'ōngju but later pardoned. Following his release from prison he lived at Ikchu for a period where he wrote *Iphak tosōl* [108]. He also authored a *kugyōl* [109] edition of the nine classics. He was appointed to office in the central government again with the rise of the Yi dynasty and made several trips to Ming China endeavoring to reconcile Yi-Ming relations.

³⁰ The text of the *Sangdae pyōlgok* is contained in *Akchang kasa ka-sang* 23a—b.

³¹ The text of the *Oryun'ga* is contained in *Akchang kasa ka-sang* 20b—21b.

³² The text of *Yōnhyōngjegok* is contained in *Akchang kasa ka-sang* 21b—22b.

³³ P'yōn Kyeryang had the courtesy name of Kōgyōng and his literary appellation was Ch'unjōng [114]. He was active as a military officer and was for a period in charge of the pharmacy of the central government. He also participated in the compilation of the *Kukcho p'ogam* [115]. A noted poet, he is most known for his *sijo* verse. His collected works are contained in the *Ch'unjōngjip*.

³⁴ The text of the *Hwasan pyōlgok* is contained in the *Akchang kasa ka-sang* 18b—20a. Also see *Sejong changhōn taewang sillok* [117] 28.1b—2a. All references to the annals of the Yi dynasty are to the Gakushuin edition, Tōkyō, 1956—1967.

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| 104. 權近 | 105. 可遠, 思叔 | 106. 陽村 | 107. 李穡 |
| 108. 入学圖說 | 109. 口訣 | 110. 霜臺別曲 | 111. 五論歌 |
| 112. 宴兄弟曲 | 113. 卞季良 | 114. 巨卿, 春亭 | 115. 國朝寶鑑 |
| 116. 華山別曲 | 117. 世宗莊憲大王寶錄 | | |

5. Anon.
 6. Anon.
 7. CHŎNG Kūgin^[120] (1401—1481)³⁷,
 8. KIM Ku^[129] (1488—1533)³⁸,

- Sōngdōkka*^[118], written ca. 1429³⁵
Ch'uksōngsu^[119], written ca. 1429³⁶
Puruhōn'gok^[127]
 written ca. 1472³⁸
Hwajōn pyōlgok^[132]
 written ca. 1519—33⁴⁰

Many of the Yi period works listed above have a common theme, praise of the new dynasty and the merits of its founders. They were didactic displays of the teachings of Chu Hsi, themes which permeate the prose and verse of this period. The changes in theme from the Koryō period verse, reflects the objections of the early Yi period scholars to the rather earthy *changga* of folk origin which they replaced with works considered more suitable to the new dynasty and which reflected the new philosophy of the ruling elite, viz., Chu Hsi orthodoxy⁴¹. The zenith of such works was reached in the lengthy — 123,

³⁵ The text of the *Sōngdōkka* is contained in *Sejong changhōn taewang sillok* 44.22b—23b.

³⁶ The text of the *Ch'uksōngsu* is contained in *Sejong changhōn taewang sillok* loc. cit.

³⁷ CHŎNG Kūgin had the courtesy name of Ka'aeek and the literary appellation of Puruhōn^[121]. The son of a provincial magistrate, *kunsu*^[122], he passed the civil service examinations in the reign of Tanjong^[123] (r. 1452—1455) but resigned after the usurpation of the throne by Sejo^[124] (r. 1455—1468) and retired to teach at T'aein^[125]. His collected works are contained in *Puruhōnjip*. For biographical information see p. 818, *Han'guk inmyōng taesajōn*^[126] Seoul: Sin'gu munhwasa, 1967.

³⁸ *Puruhōn'gok* is contained in the *Puruhōnjip*, the collected works of CHŎNG Kūgin. A work in 3 *kwōn* compiled in the late 17th century by a descendant, CHŎNG Hyomo^[128]; the first *kwōn* contains short verse, the second prose writing, and the third *kwōn* contains long verse. For further bibliographical information see *Kuksa taesajōn*, op. cit., vol. 1, p. 634.

³⁹ KIM Ku had the courtesy name of Taeyu and the literary appellation of Chaam^[130]. He was imprisoned as a supporter of Cho Kwangjo^[131] (1482—1519) in the purges of 1519 and later released and allowed to return home. He is considered one of the greater calligraphers of the early Yi period. His collected works are contained in *Chaamjip*. For further biographical information see *Han'guk inmyōng taesajōn*, op. cit., p. 81.

⁴⁰ The text of the *Hwajōn'gok* is contained in *Chaamjip*^[133] the collected works of KIM Ku. A work in 2 *kwōn*, it was published in 1659 by a distant relative AN Ungch'ang^[134]. For further bibliographical information see *Kuksa taesajōn*, vol. 2, p. 1291.

⁴¹ For a discussion of these activities see HENTHORN, "Reflections on the *Changga*", op. cit.

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| 118. 聖徳歌 | 119. 祝聖壽 | 120. 丁克仁 | 121. 可宅, 不憂軒 |
| 122. 郡宗 | 123. 端宗 | 124. 世祖 | 125. 泰仁 |
| 126. 韓國人名大事典 | | 127. 不憂軒曲 | 128. 鄭孝穆 |
| 129. 金綵 | 130. 自庵 | 131. 趙光祖 | 132. 花田別曲 |
| 133. 自庵集 | 134. 安應昌 | | |

later 125 stanzas — *Yongbi ōch'ŏn'ga* which also makes use of the *ōttō haniikko* portion of the *kyōnggi ch'ega* refrain⁴². The *kyōnggi ch'ega* had been sung at banquets in the Koryŏ period as had the more popular *changga*. The need to find replacements for the *changga* may partially account for the continuance of the form during the Yi period. Whatever the possibilities the *kyōnggi ch'ega* form might have possessed, they apparently were never realized for they soon ceased to be written. The use that was made of this form is hardly inspirational. An enumeration no matter how amusing to construct is apt to grow boring rather quickly in repetition.

Although some variations are encountered in the *kyōnggi ch'ega* mentioned such as the replacement of the phrase *kyōnggi ōttō haniikko* with a different line, occasional lengthening or shortening of a line, or even omission of a portion of the refrain, the majority of the works follow to a surprising degree the form of the *Hallim pyōlgok* and like it are metrically regular⁴³. This regularity may be seen in an outline of syllable-groups by line for the first verse of the *Hallim pyōlgok*:

334
334
334
434
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423

The *Ch'uksōngsu* is an exception and only the structure of the refrain and the use of the phrase *kyōnggi ōttō haniikko* resemble the form of the *kyōnggi ch'ega*. In the same category of extreme variations are four works of Chu Sebung^[136] (1495—1554)⁴⁴ composed ca. 1514, viz., *Todonggok*^[137], *Yukhyōn'ga*^[138], *Ōmyōn'gok*^[139] and *T'aep'yōnggok*^[140]⁴⁵ as well as the work

⁴² The phrase occurs in five stanzas, e. g. stanza 71, *Yongbi ōch'ŏn'ga* 8.30b. *Kyujanggak ch'ongsŏ* [135] Nos. 4 and 5, Seoul: 1937—38.

⁴³ Chŏng Kūgin, for example, consciously used the *Hallim pyōlgok* as a model for his *Puruhōn'gok*. cf. *Puruhōnjip*, cited Yi Myōnggu, "Kyōnggi ch'ega ūi, yōksa jōk sōnggyōk koch'al". op. cit., p. 100. In the refrain of the first verse of the *Hwajōn pyōlgok* Kim Ku uses the line 'how many are following me', from the refrain of the first stanza of the *Hallim pyōlgok*.

⁴⁴ Chu Sebung had the courtesy name of Kyōnggyu and his literary appellation was Sinjae. He passed the civil service examinations in 1522. He is known for establishing the first of the early Yi period *sōwōn* at Paegundong in honor of An Hyang (1243—1306), in 1543. His verse is collected in *Murūng chapko*. He also authored *Ch'ukkyeji* and *Tongguk myōngsin ōnhaengnok*. For further biographical information see *Han'guk inmyōng taesajōn*, op. cit., p. 910.

⁴⁵ The texts of these works are contained in *Murūng chapko*, the collected works of Chu Sebung. A 16th century woodblock edition appeared but was lost in the Hideyoshi invasions and in the mid-19th century distant relatives recollected and reissued the work in 16 *kwōn*. For further bibliographical information see *Kuksa taesajōn*, op. cit., vol. 1, p. 488.

135. 奎章閣叢書 136. 周世鵬 137. 道東曲 138. 六賢歌
139. 儼然曲 140. 太平曲

Tongnak p'algok ^[141] ⁴⁶ of Kwŏn Homun ^[144] (1523—1587) ⁴⁷. Stanzas eight and nine of Chu's *Todonggok*, for example, are lengthy narrations; in fact, they are longer than the preceding seven stanzas combined. This suggests that the works of Chu Sebung and Kwŏn Homun were not written as lyrics for particular tunes as were the other *kyŏnggi ch'ega* but as verse to be read. This is analogous to the development of the narrative *sijo*, *sasŏl sijo* ^[148] from the *p'yŏngsijo* ^[149].

The place of the *kyŏnggi ch'ega* in the history of the development of Korean verse forms has and still is widely debated, particularly forms from which the *kyŏnggi ch'ega* may have developed, e. g., *hyangga* ^[150], *changga*, Sung *tz'u*, and the forms whose development the *kyŏnggi ch'ega* may have influenced, e. g., *sijo* and *kasa* ^[151] ⁴⁸. Each of the arguments advanced has its own merits. It is not difficult to point out similarities but in this instance it is rather difficult to prove the influence on a particular form.

In the broader scope of the history of Korean literature the position of the *kyŏnggi ch'ega* may be seen more clearly ⁴⁹. In the Koryŏ period they were

⁴⁶ The text of the *Tongnak p'algok* is contained in *Songamjip* ^[142] the collected works of Kwŏn Homun. Yi Myŏnggu, "Kyŏnggi ch'ega ūi yŏksajŏk sŏnggyŏk koch'al" op. cit., p. 106, points out an apparent eccentricity, viz., Kwŏn's *Tongnak p'algok* "Eight Songs of the Pleasures of Solitude" has only seven verses while his cyclical *tan'ga* ^[143] *Han'go sipp'algok* "Eighteen Songs of a Leisure Life", has nineteen verses.

⁴⁷ Kwŏn Homun had the courtesy name of Changjung, and the literary appellation of Songam ^[145]. He passed the examinations for the *chinsa* ^[146] degree in 1561, but was not given appointment to office. He then built a study at the foot of Mt. Ch'ŏng-sŏng ^[147] where he spent the remainder of his life. He built a reputation as a writer of verse, e. g., *p'yŏng sijo* and linked *sijo* and is related to have had many students. For further biographical information see *Han'guk inmyŏng taesajŏn*, op. cit., p. 63.

⁴⁸ Chŏng Pyŏnguk ^[152], "Pyŏlgok ūi yŏksajŏk hyŏngt'aego" ^[153], *Sasanggye* ^[154] 3 (1955), has put forth the view that *changga* like the *Chŏngŭpsa*, *Chŏng Kwajŏng* ^[155] and the *Samogok* ^[156] were forerunners of the *kyŏnggi ch'ega*. The opinion that the *kyŏnggi ch'ega* were a Koreanization of the Chinese *tz'u* was first put forth by Ch'ŏndae Sanin, loc. cit., who called them "... a kind of Chinese *tz'u* ... in which *idu* was used and to which a short verse was appended as a refrain". Yi Myŏnggu, "Kyŏnggi ch'ega ūi hyŏngsong kwajŏng sogo", op. cit., pp. 53—55, has put forth the view that they were Korean lyrics written for the tunes of the Sung *tz'u*.

⁴⁹ Yi Myŏnggu, "Kyŏnggi ch'ega ūi yŏksa sŏnggyŏk koch'al", op. cit., p. 112, expresses the view that these works were written by the *sadaebu* or new elite class which represented the rise of regional officials, *hyangni* ^[157], to power over the military rulers during the late 13th century. It was this group which supported Yi Sŏnggye to the throne as the founder of the Yi dynasty in 1392.

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| 141. 獨樂八曲 | 142. 松巖集 | 143. 短歌 | 144. 權好文 |
| 145. 章仲, 松巖 | 146. 進士 | 147. 青城山 | 148. 辭說時調 |
| 149. 平時調 | 150. 鄉歌 | 151. 時調, 辭詞 | 152. 鄭丙昱 |
| 153. 別曲의歷史的形態考 | 154. 思想界 | 155. 鄭瓜亭 | |
| 156. 思母曲 | 157. 鄉吏 | | |

amusing displays of scholarly wit and as such were poetic (lyric) counterparts to the prose personification tales cast in pseudo-biographical form. In both cases the authors were chiefly literati who prospered under the patronage of the Ch'oe¹⁵⁸ military rulers (1196—1259) and later Koryŏ period followers of the literary fashions they had implemented. Again, both forms, prose and lyrics, had a visual appeal through the use of Chinese characters. The use of the *kyŏnggi ch'ega* in the early Yi period as court songs was more political than literary in nature. Finally, in the works of Chu Sebung and Kwŏn Homun, there is a departure both in form and theme with the latter reflecting the author's own life and experiences. Similar themes were taken up more effectively in the new *kasa* form then becoming popular and the *kyŏnggi ch'ega* was abandoned to become a curious footnote in the history of Korean literature.

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