Special Feature

The Fundamental Studies Concerning Classical Chinese Literature and the Associated Compilation of Texts with Collected Commentaries during the Reign of Sejong

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Introduction

King Sejong did not leave *shi* poetry (Chinese classical poetry) although he wrote Korean-language poems. The first volume of the *Sejo sillok* includes one piece of the "Mongjungjak" (Writing in a Dream 夢中作) and it is also included in the "Sejong echo" 世宗御製 of the *Yeokseong oje* 列聖御製, but I regard this piece as a forgery.

King Sejong read the *Ou Su shouqian* (Letters between Ouyang Xiu and Su Shi 歐蘇手簡) thoroughly (Sim 2016a), but he did not study how to write *shi* poetry and hence he did not write and leave *shi* poetry actively through his entire life. However, he established fundamental studies of classical Chinese literature such as phonologies and the manner of compiling literature. He also determined the scope of Classics and compiled texts with collected commentaries of major Classics. In addition, he put an emphasis on patterns of speculation in parallelism originated from the way of thinking of classical Chinese literature and made use of parallelism in writing in a large measure. Thus he founded the base of the Joseon culture and established patterns of speculation. This study explores abovementioned points.

In mid- to late Goryeo, the most influential monographs on Korean phonology and classical Chinese literature were the *Libu yunliae* (Concise Rhymes of the Ministry of Rites 禮部韻略) and the *Gujin yunhui juyao* (Condensed Version of the Ancient and Modern Collection of Rhymes 古今韻會擧要). The Joseon court was deeply interested in the publication and compilation of rhyme books from the very beginning. On the 16th day of the second month of 1444 (the 16th year of Sejong's reign) Sejong commanded Jiphyeonjeon editor Choe Hang and others to translate the *Gujin yunhui juyao* by substituting the Hunmin jeongum (the Korean alphabet—the literal meaning of this term is "proper sounds to instruct the people" 調民正音) for *fangqie* 拼切 marks in the text. However, it would appear that this project was interrupted. The project of translating the *Gujin yunhui juyao* was substituted with that of the compilation of the *Hongmu jeongun yeokhyun* (Interpretations and Instructions Regarding the Hongwu zhengyun 洪武正韻譯訓) and at the same time, the compilation of the *Dongguk jeongun* (Standard Rhymes of the Eastern State 東國正韻) was prioritized (Jeong 2002, 68-70). What seems to have happened was that, on the 16th day of the second month of 1444, Sejong commanded Jiphyeonjeon editor Choe Hang and Jiphyeonjeon subeditor Bak Paengnyeon to translate the *Gujin yunhui juyao* into *hangeul*, and this project then led to the compilation of the *Dongguk jeongun*. Prince Anpyeong was put in charge of this latter project along with the crown prince (or Munjong) and Prince Jinyang (or Prince Suyang). In 1447, the *Dongguk jeongun* was completed, and in the following year it was published in six volumes. The Konkuk University Library preserves the entire Volumes and the Gansong Art Museum has Volumes one and six. Around that time the *Samun tonggo* was completed by an unknown person.

In the seventh month of 1448 (30th year of Sejong’s reign), Sejong wanted to establish a Buddhist shrine in the vicinity of the palace for Queen Soheon and in the back yard of the secondary Royal Shrine. On the 5th day of the eighth month, Prince Suyang and Prince Anpyeong began to construct a Buddhist shrine next to the palace. On the 5th day of the twelfth month, the Buddhist shrine was constructed and there was a feast for five days. Gim Suon’s *Gujin yunhui* 聖賢記 records what happened at that time. Sejong commanded Sinmi, the chief Buddhist monk of the Daeja Buddhist shrine and his brother Gim Suon to compose the *Sambul yechnamun* (Eulogy for Three Buddhas 三佛禮讚文) and he himself created seven new songs of “Ang hongja-gok” (Song of Deep Kindness 阿彌陀曲), “Bal daewon-gok” (Song of Praying for a Great Wish 發大願曲), “Yung seondo-gok” (Song of Promoting the Proper Way 隆善道曲), “Myo inyeon-gok” (Song of Strange Karmic Relationships 妙因緣曲), “Po beopun-gok” (Song of Bestowing Buddha’s Clouds 布法雲曲), “Yeon gamro-gok” (Song of Concentrated Meditation and Wisdom 依定慧曲). Concurrently he decided the following nine cantos: “Gui sambo” (Devoting to Three Treasures 归三寶), “Chan beopsin” (Hymn for Darmakaya 贊法身), “Chan bosin” (Hymn for Samboga-kyaya 贊報身), “Chan hwasin” (Hymn for Incarnation 贊化身), “Chan Yaks” (Hymn for Bhaisajyaguru 贊藥師), “Chan Mita” (Hymn for Amita Buddha 贊彌陀), “Chan sameung” (Hymn for Trini-yanani 贊三乘), “Chan palbu” (Hymn for the Eight Regions 贊八部), and “Hui myeongja” (Wishes over Joss Paper 希冥詣). I suspect that he himself composed as many as nine

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1. Deputy commander Bak Yeon 李儉, fifth secretary Im Dong 林東, Palace Music Bureau officers Gim Yunnan 金允範, Hwang Gwijon 黃貴存, assistant secretary of Eunuch Bureau An Chungeon 安忠撰 were commanded to make palace musicians practice these songs. Prince Suyang received the new score and was in charge of this task. 45 men played musical instruments and two blew bamboo pipes. Ten people sang and ten children danced holding blue, yellow, red, and white lotus flowers; yellow and white king peony; and yellow, red, and white peony (Standard Rhymes of the Eastern State 東國正韻, Chapter 2, Giryu 附錄).
pieces of pentasyllabic poems of six lines in 1448. I suggest that Gim Suon presumably translated what Sejong dictated or wrote in hangeul into shi poem.

Besides in order to promote his civil officials’ scholarship and literature Sejong reprinted separate collections or selected collections of Chinese Classics or commanded Jiphyeonjeon scholars to arrange commentaries to make compilations that suggest “correct meanings.” At the time he published books using movable types of the Gyeongja font, the Gabin font, and the Byeongjin font. He bestowed these books to his retainers and commanded that provincial government offices recompose fonts and publish those books. Among editions compiled by the central government, important ones were the Jumungonggyo Changryeo seonsaengjip (Han Yu’s Collection Edited by Zhu Xi 朱文公校昌黎先生集) and the Chanjubunryu Dusi (Annotated and Categorized Du Fu’s Poems 詩鼓吹). The Joseon court regarded Han Yu’s writings as models of classical Chinese literature. It reprinted Han Yu’s collected works or compiled them to publish in provincial areas as well as in the capital. In 1419 (the first year of Sejong’s reign) Wei Zhongjü’s 魏仲擧 Wubaijia zhu yinbian Changli ji (Han Yu’s Collection Annotated by Zhu Xi 汉文考異) was published in Jinju. In 1438 (the 20th year of Sejong’s reign) following the royal command, Choe Manri 崔萬理, Gim Bin 金鎭, Yi Yeong-seo 李永瑞, and Jo Su 趙須 published the newly compiled Jumungonggyo Changryeo seonsaengjip using a movable type. This newly compiled Jumungonggyo Changryeo seonsaengjip was a book that referred to commentaries from Zhu Xi’s Hanwen kaoyi (Examining Han Yu’s Writing 韓文考異), Wei Zhongjü’s Wubaijia zhu yinbian Changli ji, and Han Chun’s 韓醇 Xinlan xungu Tang Changli xianshen wenji (Newly Published Annotated Collection of Master Han Yu of Tang 新刊訓詁唐昌黎先生文集) and selected those commentaries (Sim 1999b). It contains most of the commentaries of the Hanwen kaoyi and Wubaijia zhu yinbian Changli ji (Gim 2002, 143-210).

It was printed in the mixed-and-restored Gabin font, which was recomposed later during Myeongjong’s and Seonjo’s reign periods. After that it was again published with the Gyeongja font (recast Gyeongja font) and was republished with Hunryeondogam 訓鍊都監 font (Gyeongja font) during the reign of Prince Gwanghae.

In addition, to promote poetics Sejong distributed the Xianshi yanyi (Selected Poems with Interesting Interpretations 選詩演義) that was printed in the Gyeongja font in the 10th month of 1422 (the 4th year of Sejong’s reign), and in 1434 (the 16th year of Sejong’s reign) he bestowed the same book to his retainers. In 1435 (the 17th year of Sejong’s reign) he published the Bunryujoju Yi Taehae si (Categorized Poems of Li Po with Annotation 分類補註李太白詩). and the Dang Ryo seonaeng jip (Collection of Master Liu of Tang 唐柳先生集) in 1440 (the 22nd year of Sejong’s reign) with the Gabin font. Moreover, he published the Tang shi guchui (Advocation of Tang Poems 詩鼓吹) and the Xu guchui (Sequel to Advocation of Tang Poems 續鼓吹) with the Gabin font. Before that in 1439 (the 21st year of Sejong’s reign) he made the Shiren yuxie (Poets and Exquisite Writings 詩人玉屑) published with a woodblock. In the fourth month of 1443 (the 25th year of Sejong’s reign) Sejong commanded that commentaries to Du Fu’s poems should be put together. Prince Anpyeong was in charge of this project and six men including Sin Seokjo 辛穎祚 and Gang Seokdeok 姜碩德 were responsible for practical tasks. On the 27th day of the fourth month in 1443, Sejong commanded the chief Buddhist monk of Yangju Hoeam Buddhist temple 檜巖寺 Heungcheon 千峯 (his sobriquet was Manu 出雨), who was well-versed in Du Fu’s poems, to move to the Heungcheon Buddhist temple 興天寺 as a chief Buddhist monk. Around this time Prince Anpyeong led six Jiphyeonjeon scholars to collect previous commentaries to Du Fu’s poems, and as a result the Chanjubunryu Du si was completed in 25 volumes with one volume of the table of content. Incomplete volumes of the Chanjubunryu Du si printed in woodblock are preserved in the Mansong Library at Korea University. This edition was carved with the character style of the first-cast Gabin font. Its feature include the type page of triple-petal-flower-pattern fishtails and large black mouths. It is likely that this edition was achieved after recomposing the first-cast Gabin font. Later in 1481 (the 12th year of Sejong’s reign) Yu Yun-gyeom 柳允謙 and several retainers began to compile the Bunryu Du Gongfu si eonhae, which is so-called Du si eonhae.

This study explores the level of sobak (minor learning) and philology, or fundamental studies, related to classical Chinese literature which was prevalent

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2. See Bak Pongnyeon’s 朴洪年 “Preface to the ‘Samjeol si’” 三絶詩序 in Bak seonsaeng yugo 朴先生遺語: “正統六年夏四月，上命會同諸臣諸論詩。于時，義砧曰下凡人皆可為詩人，獨覺於此事為難。”
3. According to Jo Sin’s 趙伸 Seonmo yoko and Seong Hyoyn’s 宋浩論 Yongjae chonghwa, Yu Yangyegom was a nephew of Yu Bangseon who studied Du Fu’s poems under Buddhist monk Uichim’s 義砧 guide. Yu Yangyegom’s understanding of Du’s poems was based on Uichim’s teaching.
during the Sejong period, and examines how this level was reflected in the nature of annotated editions (of the Classics), and the way in which works became classified as Classics via the publication of collected commentaries. It also looks at the fact that the parallel structure 對偶 was considered an important factor when compiling classical Chinese literature, which led to this parallel structure being adopted in Korean verse too.

Phonology of Sejong’s Reign Period

In 1375 or the eighth rein year of Ming Taizu, the Hongwu zhengyun (Correct Rhymes of Hongwu) was published. This rhyme book was influential on phonology and the Hunmin jeongeum scholarship of early Joseon. The Hongwu zhengyun, what was also called Hongwu tongyun, arranged 206 rhymes into 76 rhymes.

Compilers of the Hongwu zhengyun thought that they should begin dividing human voice into seven sounds and establish phonetic value clearly in order to harmonize sounds, so they began the first paragraph of the preface to the Hongwu zhengyun as follows:

After men are created, there are sound. The sound appears then seven voices come into existence. What is called seven voices are velar, coronal, labial, dental, guttural, as well as “semi-coronal” and “semi-dental” sounds. Wise men examine and understand such points, divide them into categories of clear and muddy sounds, and determine them as jue, zhi, gong, shang, yu, as well as half-shang and half-shi. Thereupon sounds of the world are completely included here. Therefore sounds are the beginning of rhyme books.

The Hongwu zhengyun was influential on Joseon phonology by suggesting consonants and vowels. The compilers of the Hongwu zhengyun said that they compiled it to rectify difference of dialects and phonetic confusion of different eras. However, the Hongwu zhengyun reflected sounds of Nanjing, which was the capital of Ming, China; it divided entering tone (or checked tone); it did not divide level tone into upper level and lower level. In its initial system, unlike 20 initials in the northern Chinese languages, it takes 31 initials like the Wu dialect system, and it preserved wholly-muddy sounds. In other words, the compilers of the Hongwu zhengyun said in the preface that they categorized Chinese sounds into 76 rhyme headings of 22 tones each for level tone, rising tone, and departing tone, and 10 tones for entering tone, and that they referred to the Chongyang fu shisen Libu yunlie (Revised Concise Rhymes of the Ministry of Rites with Interpretation) for commentaries. The northern Chinese languages, practically speaking, had four-tone system of upper level tone, lower level tone, rising tone, and departing tone: wholly muddy sounds and codas of entering tones were lost; level tone was divided into upper level and lower level tones. Therefore the Hongwu zhengyun was based not on real phonetic value but on the duhun yin (literary pronunciation). At first the Hongwu zhengyun had 76 rhymes, but later a new text with 80 rhymes appeared. The original text with 76 rhymes had wholly muddy initials in all the 22 rising tone rhyme groups, but in the new text with 80 rhymes placed all the wholly muddy rising tone characters under the departing tone rhyme and completely changed name of rhyme groups (Ning 2003). Later in Ming dynasty, Zhang Fu’s Yuanxue jicheng (Collection of Phonology 音學集成) compiled level tones into 30 groups and entering tones into 17 groups based on “literary pronunciation.” He assigned 17 groups of entering tones to 30 groups of level tones, but 13 rhymes of zhi, wei, qi, jia, hui, yi, yi, xiao, xiao, xiao, huo, ge, ma, and you did not include entering tones.

4. Siku quanshu zongye tiyu 副書全書總目提要, Jingbu 新部, Xiaoxue lei 小學類.
5. The original text is as follows: “人之生也，形有煕，聲出，而七音生焉。所謂七音者，牙聲者喉及舌吾是也，齒者穿之也，見之也，昔之也，而七音具焉。其音諧韻協者，然則音者，其韻書之權輿乎？”
6. As far initial initials were originated from Tang Buddhist monk Shoushen 守真 who brought the theory of 36 initials (as sixyeon yiyong) to Song. Another Tang Buddhist monk Shengong 神恭 and Sima Guang 司馬光 and Zheng Qiao 重要 also claimed this theory. Sima Guang’s Qieyun zhiben 决音指捳圖 categorizes initials into five sound of labial 舌音, coronal 舌音, velar 牙音, dental 唇音, and glottal 喉音.

In this rhyme chart, four characters of 见 ellen, 齿 ellen, 见 见, and 见 见 are velars: 牙音; 见 ellen, 见 见, and 见 见 are alveola stops: 舌頭音; 见 见, 见 见, and 见 见 are glottals. Later phonology tried to assign seven sounds of level tones, but 13 rhymes of zhi, wei, qi, jia, hui, yi, yi, xiao, xiao, xiao, huo, ge, ma, and you did not include entering tones.
In the fourth month of 1416 (the 16th year of Taejong’s reign) there was a royal command to publish Dongguk yagun which was compiled by Ha Ryun. A column of 15th day of the fourth month of the 16th reign year of Taejong says, “His Highness commanded to print the Dongguk yagun (Abridged Rhymes of Korea) compiled by Second State Councilor Ha Ryun and to distribute it to the court and other people.” It seems that the Dongguk yagun was printed in the Gyemi font. This book is still lost. Later Sejong mulled over the problem of determining ideal pronunciations for Sino-Korean characters.

Dongguk jeongun, Compiled under Royal Command of Sejong

The Dongguk jeongun was a rhyme book completed in 1448 (the 30th year of Sejong’s reign). It includes a preface by Sin Sukju, a table of content for 26 rhyme categories and 91 rhyme headings, and a main body. According to the preface, nine people of Choe Hang, Seong Sammun, Bak Paengnyeon, Yi Gae, E Jang, F. H. Song, and Jo Byeonan, and Gim Jeung including Sin Sukju himself were involved in the compilation. The Dongguk jeongun was published after the Hunmin jeongeum was created, but it is likely that its compilation began before the compilation of the Hunmin jeongeum. The compilers of the Dongguk jeongun were the same six people, who participated in translating the Gujin yunhui juyao, and Seong Sammun, Jo Byeonan, and Gim Jeung were also added. Chinese characters included in the Dongguk jeongun were 18,775 (the number is reduced to 14,243 after excluding repetitive characters) and it does not include interpretations of characters. It does not give fanqie but hangeul for pronunciation. The rhyme heading chart of the Dongguk jeongun corresponds to the table of content of the rhymes of the Gujin yunhui juyao, not only groups characters into rhymes and homophone groups, but explicitly labels the homophone groups with the name of one of the 36 initials. In other words, the internal structure of dividing up rhymes explicitly includes both a set of rhymes and a set of initials, collectively called zimu yun.

Table 1.

<table>
<thead>
<tr>
<th>Coda</th>
<th>Rhyme Group</th>
<th>Rhyme Headings</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>level</td>
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<tr>
<td>-ə[n]</td>
<td></td>
<td>1. 惠</td>
</tr>
<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 江, 汶</td>
<td>2. 期</td>
</tr>
<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 江, 汶</td>
<td>3. 桓</td>
</tr>
<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 江, 汶</td>
<td>4. 公</td>
</tr>
<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 江, 汶</td>
<td>5. 期</td>
</tr>
<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 汶</td>
<td>6. 同</td>
</tr>
<tr>
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<td>橫, 桓, 舟, 汶</td>
<td>7. 期</td>
</tr>
<tr>
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<td>橫, 桓, 舟, 汶</td>
<td>8. 鬥</td>
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<tr>
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<td>10. 期</td>
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<td>11. 期</td>
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<td>12. 期</td>
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<tr>
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<td>橫, 桓, 舟, 汶</td>
<td>13. 期</td>
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<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 汶</td>
<td>14. 期</td>
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<tr>
<td>-i[n]</td>
<td>橫, 桓, 舟, 汶</td>
<td>15. 期</td>
</tr>
</tbody>
</table>

8. An entry of 15th day of the fourth month of the 16th year of Taejong in gwon 31 of Taejong sillok reads: "南印左議政又兼領東國略韻諸中外.”
9. Gansong Art Museum and Konkuk University Library hold this book. The edition preserved in the former museum are Chapters 1 and 6 that were discovered in Andong in 1940. Hangul and large-size Chinese characters of the main body are printed in woodblock. The small-size characters of the main body and large characters in the preface are printed in the first-cast Gabin font. The edition preserved in Konkuk University Library is printed in the same font of the first edition. It is a complete edition of 6 chapters in 6 fascicles. It was discovered in Gangreung in 1972.
Chinese rhyme books put emphases on three principles of dividing four tones, rhyme headings, and initials, but the Dongguk jeongun takes 91 rhyme headings as the principal criteria of classification, divides characters into 26 rhyme categories after combining rhyme headings of four tones into one, and takes tones as final criteria. Its principle of containing Chinese characters is as follows: 1) rhyme categories 韻類: 26 rhyme categories; 2) nucleus: 11 vowels; 3) initials: 23 initials; and 4) tones: 4 tones.

The preface written by Sin Sukju suggests the following principles: 1) it takes the most popularly used pronunciation for polyphones; 2) it is not against the traditional rule of xieyun (to amend the pronunciation of a character in a rhyming couplet that is perceived as not rhyming). The former is related to define a main pronunciation of polyphones and the latter indicates that it deals with other pronunciations of polyphones truthfully based on the xieyun theory.

The phonetic system of the Dongguk jeongun was adjusted based on the Gujin yunhui juyao, but the former has 23 initial systems while the latter has 36 initial system. The initial system of the former has seven sounds and clear-muddy distinction, but it does not divide seven sounds in detail. The initial system of the former follows that of the latter, but it further divides initials of ji 知, cheol 剛, and jing 澄 into coronals 舌音 and dentals 齿音. In addition, the rhyme system of the Dongguk jeongun was based on actual pronunciation, but adjusted kaihe (the open- and closed-mouth distinction 開合), yunwei (usually refers to final consonants or final vowels [semi vowels 韻尾], and some special characters only. Unlike Middle Chinese, a phonological system from Sui to early Song, the Dongguk jeongun unites most of division I rhymes and division II rhymes and does not distinguish division IV rhymes from division III rhymes.

In addition, Sin Sukju mentions features of the Sino-Korean pronunciation as follows in the same preface (Jo 2011):

(a) No distinction between alveolar stops and retroflex stop sounds
(b) No distinction between bilabial and labial-dental sounds
(c) No distinction between alveolar affricates/fricatives and retroflex affricates/fricatives
(d) No wholly muddy sounds
(e) Chinese wholly muddy initials are pronounced as wholly clear in Sino-Korean pronunciation, but in some cases they are pronounced as second clear h-.
(f) Glottal coda in entering tone -t is pronounced as –l.

According to his description, initials of Sino-Korean pronunciation of the time was as follows:

<table>
<thead>
<tr>
<th>Initials</th>
<th>Pronunciation</th>
</tr>
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<tbody>
<tr>
<td>ㅂ ㄷ ㅅ ㅈ ㄱ ㆆ</td>
<td>本土音</td>
</tr>
<tr>
<td>ㅍ ㅌ ㅊ ㅋ ㅎ</td>
<td>本土音</td>
</tr>
<tr>
<td>ㅃ ㄸ ㅆ ㅉ ㄲ ㆅ</td>
<td>本土音</td>
</tr>
<tr>
<td>ㅁ ㄴ ㆁ ㅇ</td>
<td>本土音</td>
</tr>
<tr>
<td>ㄹ ㅿ</td>
<td>本土音</td>
</tr>
</tbody>
</table>

The compilers of the Dongguk jeongun added a system of wholly muddy sounds to initials that reflected actual pronunciation and composed a 23-initial-system. They also created a mark of ㆆ, which is a mark that adds 影 initial ㆆ to 来 initial 來 以 影 补 来 式 in order to restore glottal coda in entering tone.
In addition, hey distinguished monophthong “-, -ă, -ă, -ă, -ă,” diphthong “-ăă, -ăă, -ăă, -ăă, -ăă,” and triphthong “-ăăă, -ăăă, -ăăă, -ăăă,” about medial. They used “-ăăă, -ăăă, -ăăă, -ăăă” for final 终聲, but “-ăăă, -ăăă” did not have phonetic value and “-ăăă” was an imaginary mark. This system of transcription for Sino-Korean pronunciation was not used in about 40 years (during and after Sejong’s reign period).

The system of pronunciation in the Dongguk jeongun was adjusted based on that of the Gujin yunhui juyao, but 23 initial system of the Dongguk jeongun is different from 36 initial system of the Gujin yunhui juyao. The initial system of the Dongguk jeongun has seven sounds with clear/muddy distinction but the seven sounds were not subdivided. The initial system of the Dongguk jeongun followed that of the Gujin yunhui juyao, but it divides initials of jì 知, chéol 嗜, and jìng 慶 into coronal and dental reflecting the actual pronunciation. The initial eop 烏 is the combination of initials jì 疑 and yu 魚 of the Gujin yunhui juyao. The initial yok 欲 just brought the initial yu 魚 of the Gujin yunhui juyao. The initial ja 慈 is the combination of the initial jìng 從 and part of the initial sung 崇 of Middle Korean. The initial sà 撓 is the combination of the initial sà 撓, sèon 譲, sèon 剝, and part of the initial sung 崇 of Middle Korean.

The yunmu (韻母) system of the Dongguk jeongun is based on actual pronunciation and slightly gave some modification to kaihe (open/ closed 開合), yunweı (code 韻尾), and some special characters. Unlike Middle Korean, it unified most of the division I and II rhymes and did not divide division III and division IV rhymes. And it still kept chóngniu (doublet 重紐) partly. Division III rhymes are divided into A, or coronal/ dental and B, or velar/labial/glottal. Most of characters belonging to jàng 莊 are either united with division I rhyme characters under the same she 査 or placed separately from others. Labial of division III dòng 東 are united with division I in the same she. The Dongguk jeongun unites gàng 江 she and tàng 島 she. Characters belonging to ji 知 rhymes and jàng 莊 rhymes and initial nài 来 are tehou (closed mouth 合口). It unites guài 厭 she and gài 假 she. It separates kaihui (open mouth 開口) division III ma 马 rhymes and division III guài 戈 rhymes and transcribes as ă. Except labial, it clearly distinguishes kaihui of jeong 曾 she and gyeong 梭 she, but mixes most of the characters with tehou.

**Hongmu jeongun yeokhun Compiled under the Royal Command by Sejong**

Sejong published The Dongguk jeongun after arranging Sino-Korean pronunciation, and at the same time, for smooth diplomatic affairs with China, he commanded the Jiphyeonjeon to translate the Hongwu zhengyun, which indicates standard Chinese pronunciation for Chinese characters. This book was completed in 1455 (the 3rd year of Danjong’s reign). Originally it was composed of 16 volumes in 8 fascicles, but currently the first fascicle of Volumes 1 and 2 are missing. The Korea University edition is the only extant edition. In each chapter, title rhyme headings, initials, transliteration, and rhymes are printed in big movable wooden types, and fanqie popular sounds, explanations of character pronunciation, and explanations of character meaning are printed in small Gabin fonts. Part of Volume 3 and most of Volumes 7 and 8 do not give transcriptions. We can find its preface in Volume 15 of the Bohanjae jip (Bohanjae Collection 保閑齋集), which is Sin Sukju’s collected works. According to this, the explanatory notes to the Saseong tonggo (Comprehensive Examination on Four Tones 四聲通攷) were attached to the beginning of the Hongmu jeongun yeokhun. It includes 2,200 “head characters” 代表字 and 14,546 characters assigned after “head characters” (to indicate that they are in the same rhyme group 同韻字), which is 16,766 characters in total. It classifies four tones and rhyme headings, thereby indicating the correspondent character in a “square outline” 方圈 at the beginning of the minor rhyme. It continues to record hangeul for the pronunciation of the “head character” and indicated the tone with a side dot. After that it directly brings the fanqie characters from the Hongwu zhengyan. Sin Sukju’s preface says that “We use the Hunmin jeongeum to substitute fanqie” 用訓民正音以代反切. But the extant Hongmu jeongun yeokhun still keeps fanqie of the Hongwu zhengyan. It is likely that “to substitute fanqie” 以代反切 means not discarding fanqie, but indicating precise pronunciation of fanqie with the Hunmin jeongeum (Jeong 1972).

The compilation of the Hongmu jeongun yeokhun began in around the 30th year of Sejong. Scholars such as Sin Sukju, Seong Sammun, Jo Byeonan, Kim Jeung, and Son Susan were in charge of transcription. Prince Suyang and Prince Gyeyang were in charge of revenue and expenditure, and Sejong was engaged in the compilation. Sin Sukju noticed that there were differences among sounds of the Hongwu zhengyan and “popular pronunciation” 俗音, and pronunciation
of Northern Chinese languages. Regarding this problem, he consulted Chinese scholars for several times. During Munjong's reign period, besides Sin Sukju, No Sam, Lee Sang Gwon, and Im Wonjun, taking the responsibility of its revision (Yi 1968; Jeong 1972; Bak 1983; Gang 1989; Gim 1999; Gang 2000).

Originally the Hongwu zhengyun gives a period (a punctuation mark), where initials change. But the Hongmu jeongun yeokhun of Joseon prints initials with a white character like 伯, which is identical to the 伯 of Hongwu zhengyun (Integration and Instruction of the Hongwu zhengyun Hongmu jeongun yeokhun). Sometimes revised the distinction of initials after examining and approving it. For example, in the woodblock printing edition of the Hongwu zhengyun of 1567 (a Chinese edition preserved in the Hwasan Collection of Korea University), the beginning part of the 15th rhyme of ma 爲, a rising-tone character, is arranged like "馬[莫駕切; 聲於所止地祭名. 師祭也." The compilers of the Hongmu jeongun yeokhabe regarded that this character belongs to the next initial ming "明", because there is no fanqie transcription in bat "伯", and they thought that the initial does not change there.

When the compilers of the Hongmu jeongun yeokhabe transcribed Sino-Korean pronunciation with hangul, they referred to the Gajin yunhui jujao, the Hangul jeongun yeokhun says that the Hongwu zhengyun. The Hongmu jeongun yeokhabe analyzed fanqie sound of the Hongwu zhengyun and figured out 31 initials. It also indicates "popular pronunciation" 俗音 after researching Chinese northern dialects of the time.

When we look through the entire structure of the Hongmu jeongun yeokhabe, it classifies rhymes into 22 rhyme categories and 76 rhyme headings according to four tones and rhyme headings. In the beginning of a minor rhyme, it marks an initial with a white character in a square, transcribes title characters of homophone groups 小滿代表字 with hangul, and indicates the title characters of homophone group. Then it copies fanqie from the original book with interlinear commentaries, and when necessary, it gives popular pronunciation, commentaries to pronunciation, and commentaries for meaning of characters.

Commentaries to pronunciation are marked in the medial of "طائر, 伯, 伯" as is shown in "طائر; 聲於所止地祭名. 師祭也.", and "伯歌, 伯歌, 伯." Among 22 rhyme categories, 13 have 伯歌 and 1 for 伯歌, 伯歌, 伯歌. Among them, for those characters with entering tone coda of "伯, 伯, 伯", the Hongmu jeongun yeokhabe marks popular pronunciation with final "伯" and it indicates the reality that entering tones disappeared in Chinese northern dialects.

The hangul initials of the time were 31, but the Hongmu jeongun yeokhabe made out more hangul initials to mark 31 initials of the Hongwu zhengyun.

<table>
<thead>
<tr>
<th>Hongwu zhengyun</th>
<th>Hongmu jeongun yeokhun</th>
</tr>
</thead>
</table>
| 十五韵 | 伯([莫駕切; 聲於所止地祭名. 師祭也.])
| 十六韵 | 伯([莫駕切; 聲於所止地祭名. 師祭也.])

10. I compared the woodblock printing edition the Hongwu zhengyun of 1567 (a Chinese edition preserved in the Hwasan Collection of Korea University) and the woodblock printing edition of the Hongmu jeongun yeokhabe of 1455 (preserved in the Hwasan Collection of Korea University). I have not had a chance of looking through the earlier editions of the Hongwu zhengyun yet.
The 76-rhyme edition of the Hongwu zhengyun is said to reflect “literary pronunciation” of China. But later the 76-rhyme edition of the Hongwu zhengyun reflected actual pronunciation to some degree. However, the Hongmu jeongun yeokhae followed the system of the former edition, so it has 22 rhyme categories and 76 rhyme headings.

Table 3.

<table>
<thead>
<tr>
<th>Rhyme Category</th>
<th>Velar</th>
<th>Coronal</th>
<th>Labial</th>
<th>Dental</th>
<th>Glottal</th>
<th>Semi-coronal</th>
<th>Semi-dental</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wholly Clear</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
</tr>
<tr>
<td>Second Clear</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
</tr>
<tr>
<td>Wholly Muddy</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
</tr>
<tr>
<td>Neither Clear/ Nor Muddy</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
<td>ㅏ ㅓ ㅜ ㅡ ㅣ</td>
</tr>
</tbody>
</table>

Table 4.

<table>
<thead>
<tr>
<th>Sounds</th>
<th>jue</th>
<th>zheng</th>
<th>yu</th>
<th>shang</th>
<th>gong</th>
<th>banzheng</th>
<th>banshang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five Sounds</td>
<td>水</td>
<td>火</td>
<td>木</td>
<td>金</td>
<td>土</td>
<td>木火木金</td>
<td></td>
</tr>
<tr>
<td>Five Elements</td>
<td>五音</td>
<td>五行</td>
<td>五行</td>
<td>五行</td>
<td>五行</td>
<td>五行</td>
<td></td>
</tr>
<tr>
<td>Seven Sounds</td>
<td>velars</td>
<td>alveolar stops</td>
<td>bilabial stops</td>
<td>alveolar affricates and fricatives</td>
<td>alveolar affricates and fricatives</td>
<td>glottals</td>
<td>喉音</td>
</tr>
<tr>
<td>Wholly Clear</td>
<td>见</td>
<td>见</td>
<td>见</td>
<td>见</td>
<td>见</td>
<td>见</td>
<td>见</td>
</tr>
<tr>
<td>Second Clear</td>
<td>溪</td>
<td>溪</td>
<td>溪</td>
<td>溪</td>
<td>溪</td>
<td>溪</td>
<td>溪</td>
</tr>
<tr>
<td>Wholly Muddy</td>
<td>群</td>
<td>群</td>
<td>群</td>
<td>群</td>
<td>群</td>
<td>群</td>
<td>群</td>
</tr>
<tr>
<td>Neither Clear/ Nor Muddy</td>
<td>音</td>
<td>音</td>
<td>音</td>
<td>音</td>
<td>音</td>
<td>音</td>
<td>音</td>
</tr>
<tr>
<td>Wholly Clear</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
</tr>
<tr>
<td>Wholly Muddy</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
<td>心</td>
</tr>
</tbody>
</table>

First, it distinguishes monophthong and diphthong for medial that indicates rhyme headings.

- **Monophthong**: ㅏ ㅓ ㅜ ㅡ ㅣ
- **Diphthong**: ㅑ ㅕ ㅠ ㅢ ㅐ ㅟ ㅘ ㅝ ㅒ ㅖ ㆌ ㅙ ㆊ

Among 22 rhyme categories of the Hongmu jeongun yeokhae there are 13 that have coda. When marking rhyme headings, the Hongmu jeongun yeokhae distinguishes yang-coda 陽韻尾, yin-coda 陰韻尾, and entering-tone-coda 入聲韻尾 to indicate coda.

- **yang-coda 陽韻尾**: ㄱ ㄴ ㄷ ㄹ
- **yin-coda 陰韻尾**: ㅅ ㅈ ㅊ ㅋ
- **Entering-tone-coda 入聲韻尾**: ㅌ ㅍ ㅎ

**Saseong tonggo, Compilation by Royal Command of Sejong (Missing)**

The Saseong tonggo 四聲通攷 is a rhyme book that was compiled by Sin Sukju and others following Sejong's royal command, but currently it is missing. We infer that the Saseong tonggo was a rhyme book that arranged current/popular Sino-Korean pronunciation of the Hongmu jeongun yeokhae following the order of 31 initials of the Hongwu zhengyun in order to conveniently read Sino-Korean pronunciation of the Hongmu jeongun yeokhae. We can also infer background for the compilation of the Saseong tonggo and part of its content from the explanatory notes that are attached in the second volume of Choe Sejin’s Saseong tonghae and the content of the preface in the first volume.
In terms of structure and content, there is no difference in the Saseong tonghae and the Saseong tonggo. However, in indicating initials, the former records all the Sino-Korean pronunciation with hangul and marks tones with side dots (Jeong 2002, 180).

The Saseong tonggo included in Choe Sejin’s Saseong tonghae contains the following explanatory notes of 10 items:

(i) We set up initials (initials from the Hongmu jeongun yeokhun) and indicate actual Chinese pronunciation that are not accordant with the rhyme chart and rhyme books under fanjje with the mark of “popular pronunciation.”

(ii) Rising tone, departing tone, and entering tone characters with wholly-muddy initials are close to clear sound, but they can be distinguished. Initials of level tone characters are close to second-clear sound, but their sound ends straight and low. Muddy sound that changed to wholly-clear sound ends a bit strong.

(iii) Retroflex stop sounds become identical with retroflex affricates and fricatives.

(iv) Among “light lip sounds” initial bi 非 and bu 數 are undistinguishable, and they are merged into initial bi.

(v) Our dental sounds are in the middle of alveolar affricates/fricatives and retroflex affricates/fricatives. The Hunmin jeongeum does not distinguish them. But now we distinguish them as follows: alveolar affricates/fricatives are “�示, 前, 継” and retroflex affricates/fricatives are “示, 前, 継.”

(vi) Initial yu 咿 is “oъ”, while initial ut 呼 is “oъ”.

(vii) Korean pronunciation is “light and shallow,” while Chinese pronunciation is “heavy and deep.” “Wide mouth” 張口 sounds such as “ㅏ, ㅑ, ㅓ, ㅕ,” and “narrow mouth” 擁口 sounds “ㅗ, ㅛ, ㅜ, ㅠ,” are different from those of Chinese pronunciation. Their “ㅏ” is a sound between “ㅏ” and “ㅗ.”

(viii) Initials in entering tones are different between northern Chinese dialects and southern Chinese dialects. In addition, they are different in each rhyme book. But finals are identical: we take “ㅏ, ㅓ, ㅜ” as final. In popular sounds, we use wholly clear guttural sound “ок” as a final for all rhymes, while we use wholly clear “light lip sound” “ㅏ” as a final for rhyme “樂.”

(i) Every Sino-Korean pronunciation is supposed to have a final but guttural sound “ok” is not clear. Without it, a character still completes its sound naturally, so we do not use it.

(ii) Every Sino-Korean pronunciation has not a dot for level tones; two dots for rising tones; one dot for departing tones and entering tones.

In the first item, tu means the rhyme charts and yun means rhyme books. Just like Choe Sejin’s Saseong tonghae did, it is likely that the Saseong tonggo referred to the Guang yun (Expanded Rhymes 廣韻), the Wuyin jiyun (Five Sounds and Collected Rhymes 五音集韻), the Gujin yunhui juyao, the Menggu yunliie (Abridged Rhymes of Mongolia 蒙古音類), the Zhongyuan yinyun (Sounds and Rhymes of the Central Plain 中原音韻), and the Zhongyuan yuyin (Elegant Sounds of the Central Plain 中原雅音).

Choe Sejin’s Sokcheom Hongmu jeongun

Choe Sejin’s Sokcheom Hongmu jeongun (Revised and Expanded Hongwu zhengyun 續添洪武正韻) supplements the Hongmu jeongun yeokhun so that readers can understand Chinese pronunciation logically. It also intends to help understanding of Chinese by adding “contemporary popular pronunciation”今俗音 (Gim 1966). It was printed in woodblock in two volumes. Now the first page of Chapter 105 of the first volume is extant, which covers Chapter 9 of the Hongwu zhengyun.

The second article of the explanatory notes of Choe Sejin’s Saseong tonghae reads that “The Saseong tonghae is entirely based on the Hongwu zhengyun in its selection of characters and correct/popular pronunciation. But there are many characters popularly used but their correct rhymes are missing or erroneous, therefore now we add some referring to other rhyme books”字之取捨，音之正俗，專以洪武正韻為準。但以俗所常之字而正韻遺闕者多矣，故今並增添或以他類參補之。So it can be inferred that this article indicates the motive of the compilation of Sokcheom Hongmu jeongun. Choe Sejin compiled the Saseong tonghae to supplement the Saseong tonggo and the scale of the Hongmu jeongun.
### Punctuation and Tone Mark of Sejong’s Reign Period

According to the entry of the 29th day, 9th month, 28th reign year of Sejong (jiawu 午午 day) in Chapter 113 of the *Sejong sillok*, what is often called chapter yeji 例義 in the *Hunmin jeongeum haerye* edition was written by King Sejong himself. In addition, in this entry of the *Sejong sillok* there is no haerye (interpretation and examples 解例), and right after the yeji chapter Jeong Inji’s writing is attached, which is called the preface. It is likely that Jeong Inji’s preface includes the yeji and the haerye. In other words, his preface seems to be a preface to the entire *Hunmin jeongeum haerye* edition.

The *Hunmin jeongeum haerye* edition well explains the fact that based on phonology *hangeul* was created to transcribe the structure of Korean phoneme clearly. In addition, it analyzes each phoneme within a structure of consonant-vowel-(final) consonant. It borrows its theories from the *Zhou yi* (heaven, earth, and man 三才論) and it also emphasizes the role of *ji* 地, or vowels. In so doing, it includes a humanistic perspective as well as a phonological perspective. In this paper, we will not discuss principles of making letters of the Hunmin jeongeum, but the structure of the *Hunmin jeongeum haerye* edition for its content.

The *Hunmin jeongeum haerye* edition is printed in the Xiexing calligraphy style 偕行體 that is similar to that of Zhao Mengfu’s 趙孟頫 Songxue calligraphy style 松雪體. It is allegedly written by Prince Anpyeong. Some characters are variant forms of Chinese characters.

The format of *Sejong eoje* is 7 lines per each page and 11 letters per each line. The *haerye* is 8 lines per each page and 13 letters per each line. Jeong Inji’s preface is 8 lines per each page and 14 letters per each line (jeolgeok 低格, or indented by one letter-space, which means there is actually 13 letters per a line). It skips a line 平行 to indicate honorific 尊待格. It has one case (before the title of fourth mentor to Crown Prince 世子右賓客) for gonggyeok (to leave space before a respectable person or words related to that person 空格), where it skips a line, and outdents 出格; it does not skip a line and outdent by one or two-letter space at the same time 擡頭, but makes the beginning of a line parallel with other lines 平出. *Gyeol* 诀, or verse is printed in 7 letters per a line. In the *haerye*, there is *gyeol* of verse. This *gyeol* does not use the form of wonang sangdageyoeok (writing two lines parallel 鴛鴦雙對格), but the manner of di sange (to indent by three letter-space 低三格), which makes 7 letters of a line 句 (half-line 半句 by Korean terminology). In so doing, it locates this *gyeol* right in the middle of a line, which is supposed to contain 13 letters.

| Table 5. |
|-----------------|-----------------|-----------------|
| **Sejong eoje** | **Half of the outer square of the printed text has 7 lines. One line has 11 characters.** | **Skipping a line 跳行**: Writing one or two letters ahead compared to the first letter of other lines 半句. For each initial, it skips a line; it writes the next line after indenting one-letter-space 低一格. |
| **Haerye** | **Half of the outer square of the printed text has 8 lines. One line has 13 characters.** | ** Skipping a line**: Writing one or two letters ahead compared to the first letter of other lines. *Gyeol* 诀 is written after indenting three-letter-space 低三格. It locates seven characters in the middle of a line for 13 characters. |
| **Jeong Inji’s Preface** | **Half of the outer square of the printed text has 8 lines. One line has 14 characters.** | **Skipping a line**: Writing one or two letters ahead compared to the first letter of other lines. It leaves space before a respectable person or words related to that person 空格. One place in this preface: above the title fourth mentor to Crown Prince 世子右賓客. |

The content of the *Hunmin jeongeum haerye* edition is different in its use of punctuations of semi-stop 訣點, full-stop 句點, and tonal-note 聲調點 (the scholarly term is *gwonbal* 白發) as follows:

- **“Sejong eoje” (Sejong’s Own Writing 世宗御製)**
  “Eoje bareo” (Introductory Speech of the Eoje 御製發語): Originally semi-stop and full-stop were used separately and it is likely that it included tonal-note. But the extant edition of the Gansong Art Museum is missing front two pages, which were supplemented by future generations, so it does not have distinction between semi-stop and full-stop but uses “white-circles” 白圈點. In addition, it does not indicate tonal-note.

- **“Eoje bonmun” (Main Body of the Eoje 御製本文)**: distinction of semi-stop and full-stop, indication of tonal-note. **“Haerye” (Interpretation and Examples 解例)**
“Hapjahae” (Interpretation of Compound 合字解): distinction of semi-stop and full-stop, indication of tonal-note.
“Yongjarye” (Examples of Wording 用字例): distinction of semi-stop and full-stop, no indication of tonal-note because there is no case of split reading.

The Hunmin jeongeum baerye editorial is the first book that is distinct with principles of punctuation and indication of tonal note for split reading. After the creation of the Hunmin jeongeum, they compiled the Yongbi eocheon ga 龍飛御天歌, which clearly displayed punctuation with phonetic transcription.

(a) It established principles of punctuation and uses full-stop and semi-stop accurately not only in the main body but in the intercalated notes with smaller characters in double-line 雙行小注.
(b) It gives tonal notes or fanqie phonetic value in annotation 註解 for characters with difficult pronunciation 難讀 or special meaning. It also gives tonal notes 註解 with white circle for characters of split reading 破讀 by one by one in the main body and the intercalated notes with smaller characters.

Gwon Je 權 repeal, Jeong Inji 鄭麟趾, and An Ji 安止 compiled songs and verses of the Yongbi eocheon ga, and presented the “Memorandum of the Yongbi eocheon ga” 遼龍飛御天歌箋 to Sejong along with the Yongbi eocheon ga. This commentary, along with the “Preface to the Yongbi eocheon ga” that was written by Jeong Inji alone, illuminates that the Yongbi eocheon ga songs were created in Korean first and then they were interpreted to tetra-syllabic poetry in Chinese. The “Commentary to the Yongbi eocheon ga” begins with: compilers’ names with their titles and the phrase -sundeungon ([after enumerating retainers’ names] and so forth say臣等言). Punctuations of the commentary look as follows (In vertical writing full-stop is attached at the lower right corner, while I horizontally write the original text attaching “。” at the lower right corner instead of full-stop here):

臣等言。伏以積德累仁蔚啓洪祚, 撰功紀實宜播歌章。肆嘉藻詞, 舜微睿鑑, 襲惟。根深者必茂, 源遠則流益長。周諭損瓜惟本其所自出, 朝宗玄鳥追跡其所由生。是知王者之作興, 必賴先世之鴻業。惟我本朝, 司空始顯於羅代奕葉相承, 穆王初起於朔方景命已兆。聯翼度而鸖慶, 及聖畊而發祥。思恩素孚人之歸附者非一二也, 神符燦現天之眷顧, 殊數百年, 太祖康獻大王, 拟上之寰宇, 朝乾夕惕, 節範戈而奮威武, 勇步而步, 政化有層, 重德廣惠, 輔政於時, 皆有休於盛烈。而布寬仁輯綏黎庶, 太宗恭定大王, 英明邁古, 勇智絕倫, 祐幾先而建邦家功, 高億載, 贲禍亂而定社稷, 徳冠百王。偉累世之鴻休, 並前聖而駸美。壹形歌詠, 昭示來今, 恭惟主上殿下方惟一惟精, 蓋繼聖述。道洽政和廓然德澤之旁効, 祖德先明。將乎物文之極著。念志詩詠之作, 故及隆泰之期, 臣等亙, 供以雕篆之才, 揚叨文翰之任, 謹採民俗之稱頌, 讀諸古事, 歌用國言。今謹繕寫裝潢隨箋以聞。凡諸事蹟之奇偉, 搜摭文物之極著, 着之文觀, 使觀者明其形容, 賢名著於後世。則以雕刻之才, 有傳授者之時, 逮至太宗潛邸之時, 所撰歌詩, 勝於桑中, 為臣等言, 朝鮮之義, 用之於國至永世而難忘。所撰歌詩總一百二十五章, 謹錄製裝潢隨箋以聞, 主上睿覽, 下情無任欽敬。歌詩之於宗廟, 意深至矣。是知王者之作興, 必賴先世之鴻業, 則瑞政之時, 任之務, 懿慶朝陽, 朝鮮之義, 用之於國至永世而難忘。所撰歌詩總一百二十五章, 謹錄製裝潢隨箋以聞, 主上睿覽, 下情無任欽敬。歌詩之於宗庙, 意深至矣。
glave raised military prestige and swept other peoples in the north. He received a prestigious sign
presaging a founding emperor’s accession to the throne. He was magnanimous and benevolent and
made all the people be amiable and at ease. The Gongjeong Great King, Taejong was more sagacious
than people of antiquity; his courage and wisdom was peerless. He was bright enough to discern
omen and obtained achievements of establishing a state. His accomplishments will last for one
hundred thousand years. His innate power was superior to hundreds of other kings; he recovered
from disasters and put down rebellions; he stabilized the state. His achievements through many
kings’ reigns can be comparable to previous sage kings in their beauty. How do we not represent
them in songs and verses to let current and future people know about them? As we mull over, Your
Highness are exclusively constant and sincere, good at carrying on kingcraft from earlier generations
and identifying yourself with the royal cause. The way is ample and political affairs are well governed.
Your Highness’ copious kindness and charity extended to people. Rites are prepared and music is
harmonized, which manifests extremely great cultural achievements. As we bear in mind, composing
songs and verses belongs to this prosperous and peaceful era. With all due respect your subjects have
annotated the time before Taejong ascending the throne. We were based on things of antiquity and used
our language for songs. Therefore we attached ści poems and gave interpretations to them. We were
unable to accomplish ultimate descriptions in drawing heaven and earth and imitating sun and
moon, but if we carve them in metal or stone and accompany musical instruments, then that will
praise splendid glories a little. By any chance if Your Highness look into them and accept them to
put semi-stop in the middle of the space after the final character of the former line 出句, 前句, and they put full-stop at the right corner of the space after the final character of the latter line 對句, 後句.
example 1) tetra-syllabic + tetra-syllabic
肆藻薦詞/唐敬睿靈。
英明邁古/勇智絕倫。
惟一惟精/善繼善述。
example 2) penta-syllabic (1+4) + penta-syllabic (1+4)
賡上聖之資/應千齡之運。
與前聖而騈美/證諸古事。
example 3) hexa-syllabic (2+4) + hexa-syllabic (2+4)
謹採民俗之稱頌/敢擬朝廟之樂歌。
舉採民俗之稱頌/敢擬朝廟之樂歌。
example 4) octo-syllabic (2+6) + octo-syllabic (2+6)
爰自穆祖肇基之時/逮至太宗潛邸之日。
與夫王業之艱難敷陳/與夫王業之艱難敷陳。
example 5) sentence of condition and consequence (~則~) + sentence of condition and consequence (~則~)
根業備未兆/源遠流盤益長。
example 6) phrase of connective ( 而) + phrase of connective (而)
聯翼度而毓慶/及聖桓而發祥。
example 7) bisyllabic + hexasyllabic + tetrasyllabic
凡諸事蹟之奇偉搜/與夫王業之艱難敷陳。
example 8) tetrasyllabic+tetrasyllabic
積德累仁/蔚啟洪祚。
example 9) tetrasyllabic+hexasyllabic
The use of semi-stop and full-stop in the *Humin jeongeum haerye* edition and the *Yongbi eocheon ga* is development of the punctuation editions that were compiled in early Joseon.

The followings are important examples of punctuation editions that were compiled in early Joseon:

(a) The *Sishu daquan* (*Complete Commentaries to the Five Classics* 五經大全) and the *Wajing daquan* (*Complete Commentaries to the Four Books* 四書大全) of Sejong and *Sishu jishi zhangtu tongyi dacheng* (*Great Completion of Collected Interpretation and Illustration during the Reign of Sejong*) after Myeongjong were printed based on Ming edition with punctuation of semi-stop and full-stop as well as sectional circle mark in white circle. After mid-Joseon, they did not use the punctuation of sectional circle mark in the *Sishu daquan* and the *Wajing daquan*. For example, the *Daxue zhangju daquan* (*Complete Commentaries to Chapters and Phrases of the Great Learning* 大學章句大全) and the *Zhongyong zhangju daquan* (*Complete Commentaries to Chapters and Phrases of the Doctrine of the Mean* 中庸章句大全) reprinted in the Eulhae wooden plate *乙亥字版* preserved in the Hōsa Library 逢左文庫 do not have the punctuation of sectional circle mark.

(b) The *Ouyang lun fan* (*Examples of Disquisition by Ouyang* 歐陽論範), study materials for composition of *lun* (*disquisition* 論) compiled by Ouyang Qiming 歐陽起鳴, of two volumes in two fascicles printed in the Gapjin font preserved in the Cabinet Archive 邁加拿大庫 of the National Archives of Japan 國立公文書館, includes the punctuation of sectional circle mark.

(c) Books for moral teaching of early Joseon in *hangeul* editions include the punctuation of sectional circle mark for readers’ convenience. The *Samgang haengsildo* (*Illustrated Guide to the Three Relations* 三綱行實圖) printed in 1481 (the 12th year of Seongjong’s reign) and the *Iryun haengsildo* (*Illustrated Guide to the Two Relations* 里論行實圖) of the Oksan Academy of classical learning 玉山書院 edition that was first printed in 1518 include sectional circle marks at the place of either semi-stop or full-stop.12 When the *Zhuzi zengsun Lü shi xiangyu* (Mr. Lü’s Local Rules and Regulations edited by Zhu zi 朱子增損呂氏鄕約), which was annotated with *hangeul* by Kim Anguk 金安固, was published in 1518 (13th year of Jungjong’s reign) with the Eulhae font 乙亥字, the sectional circle mark became as big as the size of letter in the main body.13 However, in 1727 (3rd year


13. An edition bestowed to retainers in the second month of 1574 (the second year of Manli 穆宗 reign period) is extant. It is likely that another Eulhae font edition preserved in the Cabinet Library of
of Yeongjo), when Pyeongan Provincial Office reprinted the *Iryun haengsildo*, they deleted the sectional circle mark. In 1730 (6th year of Yeongjo), Yeongnam Provincial Office and Gangwon Provincial Office also removed the sectional circle mark when they printed the *Iryun haengsildo*. The *Samgang haengsildo* and the *Iryun haengsildo* include *hangeul* sentences above the border in illustration, but from the first edition of 1518, they had not put sectional circle marks. It is likely that there had been differences in creating *hangeul* and literary Chinese sentences.

(d) There is the *Jia li da quanshu* (*Book of Complete Commentary to the Family Rites*) that was reprinted in Goksong, Jeolla province in 1563 (18th year of Myeongjong’s reign). When we see the edition of 4 chapters in one fascicle preserved in the Hōsa Library of Japan, it exquisitely prints the punctuation of sectional circle mark and the tonal note for split reading 破讀.

(e) The *Xiaoxue jishuo* (*Collected Annotation to the Elementary Learning* 小學集說), compiled by Cheng Yu 程愈, Li Jian 李懌, and Li Chengzu 李承祖 was reprinted in 1485 (the 17th year of Seongjong’s reign). There is no punctuation of sectional circle mark here. The book published with the Gyeyu movable font 癸酉活字 during the Seonjo’s reign period printed punctuation of sectional circle mark.14

(f) During the reign period of Myeongjong, the *Seojeon daemun* (*Great Text of Commentary to the Shu jing* 書傳大文) and the *Sijeon daemun* (*Great Passage of Commentary to the Shi jing* 詩傳大文) was printed in woodblock. When we see the *Seojeon daemun* edition allegedly preserved by Min Yeoin 閔汝任 (1559-1627),15 points of punctuation are printed in the text and *idu* is printed above the border. This book includes the main body of the *Seojeon daejeon*, or classic text, main commentaries including Cai Shen’s 蔡沈 commentaries but excludes minor commentaries in double-line. This can be the beginning of the *baekmun* (literally it is “white text,” which means including lesser commentaries) editions 白文本 printed in Joseon. There are points for punctuation, which is unusual.

(g) In Yi Sungin’s 李崇仁 *Doesan Collection* 了聖卷—a reprinted edition after around 1406, preserved in the Mansong Library of Korea University—verse is arranged two phrases of one couplet in one line. It attracts attention because it is a precedent for the *wonang sungdae* 鳳陽雙對格, which arranged two lines of *shi* parallel in late Joseon.

(b) Yi Hwang’s 李滉 *Seonghak sipdo* (*Saged Learning in Ten Illustrations* 聖學十圖) combined each chapter of the *Seonghakdo* 聖學圖 and the *Toegye bongsa* (*Yi Hwang’s Announcement to the Throne* 退溪封事). It was printed in woodblock in 1572 (the 5th year of Seonjo’s reign), and it included sectional circle mark punctuations.16 It was quite unusual to have punctuation of sectional circle mark for an individual’s writing.

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14. A *Xiaoxue jishuo* 小學集說 edition (6 chapters in 2 fascicles) reprinted in woodblock 1485 (the 17th year of Seonjo’s reign) is preserved in Archives and Mausolea Department 萬壽殿. A Gyeyu font edition published in Seonjo’s reign is preserved in the Cabinet Library of the National Archives of Japan 國立公文書館內閣文庫. Sim 1988, 222-24 introduces another edition (內閣公文書館 298-30) preserved in the same library in Japan. This separate Gyeyu font edition is not punctuated. It is unusual to print the same edition but one with punctuation and the other without punctuation in the same era, so we need to study more about bibliographies of these publication.

15. It is preserved in the Hōsa Library in Japan. See Cheon 2003, 60-62.
under royal command. When they published Chinese classical books in Sejong’s reign, they did not make efforts in extending their opinions, but paid attention to editing existent commentaries. The content of the hunui attached to the Bizhi tongjiao also was not created for new information but was just simple phrases to help to understand context.

Re-engraving of Minutely Annotated Editions 詳註本
The Sishu daquan and the Wujing daquan

The *Sishu daquan* 四書大全 and the *Wujing daquan* 五經大全 were compiled during Ming emperor Chengzu’s 成祖 (r. 1402-1424, also known as Emperor Yongle 永樂帝) reign under royal command. In 1418 (the first year of Sejong’s reign) along with the *Xingli daquan* 性命大全, complete copies of 229 fascicles were imported. In 1424 Sejong commanded that they reprint 50 sets of the *Sishu daquan* with the Gyeongja font 庚子字; he bestowed them to his civil retainers. In the following year, he commanded that they import texts for reprinting from Ming again and re-engrave them in three provinces of Gyeongsang, Jeolla, and Gangwon from 1426 (the 8th year of Sejong’s reign). Later in the seventh month of 1427 (the 9th year, 1427) Choe Bu 霍府, governor of Gyeongbuk province, presented the *Xingli daquan* after printing it with woodblock. In 1429 (the 11th year of Sejong’s reign) Jo Jongsaeng 趙從生, governor of Gangwon province, engraved the *Sishu daquan*, the *Zhou yi zhuan yi daquan* (Great Passage of Complete Commentary to the Zhou yi 周易傳義大全), and the *Shu zhuang daquan* (Great Passage of Commentary to the Shu jing 書傳大全), and hence presented them to the throne. Gyeongsang province governor Choe Bu 霍府 engraved part of the *Chunqiu jizhuan daquan* (Great Passage of Complete Commentary to the Chunqiu 春秋集傳大全) and presented it to the throne. Sim Dowon 沈道源, governor of Jeolla province, engraved the *Shi zhuang daquan* 詩傳大全, part of the *Chunqiu jizhuan daquan*, and the *Li ji jishuo daquan* (Great Passage of Complete Commentary to the Li ji 禮記集說大全), and then presented them to the throne. In 1435, Sejong commanded all of the governors of provinces that they present paper for publication of the *daquan* edition after collecting them from those who wanted the *daquan* edition to be printed for their possession (Sim 1999b). During Sejo’s reign period, they reprinted the *Sishu daquan* with the Eulhae font and after that woodblock edition that arranged the Eulhae font edition.

The Zhuang zi yanzhai kouyi

In 1425 (the 7th year of Sejong’s reign) the *Zhuang zi kouyi* 莊子口義 and *Lao zi kouyi* 老子口義 were printed in the Gyeongja font. These two books are those that Lin Xiyi 林希逸 (1193-1271), who belonged to the Aixuan School 戎軒學派 of Southern Song whose sobriquet was yanzhai 薛巖, gave easy interpretations on the Zhuang zi and the Lao zi based on a perspective of the Zen sect Buddhism 禪宗. Along with the *Lie zhi kou yi* compiled by Lin Xiyi, people call them *San zhi yanzhai kouyi* 三子齋口義 (Zhou 2003; Wang 2003; Choe 2003). The *kouyi* 口義 is a relative concept against the *moji* 墨義. It originated from the tradition of the oral test 口試 for the Clarifying Classic Civil Service Examination 明經科 of Tang, where candidates answered orally to meaning of phrases from the Classics 墨義. Later it was used in the meaning of secrets 秘訣 that were orally transmitted, which was a synonym to *guyeol* 口詁 or *guyeol* 口傳. The *Zhuang zi yanzhai kouyi*’s (Yanzhai’s Interpretation on the Zhuang zi 莊子齋口義) 10 chapters are composed of Guo Xiang’s 葛象 commentary, Lu Deming’s 陸德明 explanation on pronunciation, and Lin Xiyi’s interpretation. This book became a standard for Joseon intellectuals to understand the Zhuang zi.

Xiaoxue jicheng

Sejong commanded Heo Seong 許誠 (1382-1442) to compile the *Xiaoxue jicheng* (Collected Commentaries to the Xiao xue 小學集成) in 1429 (the 11th year of Sejong’s reign). In the same year, Jeong Inji wrote a footnote to it. The original title of this book is the *Zhiru baozi zhushu Xiaoxue jicheng* (Collected Commentaries with Various Confucian Scholars’ Annotation to the Xiao xue 小學集成 with Various Confucian Scholars’ Annotation to the Xiao xue).

17. According to Seo Geojeong’s 徐鎬正 足注狂參脚注 (to the Seong nogyo 世讀所考脚注, written in 1492 (5th year of Seongjong’s reign), it is likely that Gangwon province governor Yi Bong 李封 printed the *Lao zi kou yi* and the *Lie zhi kou yi* with woodblock in Woinju. In the same year, Gyeongsang province governor Kim Yongju 金永濡 commanded that each prefect cooperate in engraving woodblocks of the *Zhuang zi kouyi* and collect them in Gyeongju. Hamyang county magistrate Kim Jongik 金宗直 wrote a footnote to it. During the reign period of Myeongjong and Sejo, the Eulhae font edition of the *Nanbau zhuyi* 南僊之義 that reorganized the *Zhuang zi kouyi* and the woodblock edition of the *Zhuang zi kouyi* were printed. Currently 6 fascicles (Chapters 3, 5, 7, and 9) of the Eulhae font edition are preserved in the Mansong Collection of Korea University, and 8 fascicles (Chapters 3-5 are missing) of the woodblock edition are preserved in Japan.
In 1436 (the 18th year of Sejong’s reign) Sejong commanded Kim Mun 金汶 to edit the *Xiaoxue jicheng* and publish it with the first-cast Gabin font. In 1518 (the 13th year of Jungjong’s reign) according to the announcement from the Tongmunwans 通文館, Kim Jeon 金錦, Choe Suksaeng 崔淑生, and others compiled the *Beoneyeok sohab 翻譯小學* under the royal command. In 1587 the Gyojeongcheong 校正廳 was printed in the Gabin font. It is based on the *Xiaoxue jishuo 小學集說* of the national library in Japan. In 1864 (the first year of Gojong’s reign) it was printed in the Gyoseogwan 敬身館 and published in 18 fascicles. In the ninth month of 1435 the *Fei le bazhu Li Taibo ji* was printed in the Gabin font and on the 19th day of the first month, 1436 (the 18th year of Sejong’s reign) it was bestowed to civil retainers. This edition was printed in the Gabin font. The Ilsan Collection 一山文庫 of the National Library of Korea in and in Sonnekakul Library 尊經閣文庫 in Japan hold the 1435 edition 内賜本. The Hosa Library 蓬左文庫 of Korea preserves the first-cast Gabin font (with supplemented characters) edition 初鑄甲寅字混補字本.

**Chu ci jizhu**

Around 1429 (the 11th year of Sejong’s reign), the *Chu ci jizhu (Collected Commentaries to the Chu ci 楚辭集注)* 8 chapters with Zhu Xi’s annotation was printed in the Gyeongo font. Later in 1454 (the second year of Danjong’s reign) the printed edition came out in Miryang 密陽, Gyeongsang province.

**Wen xuan**

Among the *Wen xuan (Selections of Refined Literature 文選)* commentaries of Tang, Li Shan’s 李善 commentary, and the Wuchen’s commentaries (the collected commentaries of Lü Yanji 呂延濟, Liu Lang 劉良, Zhang Xian 張銑, Lü Xiang 呂向, and Li Zhouhan 李周翰) are famous. In Song dynasty, the *Liu Chen zhuan edition 六臣注本* appeared. This edition arranges the Wuchen’s commentaries first and adds Li Shan’s commentary or vice versa. This edition with combined commentaries 合注本 is based on the *Xu Zhou edition 秀州*(current Jiaxing city 嘉興市, Zhejiang province 浙江省) and *Zhou Xue edition 左學* was published in 1094 (the 4th year of Yuanyou’s 元祐 reign). The *Xu Zhou edition* is missing in China. We infer that the edition of 60 chapters of 60 fascicles preserved in the Kyujanggak 奎章閣 of Seoul National University is based on the edition of the *Liu Chen’s commentaries* published in Xuzhou. It arranges the Wuchen’s commentaries first and adds Li Shan’s commentaries. It also includes a footnote written in 1094 (the 9th year of Yuanyou’s reign) (Yoshimura 2007).

In the seventh month of 1434 (the 16th year of Sejong’s reign) the *Xuanshi yanyi 選詩演義*, annotated excerpts from the *Wen xuan*, was printed in Gyeongja font. It selected 300 poems from the *Wen xuan* and Tao Qian’s 陶潜 poems separately (Yoshimura and Jin 2009). It gives annotations after studying various sources. It is based on the edition published on the fifth day, fifth month of

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18. In 1560 (the 2nd year of Seonjo’s reign), it was printed in the Gyoseogwan  敬身館 with the second-cast Gabin font 改製甲寅字—the edition that includes supplementary characters are preserved in the National Assembly Library in Japan. In 1864 (the first year of Gojong’s reign) it was printed in woodblock in Jeolla Provincial Office. In the beginning of the book there are the *Seonjeongjeon hunui Sohak* 尊經閣文庫. In the ninth month of 1435 the *Fei le bazhu Li Taibo ji* was printed in the Gabin font and on the 19th day of the first month, 1436 (the 18th year of Sejong’s reign) it was bestowed to civil retainers. This edition was printed in the Gabin font. The Ilsan Collection 一山文庫 of the National Library of Korea in and in Sonnekakul Library 尊經閣文庫 in Japan hold the 1435 edition 内賜本. The Hosa Library 蓬左文庫 of Korea preserves the first-cast Gabin font (with supplemented characters) edition 初鑄甲寅字混補字本.

19. In late Joseon, the Heungmunwans 亨文館 received the royal command to publish the *Sohak eonhae 小學集説* in 14 fascicles with Yi Icheom’s 李世縄 footnotes in 1616 (the 8th year of Prince Gwanghae). This edition includes the *Jeong Inji’s footnotes* Jeong Inji’s footnotes. In the ninth month of 1435 the *Fei le bazhu Li Taibo ji* was printed in the Gabin font. In *Yeongjo sillok*, it was called the *Hunui Sohab* 翻譯小學 (or *Seonjeongjeon hunui Sohak* 尊經閣文庫小學).
1256 (the 4th year of Baoyou's reign). The Wen xuan categorizes themes of poems, but the Xuanshi yanyi arranged them in a chronological order. It arranges authors in a chronological order and adds their poems from Han to Liang. In the main body, the Xuanshi yanyi records each poet's short biography indenting it by two letter-space. The annotations include Zeng Yuanyi’s opinion, excerpts from Li Shan’s commentaries and the Wuchen’s commentaries, and opinions from Chen Zongdao’s commentary and Lin Zhi’s notes. They choose those poems close to ancient style poetry and regard them as posterity in addition to those written by various authors since Tang and Song. They choose those poems close to ancient style poetry and regard them as posterity in addition to those written by various authors since Tang and Song.

In the sixth month of 1442 (the 24th year of Sejong’s reign) Liu Lü’s Minutely Annotated Edition by Royal Command was printed in the Gabin font. The Xuanshi buzhu is a part of Chapter 14 of the Feng yai 風雅翼, which is composed of the Xuanshi buzhu, the Xuanshi buyi 選詩補遺, and the Xuanshi xubian 選詩續編. 8 chapters of the Xuanshi buzhu include selected poems from the Wen xuan and annotation to them. The Xuanshi buyi two chapters select 42 poems and songs. The annotations include Zeng Chun’s comments, and opinions from Chen Zongdao’s commentary and Lin Shifu’s. The annotations include Zeng Chun’s comments, and opinions from Chen Zongdao’s commentary and Lin Shifu’s. In the main body, the annotations include Zeng Chun’s comments, and opinions from Chen Zongdao’s commentary and Lin Shifu’s. The annotations include Zeng Chun’s comments, and opinions from Chen Zongdao’s commentary and Lin Shifu’s.

Minutely Annotated Editions Printed in Woolblock in Provincial Areas

We need to pay attention to the woodblock print of provincial areas during Sejong's reign. Printing of provincial areas was projected either by provincial governments or the central government. Printing of the Sibhu daqun and the Wujing daqun are representative examples of the latter. In addition, there were printing projects designed by the central government as follows:

- Gang Hoeback 姜淮伯 printed Lin Zhen’s Lin Zhen 蘇本大字諸儒箋解古文真寶 in Okcheon in 1420 (the 2nd year of Sejong's reign).
- In 1431 (the 13th year of Sejong’s reign) the Du gongfu caiyang shi jian 杜工部草堂詩箋 40 chapters and the Huang shi ji qianjia zhu Du gongfu shishi buyi 黃氏集千家註杜工部詩史補遺 11 chapters were printed in Miryang.
- In 1431 (the 13th year of Sejong’s reign) under the arrangement of Gyeyonsang province governor Jo Chi 善以致 and assistant governor An Il 安質, Cheongdo magistrate Ju So 朱節 printed the Chunqiu jing Zuo shi zhu jian 千秋經左氏箋解 in Cheongdo 清道.

Minutely Annotated Edition by Royal Command

The Jachi tonggam sajaejeon bunui 資治通鑑學 and the foundation of the Tongjian scholarship 通鑑學

In the 3rd month of 1421 (the 3rd year of Sejong’s reign) Sejong commanded that they compile the Jachitonggam bunui 資治通鑑訓義. On the 8th day of the sixth month of 1435 (the 17th year of Sejong’s reign), he gave a feast to compilers of the Jachitonggam bunui at the Royal Banquet Hall 慶會樓. He made 47 participants compose pentasyllabic or heptasyllabic shi to modify the great accomplishment of the compilation of the bunui letting Royal secretary-transmitter Gwon Chae 權採 write a preface to the scrolled poems written under royal command 應製詩軸. In the second month of 1436 (18th year of Sejong’s reign) Sejong distributed the Jachitonggam sajaejeon bunui 資治通鑑學政殿訓義. When his retainers were printing it in the typefoundry, An Ji 安止 (1577-1464) wrote the preface to the Jachitonggam bunui under the royal command. The Jachitonggam sajaejeon bunui adds the Sajaejeon bunui to the Zibhi tongjian, and it was printed in...
the Gabin font. In the second month of 1436 (18th year of Sejong’s reign) they completed the compilation of the Jachi tonggam sajeongjeon hunui. After publishing the Jachi tonggam sajeongjeon hunui in the Gabin font, in the seventh month of the same year, Sejong again commanded junior fifth advisers Yi Gyejeon 李季甸 and Gim Mun 金汶 to add the hunui to the Tongjian gangmu 通鑑綱目. After Yi Sacheol 李思哲 and Choe Hang 崔恒 edited it, Prince Jinyang (later Sejo) published 139 chapters of the Zizhi tongjian gangmu 資治通鑑綱目. In this publication, he used large-size character Byeongjin font 丙辰字 to print the “ropes” 綱 and middle-small-size character Gabin font 甲寅字 to print “meshes” 目. This edition is also called the Jachi tonggam gangmok sajeongjeon hunui 資治通鑑綱目思政殿訓義.

In the eleventh month of 1438 (20th year of Sejong’s reign) Jiphyeonjeon Second Counsellor Yu Uison 柳義孫 (1398-1450) wrote the “Preface to the Jachi tonggam sajeongjeon hunui 資治通鑑綱目訓義序.” The Jachi tonggam gangmok sajeongjeon hunui was also printed in woodblock. According to An Ji’s “Preface to the Jachi tonggam hunui” the compilers referred to the Yuanwei 繼志認為, the Jilin 集覽, the Jilin 集覽, and the Shiwen 釋文. The followings are full titles of these books:

Yuanwei 源委: Zhao Wanbi 趙完璧, Tongjian yuanwei 通鑑源委 (or Zizhi tongjian yuanwei 資治通鑑源委)

Huehu 胡胡: Hu Sanxing 胡三省, Zizhi tongjian yuanwei 資治通鑑源委 294 chapters (Ozaki 1988)—various editions from Yuan and Ming are extant including the Xi Yuan jingshe 西園精舍本 edition (preserved in the National Archives of Japan 日本國立公文書館) compiled in Zhixun 至順 reign period.

Jilin 集覽: Wang Youxue 王幼學 of Yuan, Zizhi tongjian gangmu jilan 資治通鑑綱目集覽 59 chapters. Published by Renshi shubang 仁實書堂 of Wei clan 魏氏 in 1450 (the first year of Ming Jingtai reign period 景泰).

Shiwen 釋文: Compiled by Shi Zhao 史炤, Zizhi tongjian shiwen 資治通鑑釋文 30 chapters (preserved in Seikadō Bunko of Japan 日本國立公文書館); Edited by Qing Lou Xinyuan 青凌源, Shiwen yuan lou congshu 十萬卷樓叢書, fascicles 7-10.

The compilers of the Jachi tonggam sajeongjeon hunui mostly referred to the Zizhi tongjian yuanwei 資治通鑑源委 compiled by Hu Sanxing 胡三省 (1230-1287) in 1286. When they gave annotation on pronunciation or a simple explanation for a phrase, they cite from Shi Zhao’s 資治通鑑释文 or Wang Youxue’s 王幼學 Zizhi tongjian gangmu jilan 資治通鑑綱目集覽. Besides they referred to dictionaries such as the Gujin yunhui 古今韻會, commentaries of standard histories 正史, and quotes goodly amount of information from encyclopedias 類書 (O 1998, 2007; Sim 2012).

Shi Zhao of Southern Song completed the Tongjian xiwen 通鑑释文 30 chapters after making efforts for 30 years. But it was after Hu Sanxing’s Zizhi tongjian yuanwei 資治通鑑源委 and the Tongjian xiwen bianwu 通鑑释文辨誤 12 chapters were published, so it is not likely that the compilers of the Jachi tonggam sajeongjeon hunui highly appreciated the Tongjian xiwen. Later they abbreviated the Jachi tonggam sajeongjeon hunui and completed the Jachi tonggam gangmok sajeongjeon hunui 資治通鑑綱目思政殿訓義.

Zhu Wengong jiao Changli xiansheng ji (Han Yu’s collection edited by Zhu Xi)

In Jinju in 1419 the supplement to the collected works 外集 of Wei Zhongju’s 魏仲舉 Wubaijia zhu yinbian Changli ji was published. Later in 1438 (20th year of Sejong’s reign), the Zhu Wengong jiao Changli xiansheng ji朱文公校昌黎先生集 compiled by Choe Manri 崔萬理, Kim Bin 金純, Yi Yeongseog 李永瑞, and Jo Su 趙素 under the royal command, was printed in movable type. This newly compiled Zhu Wengong jiao Changli xiansheng ji referred to Zhu Xi’s Hanwen kaya 韓文考異, Wei Zhongju’s 魏仲舉 Wubaijia zhu yinbian Changli ji 五百家註音標昌黎集, and Han Chun’s 韓純 Xinkan xungu Tang Changli xiansheng wenji 新刊訓解唐昌黎先生文集 and gives selected annotation (Sim 1999b). It includes almost all of the annotations of the Hanwen kaya and Wubaijia zhu yinbian Changli ji (Sim 2002). During the reign period of Myeongjong and Seonjo, it was published in mixed-and-restored Gabin font.
甲寅字混補字 and later it was published in the Gyeongjin font (recast-Gabin font 改録甲寅字). During Prince Gwanghae’s reign period, it was reprinted in Hunryeondogam font (Gyeongpo font).

**Zuanzhu fenlei Du shi**

In Miyang of Gyeongsang province in 1431 (13th year of Sejong’s reign) the Du gongfu caotang shi juan 杜工部草堂詩箋 (40 chapters) and the Huang shi ji qianjia zhu Du gongfu shibei 黄氏集千家註杜工部詩箋 (11 chapters) were published. In Haeju of Hwanghae province, in the same year, the Du shi Fan Deji pi xuan 杜詩范德機批選 (6 chapters, currently missing). In the fourth month of 1443 (25th year of Sejong’s reign), following the royal command of putting together annotations to Du Fu’s poems, Prince Anpyeong was in charge of the project and six others including Sin Seokjo 辛碩祖 were in charge of actual work. It is likely that the Zuanzhu fenlei Du shi 纂註分類杜詩 25 chapters (including one chapter of catalogue) was completed in late years of Sejong’s reign. In 1481 (12th year of Sejong’s reign) Seongjong commanded to prepare an edition that gives Korean interpretation to this edition, and as a result the Du gongfu si conhaw 杜工甫詩輯 was compiled. It was mainly based on the Zuanzhu fenlei Du shi compiled by Xu Zhai 徐宅 (whose style name was Juren 宥人 of Song), the Ji qianjia zhu fenlei Du shi 集千家註杜詩箋 6 chapters, currently missing. The catalogue of this library suggests that it was published in between 1494-1544 (from Prince Yeonsa’s reign period to early Jungjong’s reign period).

The Gyujianggak Library in Seoul National University preserves the first-cast Gabin font edition 初印甲寅字本 of this book (the first volume of one fascicle). The catalogue of this library suggests that it was published in between 1494-1544 (from Prince Yeonsa’s reign period to early Jungjong’s reign period).

A complete edition is preserved at Shidò Library 斯道文庫 in Keio University 慶應大學, Japan. The Sinkan Cheonja juseok 新刊千字註釋 preserved in the Harvard-Yenching Library was compiled by a Muryang Buddhist Temple monk, and it is an edition that recomposed the Cheonjamun part from the Samju. A footnote written by Choe Jun 崔準 in 1566 (the 21st year of Myeongjong’s reign period) is in the end of the chapter. On the cover page it is written that the book is an upper chapter 卷之上, but it actually is a non-separate single chapter 不分卷 單卷. It does not include tonal notes and in its annotation cited references are printed in debossed types 墨蓋字. The annotation to the Cheonjamun gathered citations from various books such as the Tai shi 泰誓, the Han shi waizhuan 韓詩外傳, the Shi jing 詩, the Xiao jing 孫經, the Lun yu 論語.

**Annotation of the Qian zi wen in the Samju**

My current thought is that the annotation of the Qian zi wen 千字文 in the Gabin font edition of the Singan daeja bu eumseokmun samju 新刊大字附合釋文三註, or the Samju could have been compiled by royal command during Sejong’s reign period. It is called Samju 三註 because it collected annotation from the Qian zi wen 千字文, Li Han’s 李瀚 Meng qiu 梅求, and Tang Hu Zeng’s 譚鶴 蒙求 Young shi shi 詠詩史. The annotation of the Meng qiu was prepared by Xu Ziguang 徐子光 of Song, and the annotation of the Yong shi shi by Hu Yuanzhi 胡元質 of Yuan. We are unaware of the person who gave annotation to the Qian zi wen 千字文. It is not by Li Xian 李薰 of Liang 梁. The Gyujianggak Library in Seoul National University preserves the first-cast Gabin font edition 初印甲寅字本 of this book (the first volume of one fascicle).
The Huai Nan zi 淮南子, the Zhou yi 易, the Li ji 禮記, the Jin Tao Kan zhuo 晉陶侃傳, the Hou Han 後漢, the Mengzi 孟子, the Duiang shiji 帝王世紀, the Bai Hu Tong 白虎通, the Jiafu 家語, the Xishan ji 西山記, the Shui jing 水經, the Shanhai jing 山海經, the Xi ming 释名, the Wen xuan 文選, the Zhou li qiu guan 周禮秋官, the Shu jing 書, the Han shu 漢書, the Yang zi 楊子, the Shi ji 史記, the Qian Han shu 前漢書, the Hou Han shu 後漢書, the Gu shi 古詩, the Shou wen 説文, the Zhuang zi 莊子, the Meng qiu 蒙求, and the Xue ji 學記.

The Yongbi eochen ga

On the first day of the third month in 1442 (the 24th year of Sejong’s reign) Sejong commanded that the Yongbi eochen ga should be compiled. In two days, he went to Icheon hot spring in Gangwon province along with his queen and crown prince. Concurrently he held the Great Hunting Ceremony of spring.春等講武. 28

In the first ten days of the ninth month (in the first ten days of October by solar calendar) in 1446 (the 28th year of Sejong’s reign) Sejong proclaimed the Hunmin jeongeum. We infer that he had tested the Hunmin jeongeum for three years after its completion in 1443: he evaluated its practical value by composing verses of the Yongbi eochen ga (Songs of the Dragons Flying to Heaven 龍飛御天歌); he made the Jiphyeonjeon scholars compile the “Haerye” chapter that gave interpretations and examples about the main text of the Hunmin jeongeum. The compilation of the Yongbi eochen ga began before the proclamation of the Hunmin jeongeum. Its compilation began from the first day of the third month in 1442, and on the fifth day of the fourth month Gwon Je, Jeong Inji, and An Ji presented manuscripts to the throne. 29

Later Jiphyeonjeon scholars such as Choe Hang, Bak Paengnyeon, Gang Huian, Sin Sukji, Yi Seonro (Yi Hyeonro), Seong Sammun, Yi Gae, and Sin Yeongson added annotations to the book. In the second month in 1447 (the 29th year of Sejong’s reign) it was compiled into 10 chapters in 5 fascicles and was published in the tenth month in the same year. Prince Anyeong was in charge of making the “Yongbisi” 龍飛詩 along with Seong Sammun and Im Wonye 任元淵. 30

The Yongbi eochen ga is indicated with annotation 註解, phonological commentary 音注, punctuational marks 小圈, and tonal notes 圈發, which reflects a high standard of scholarship of this period. In fact, among publications of Joseon, the Yongbi eochen ga was the best book in giving full punctuation and phonological commentary 31 as follows:

(a) It established principles of punctuation and used full-stop and semi-stop correctly.

(b) It gives tonal notes or fanqie indication for difficult characters or characters with unusual meanings in the annotation. It gives gwonbal (special notes on pronunciation in white circles 圈發) one by one to characters with split reading 破讀 (read differently with its meaning and syntax changed) in the main body or in the annotation.

Patterns of Speculation in Parallelism and the Development of Parallel Style in Sejong’s Reign Period

In Joseon they decided ancient styles of prose as the main style of writing and used them in various ceremonies and literary activities. In early Joseon, in the study materials of Chinese characters for children 童蒙課本, they already made much of tetrasyllabic phrases and used the method of completing a sentence with a stanza of tetrasyllabic phrases in two lines, which must have been influential on intellectuals’ literary activities. The structure of tetrasyllabic

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28. See Sejong sillok, Chapter 95, Entry in the third day of the third month, 1442 (the 24th year of Sejong’s reign).
29. On jiwaa 平文 day of the eleventh month in 1445 (the 27th year of Sejong’s reign) the Sejong sillok records the “Yongbi” (“Dragons Fly” 龍飛) as a shi poem only. Based on this record, in the past in an article I inferred that only shi poems were completed in the eleventh month in 1445 and songs in bangeul were added later. However, this speculation was wrong because of the statements in the preface to the Yongbi eochen ga and the “Jin Yongbi eochen ga jeon.” It is not clear why the Sejong sillok did not mention about songs in bangeul directly. For this, see Sim 1999a.
30. It is mentioned when Im Sahong, former Chief Royal Secretary, wrote a letter to the throne to complain of an injustice. See Seongjong sillok, Entry of the second day of the tenth month in 1488 (the 19th year of Seonjong’s reign). Also see Sim 2018.
31. In late Joseon Yi Gwangsa 孫存世 compared culture of Sejong’s reign with that of Seonjo’s in the “Non Dongguk eonhae to” 論東國諺解. Focusing on philology. By underestimating eonhae 諺解 editions based on the Ming Daquan ben 大全本 (complete commentary edition) from the Goryeongjeong during Seonjo’s reign, he indirectly criticized the neo-Confucian 性理学 system on which those editions were based.
phrases in two lines sometimes made a parallel structure. It is likely that this parallel structure gave motivations to use the reasoning system based on a parallel structure.

The Tongzixi 童子習 was a book composed of two chapters in one fascicle. It was compiled by Zhu Fengji of Ming to educate novices. In early Joseon Yi Byeon 李邊 and others compiled it into the Jikhae Dongjaseup 直解童子習 for Chinese education. 32 Later in early nineteenth century, commercial editions 坊刻本 of this book printed in woodblock by Jeon Ichaek and Bak Chiyou 朴致維 in Jeolla province were circulated. 33 This book categorizes 17 themes of “shiqin” 事親, “xiaoagan” 孝感, “shichang” 知常 and Bak Chiyou, after the Zhou Ziye’s preface is the catalogue of 17 themes. The main body is composed of stanzas of tetrasyllabic phrases. The preface written by Zhou Ziye 朱子冶 in 1404 describes effects of using rhymed words to educate children. 34 According to the commercial edition prepared by Jeon Ichaek and Bak Chiyou, after the Zhou Ziye’s preface is the catalogue of 17 themes. The following is the 1st chapter, p.18 of the main body which has two lines of tetrasyllabic phrases. The annotation to thema in body begins in the following line making it indented by one-letter space. Both of the main body and the annotation include gugyeol. The gugyeol in hangeul is written in double-line. The beginning of Chapter 1 is as follows:

32. Seong Samman, “Preface to the Jikhae Dongjaseup 直解童子習 for Chinese education, Song Gwanbo ji 成清南集, Chapter 2.”
33. This commercial edition prepared by Jeon Ichaek and Bak Chiyou is composed of two chapters, Zhou Ziye’s 朱子冶 preface, catalogue, and the “Quanxue wen” 全學文 author-earners are Emperors Zhongzong 書童 and Rénzong 兩帝, and others compiled it into the童蒙課本. The main body is composed of tetrasyllabic phrases and each stanza is rhymed. Di 地 and zhi 至 belong to the rhyme zhi 知 of the fourth pingshui rhyme in departing tone 去聲. In its structure, the Tongzixi 童子習 connects tetrasyllabic lines making them “harmonized with rhymed words” 謝以韻, which is identical to that of the Qianzi wen 千字文 and the Mengguin 蒙求 of China and the Hunmong jahoe 數蒙字會 and the Sok Menggu 細蒙求 of Joseon. In the Tongzixi 童子習 tetrasyllabic lines of two lines do not make a parallel structure unlike those of the Qianzi wen, the Mengguin, the Hunmong jahoe, and the Sok Menggu. It is likely that this kind of study materials of Chinese characters for children 童蒙課本 eventually made Joseon intellectuals be familiar with tetrasyllabic phrases and tetrasyllabic pitch since one’s childhood. Due to the limitation of sources, we are exactly sure, but it is likely that this kind of cultural tradition was already created in Goryeo. We can also infer that this tradition became an important part in everyday language and literary activities in Sejong’s reign period.

In Sejong’s reign period, they thought highly of a parallel structure in narrative literary styles. In 1434 (the 16th year of Sejong’s reign), Sejong commanded Yun Hoe 尹惟 and Gwon Je make chronological tables that compare histories of China and Joseon. Accordingly they compiled the Yeoedae seyon ga 優德世年歌 in the form of yongshi 詠史 (chanting history) poetry. 35 In 1436 (the 18th year of Sejong’s reign) Sejong commanded it to be published in a movable type (could be the Gabin font cast in 1434) and bestowed books to his retainers. 36

Like Yi Seunghyu’s 李承休 Jeongung un gi 重君論紀, the Yeoedae seyon ga 優德世年歌 is divided into two parts. The first part is about Chinese history. It was compiled

35. "Preface of the Yeoedae seyon ga 優德世年歌 reads: “天下國家之盛衰，必有以取之。爾等讀之，必能悟其所以為盛衰之際。”
36. See the "Inchulgi" in the form of the woodblock, made in the 16th year of Sejong’s reign period, preserved in the Garam Collection in Seoul National University.
by Youn Hoe, and is composed of heptasyllabic 127 lines, which takes the main body of Zeng Xianzhi's 沈先之 Lidai shibian ge 歷代世年歌 of Yuan and Zhang Jiushao’s 張九韶 (1314-1396) 37 yangbi poems for history of Yuan dynasty. The second part is the “Dongguk senyeonga” 東國世年歌 87 lines composed of Gwon Je's yangbi poems that chant history of Korean people. The “Dongguk senyeonga” is composed of 87 lines of which every line is rhymed shifting rhymes after every stanza of two lines. Its stanza of two lines does not follow the parallel structure 對偶法, but it stacks two lines that are semantically related to each other closely.

Later Sejong created the Hunmin jeongeum and commanded his retainers to compile the Yongbi eochen ga. Unlike the Yeokdae senyeonga that is divided into two parts comparing Chinese history and Korean history respectively in each part, the Yongbi eochen ga compares history of China and Korea in each song. Gwon Je, who created the “Dongguk senyeonga” of the Yeokdae senyeonga, took part in the compilation of the Yongbi eochen ga in 1445.

Later Sejong composed the Worin cheongang jogok 月印千江之曲, which is composed of hymns for Buddha 稟贊歌. Arranging Buddha’s records chronologically continued the tradition that originated from “Songs of Successive Dynasties” 歷代歌, which was created after mid-Goryeo and which dealt with historical records of Korea in verses such as shi poetry:

(a) O Semun’s 吳世文 “Yeokdaega” (Songs of Successive Dynasties 歷代歌): 302 rhymes. It chanted changes of successive dynasties of China from the prehistoric age of Pangu 盤古 in a narrative form.

(b) Yi Gyubo’s 李奎報 “Dongmyeong wang pyeon” (Chapter on King Dongmyeong 東明王篇): It is a long verse composed of 282 pentasyllabic characters, or around 4,000 characters. Every other line is rhymed. Rhymed characters are the fourth rising tone character zhi 上聲四紙, the fourth departing tone zhi 去聲四宜, and the fifth rising tone wei 上聲五未, and the fifth departing tone wei 去聲五未. Shí 山 belonging to the fourth upper-level tone zhi 上平聲四支, wei 衛 belonging to the eighth departing tone ji 去聲八警, wei 衛 belonging to the tenth departing tone gui 去聲十鬼, wei 衛, fei 沸, fu 烽, and wei 衛 belonging to the fifth departing tone wei 去聲五未, and wei 鬱 belonging to the tenth rising tone hui 上聲十鬼 are used in mixture.

(c) Yi Seunghyu’s 李承休 Jeongwang ungi (Sovereigns and Kings in Rhymed Records 王廟贊): The upper chapter 上卷 is composed of 340 heptasyllabic lines of which 170 lines are rhymed. The last song of the upper chapter is “Jeongtongxiangjeon song” 正統相傳頌, which is 8 heptasyllabic lines, or 56 characters, of which four lines are rhymed. The “Dongguk gunwang gaeguk nyeondae” 東國君王開國年代 of the lower chapter 下卷 is 240 heptasyllabic lines, or 1,681 characters—one exceptional line is 8 characters. The “Bonjo gunwang segye nyeondae” 本朝君王世系年代 is 162 pentasyllabic lines, or 830 characters, of which 81 lines are rhymed.

(d) Youn Hoe’s 尹淮 and Gwon Je’s 權뻘 Yeokdaese senyeonga (Songs of Years and Generations over Successive Dynasties 劇代年歌): The first part is about Chinese history. It was compiled by Youn Hoe, and is composed of heptasyllabic 127 lines, which takes the main body of Zeng Xianzhi’s Lidai shibian ge of Yuan and Zhang Jiushao’s yangbi poems for history of Yuan dynasty. The second part is the “Dongguk senyeonga” 東國世年歌 87 lines composed of Gwon Je’s yangbi poems that chant history of Korean people. Every line is rhymed with shifting rhymes after every stanza of two lines.

(e) Gwon Je’s annotation to the “Dongguk senyeonga” (Songs of Years and Generations in Korea 東國世年歌).

(f) Yongbi eochen ga 龍飛御天歌: 125 chapters. Hangeul poems are two lines in parallel structures. Tetrasyllabic shi poems are in parallel structure too.

(g) Worin cheongang jogok (Songs of the Moon’s Reflection on a Thousand Rivers 月印千江之曲): 583 cantos. Hangeul poems are two lines in parallel structures.
In 1446 (the 28th year of Sejong’s reign) when Queen Soheon passed away on the 24th day of the third month, Sejong commanded Prince Suyang and Prince Anpyeong to copy and recite Buddhist sutras between the 25th day of the third month and the 15th day of the tenth month. And on the second day of the twelfth month, he commanded Gim Suon to make an enlargement of the Seokka bo (Genealogy of Buddha 祖迦譜) and Prince Suyang was in charge of this project. They combined Sengyou’s 釋迦譜, Doseon’s Seokka si bo (Genealogy of Buddha’s Clan 道宣 祖迦氏譜) and the Book of the Lotus Sutra Seokbo sangjeol and compiled the Seokbo sangjeol. In the following year (1447, the 29th year of Sejong’s reign) they presented the publication to the throne. On the 25th day of the seventh month, Prince Suyang wrote a preface to the book. Based on this book, Sejong created 583 songs of the Worin cheongang ji gok.

The existence of the Worin cheongang ji gok edition was revealed when fragmented pages with titles of the "Upper Volume of the Worin cheongang ji gok" were published in 1935 in Hwanghae province. Among those fragmented chapters, in the inner part of the third cover page of the third chapter of the Seokbo sangjeol, a passage "正統徐世諾月朔月之日嘉賢大夫黃海道觀察使沃柁於馬當制使黃州牧使妙妙於東海牧使妙妙" is written in calligraphy. Based on this record, we can infer that the book was published before the fourth day of the second month in 1449 (31st year of Sejong’s reign) and that it had been compiled before that. Among three chapters of the Worin cheongang ji gok, the upper chapter only is preserved in the Jangseogak Library of the Academy of Korean Studies (Korea’s National Treasure number 320; discovered in 1960; donated by the Mirae en company). The Worin cheongang ji gok also refers to the Worin cheongang ji gok that was combined along with the Seokbo sangjeol in the Worin seokbo which was published in 1459 (the 5th year of Sejo’s reign) (hereafter, the Worinbo). There are several editions (the first edition and later editions) of the Seokbo sangjeol, but only 10 chapters are existent (Chapters 3, 5, 9, 11, 13, 19, 20, 21, 23, and 24), and part of the existent chapters are fragmented. The content of the Seokbo sangjeol corresponding to this occasion is not extant. Entry 5 of Chapter 4 in the Seokka

38. The existence of the Worin cheongang ji gok edition was revealed when fragmented pages with titles of the "Upper Volume of the Worin cheongang ji gok" were published in 1935 in Hwanghae province. Among those fragmented chapters, in the inner part of the third cover page of the third chapter of the Seokbo sangjeol, a passage "正統徐世諾月朔月之日嘉賢大夫黃海道觀察使沃柁於馬當制使黃州牧使妙妙於東海牧使妙妙" is written in calligraphy. Based on this record, we can infer that the book was published before the fourth day of the second month in 1449 (31st year of Sejong’s reign) and that it had been compiled before that. Among three chapters of the Worin cheongang ji gok, the upper chapter only is preserved in the Jangseogak Library of the Academy of Korean Studies (Korea’s National Treasure number 320; discovered in 1960; donated by the Mirae en company). The Worin cheongang ji gok also refers to the Worin cheongang ji gok that was combined along with the Seokbo sangjeol in the Worin seokbo which was published in 1459 (the 5th year of Sejo’s reign) (hereafter, the Worinbo). There are several editions (the first edition and later editions) of the Seokbo sangjeol, but only 10 chapters are existent (Chapters 3, 5, 9, 11, 13, 19, 20, 21, 23, and 24), and part of the existent chapters are fragmented. The content of the Seokbo sangjeol corresponding to this occasion is not extant. Entry 5 of Chapter 4 in the Seokka

39. See 釋迦譜 釋迦氏譜, "說法開化述, 乘機授法相" (Taishō Shinshū Daizōkyō 大正新修大藏經, Chapter 50): ① "行方文庫前龍水邊。七日七夜, 風雨不至, 佛不喘息。光照水中, 龍目得開。即識如來, 如前三佛, 具足果位, 前七七日, 身軀諸所, 畫國四方, 龍有七目, 龍眼圓滿。一心不動。龍眼, 化為半手量。衣繚鮮好, 伊那之爾, 便受三歸." ② "風雨過後, 大賢大夫黃海道觀察使沃柁於馬當制使黃州牧使妙妙." Entry 19 釋迦竹園精舍緣記 (Taishō Shinshū Daizōkyō 大正新修大藏經, Chapter 50): 롬, 沃柁為王舍城有迦蘭陀竹園最高第一。時佛知王心念, 便當布施作僧伽藍, 畫國四方, 便受三歸." ③ "釋迦譜 釋迦氏譜, 釋迦竹園精舍緣記." Entry 19 釋迦竹園精舍緣記 (Taishō Shinshū Daizōkyō 大正新修大藏經, Chapter 50).

40. The original text is as follows: ① "摩竭提王息沙世如是念, 世尊若初來入處, 便當布施作僧伽藍." ② "摩竭提王息沙世如是念, 世尊若初來入處, 便當布施作僧伽藍." ③ "摩竭提王息沙世如是念, 世尊若初來入處, 便當布施作僧伽藍." ④ "摩竭提王息沙世如是念, 世尊若初來入處, 便當布施作僧伽藍." ⑤ "摩竭提王息沙世如是念, 世尊若初來入處, 便當布施作僧伽藍."
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respectively, even though they are not temporally related to each other. In this way the compilers make this canto a parallel structure. The compilers even abbreviate some details of the episodes to give unity to two sentences.

한 종교와 알력 연고자 인자 최실사 化人 行者 心意 昂馬 丘師父와
한 부탁 사례에 아바님이라 보실씨 國人 行者 心意 다목 엄니이다

(Canto 137)

『석보상절』권 36 및 37화의 내용 “太子 아출 가신 여.createClass.
아들 나하시는 釋種등히 황상 주규라
아으 빌리고 무리 다하여 날려 틀어 나온 아와 나와 혼히 적고 옻보던
하늘의 운목을 허리라 허시고 아기 안고 채어 드르시니 그 구디
蓮고지 모문 바다늘 홍시며 나랏 사르미 그제야
蓮고지 아라 보실니다.”


The former line of Canto 137 is not an episode about Buddha's returning home, but about the time when Rahula was born. The latter line is about an episode in which Rahula recognized the real body of Buddha among many Buddhas after Buddha returned home. Consequently the former line and the latter line of Canto 137 are not temporally related, but they make a parallel structure in the sense that the subject of the two lines were identical. The latter line of this canto cites the story of the Sakya’s 釋迦族 entering Buddhist priesthood from the fifth entry of Chapter 4 in the Seokka bo. After this episode, the Seokka bo originally records that Rahula recognized the real body of Buddha among many Buddhas and gave Buddha a ring. But the latter line of Canto 137 abbreviates this episode and reads, “아바님 아라 보실씨” to make a parallel structure with “蓮고지 인자 최실씨” in the former line.

In Place of a Conclusion: About Future Project

We need to examine detailed contexts and principles of various publications that were compiled in Sejong’s reign period. In addition, the main agent of each publication and roles of compilers are not too well known.

For example, the compilation of the Dongguk jeongun took place after Sejong’s decision, but the actual compilation was carried out by Prince Anpyeong. In the Dowon gi, or the scroll of poem and painting of the “Mongyu Dowon do,” Prince Anpyeong said that he himself went to the peach blossom land along with Bak Paengnyeon. He continued to say that he realized that Choe Hang and Sin Sukju were next to him. He indicated them as those who compiled rhymes together (Sim 2017). Previously people translated this line as follows: “We occasionally composed rhymed shi poetry.” However, the correct meaning of this line is that who were “the people compiled together” and what was compiled was the Dongguk jeongun.

The compilation of the Dongguk jeongun began on the 16th day of the second month in 1444 (the 26th year of Sejong’s reign), when Sejong commanded Jiphyeonjeon Subeditors Choe Hang, Junior Fifth Advisor Bak Paengnyeon, Junior Sixth Counselor Sin Sukju, and Yi Gae to translate the Yunhui 凰會. In 1448 (the 30th year of Sejong’s reign) the Dongguk jeongun was compiled.

In addition, publication of Sejong’s period pursued constant principles of compilation, but there were differences among them, and we need to examine these closely. For instance, the Seokbo sangjeol, the Worin cheongang ji gok, and the Worin seokbo were different in their principles of compilation compared with those of the Yongbi eocheon ga.

(a) The Hanmin jeongum haeryebon and the Yongbi eocheon ga are punctuated editions 斬句本 that add semi-stop 講點 (逗點) and full-stop 句點 punctuations. If we read Gwon Je, Jeong Inji, and An Ji’s “Jin Yongbi eocheon ga jeon”進龍飛御天歌箋 that is included in the first chapter of the Yongbi eocheon ga, we notice that they established detailed principles of using semi-stop and full-stop for parallel prose styles. On the contrary, the Seokbo sangjeol, the Worin cheongang ji gok, and the Worin seokbo did not add punctuational marks. It is likely that they established a principle that they should punctuate classical Chinese publication only.
The Hunmin jeongeum haeryebon and the Yongbi eocheon ga use tonal notes, or gwonbal (also called gwonseong 圓聲 or saseong gwonbal 四聲圈發) precisely. The Hunmin jeongeum haeryebon and the Yongbi eocheon ga add tonal notes, or gwonbal to characters when we need to read the characters differently because of split reading and when meaning of characters are different from the original meanings. It is likely that the Hunmin jeongeum haeryebon and the Yongbi eocheon ga use both punctuation marks and tonal notes because they imitated the system of the Sishu Wujing daquan 四書五經大全 and the Xingli daquan 性理大全 that were compiled in 1415 under royal command in Emperor Yongle’s reign. On the contrary, the Seokbo sangjeol and the Worin cheongang ji gok indicate tonal notes, but they do not use gwonbal in Chinese characters.

Such differences might have been caused by the fact that the former three books are Buddhist publications, and it is possible that this informed the choices made by their compilers; on the other hand, these differences might have arisen simply because of the individual preferences of the compilers. An additional factor is that it seems that many of the compilers of the latter two books were associated with the compiling of the Dongguk jeongun as well: it is likely that they paid special attention to elements of Sino-Korean pronunciation.

In early Joseon along with the fact that fundamental studies on classical Chinese were developed, the following should be also considered: the study materials of Chinese characters for children were popularly circulated. They are composed of two tetrasyllabic lines in a parallel structure and such a structure must have been influential on intellectuals’ literary activities. In addition, as Koreans adopted the parallel structure as an important way of thinking in writing in classical Chinese, we can infer that parallel systems of thought were greatly influential on Koreans’ describing and recording incidents.

When we read the Worin cheongang ji gok, it seems that compilers used some dictionaries suggesting semantic translation for Sanskrit and Chinese. In other words, in the Worin cheongang ji gok, each canto makes a set of the former line and the latter line based on several editions of sources, and unlike original texts people’s names are not from phonetic transcription 音借表記 but from semantic transcription 意譯表記, which makes it helpful to complete a parallel structure of the former line and the latter line. Without the abovementioned dictionaries, such changes would not have been possible. Concerning this matter, we need to search through what kind of dictionaries or source materials were published.

Translated by Wook-Jin JEONG

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Abstract

This study explores the level of sohak (minor learning) and philology, or fundamental studies, related to classical Chinese literature which was prevalent during the Sejong period, and examines how this level was reflected in the nature of annotated editions (of the Classics) and the way in which works became classified as Classics via the publication of collected commentaries. It also looks at the fact that the parallel structure was considered an important factor when compiling classical Chinese literature, which led to this parallel structure being adopted in Korean verses too. In terms of compilation methodology, the books published during Sejong’s reign were all based on a number of specific principles, but we can find a variety of different features in the compilation of the different books. This study closely examines such differences by investigating a number of methodologies used in compilation of the Seokbo sangjeol, the Worin cheongang ji gok, the Worin seokbo, Hunmi jeongeum haeryebon, Yongbi eocheon ga, and so many publications during the Sejong’s reign.

Keywords: King Sejong, fundamental studies of classical Chinese literature, phonology, punctuation, tone mark, parallel style, compilation of classic texts in Sejong’s reign