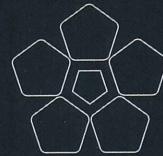
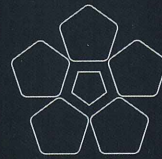
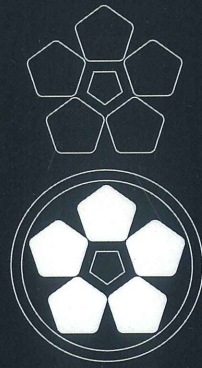


Korea's Premier Collection of Classical Literature

SELECTIONS FROM
SŎ KŎJŎNG'S *TONGMUNSŎN*

TRANSLATED, ANNOTATED, AND
WITH AN INTRODUCTION BY
Xin Wei and James B. Lewis



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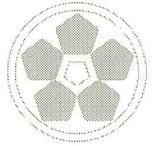
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Note on the Translation

The earliest edition of the *Tongmunsŏn* 東文選 was printed in 1478 with *ŭrhae* 乙亥 type. A reset edition was made in 1482 with *kabin* 甲寅 type.¹ Further reprint editions of indeterminate dating were produced before the Imjin War, with at least one using *ŭrhae* type. The most complete extant text is a woodblock edition in the Kyujanggak library (奎古 3422-1F), but the publication date is unknown, and it contains around thirty handwritten books that were inserted later. Most surviving editions are woodblock, while most typeset editions are fragmentary and not well preserved.²

For books 96 through 99, which are translated here, we used the electronic version of the *Tongmunsŏn* available through the *Han'guk kojŏn chonghap DB* (database) prepared by the Han'guk Kojŏn Pŏnyŏgwŏn (Institute for the Translation of Korean Classics, formerly the Minjok Munhwa Ch'ujinhoe). We augmented the *Han'guk kojŏn chonghap DB* electronic edition by referring to conveniently available, published facsimile versions produced in Korea and Japan by the Minjok Munhwa Ch'ujinhoe (1998) and the Tōyō Bunka Kenkyūjo of Gakushūin University (1970). Both the Minjok Munhwa Ch'ujinhoe and the Tōyō Bunka Kenkyūjo editions carry the same layout (ten columns per page with nineteen characters in each column), but they differ in significant ways.

The Minjok Munhwa Ch'ujinhoe edition was first published in the 1960s and 1970s and reprinted in 1998. The 1998 facsimile edition is an amalgamation of a 1915 edition by the Chōsen kosho kankōkai 朝鮮古書刊行會, which is thought to be a facsimile of a 1478 typeset edition, and a facsimile produced in 1966 by the Kyōnghūi Publishing Company (慶熙出版社) of a private woodblock version of indeterminate dating preserved in the household of Yi Usŏng 李佑成.³ The folding mark (fish tail) in the middle of the folio pages was used from the last third of the sixteenth century to 1900, but most commonly appears from the early seventeenth century.⁴

The Tōyō Bunka Kenkyūjo edition presents the text preserved in the Hōsa Bunko in Nagoya, Japan, which is largely complete except for a few interpolated pages preserved in the Naikaku Bunko. Suematsu Yasukazu states that the printing is from the first half of the sixteenth century,⁵ but we have our doubts. The Tōyō Bunka Kenkyūjo edition is typeset and appears to have been done almost entirely with *hanho* 韓濩 type, which

was first produced in 1580.⁶ The folding mark was commonly used from the third or fourth decade of the sixteenth century to the middle of the seventeenth century, but most commonly appears from the last half of the sixteenth century.⁷ Although inconclusive, we hypothesize that the Min-jok Munhwa Ch'ujinhoe edition dates from the early seventeenth century, and the Tōyō Bunka Kenkyūjo edition dates from the late sixteenth century. The provenance of the Tōyō Bunka Kenkyūjo edition is unclear, but it may have been taken to Japan during the Imjin War as were many of the Korean books in the Hōsa Bunko.

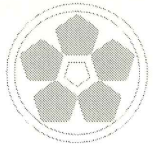
All transliterations of Chinese are in pinyin, Korean is in McCune-Reischauer, and Japanese is in Revised Hepburn. Although James Legge's transliterations are in a variety of forms, whenever possible, we have converted these to pinyin, but we have retained certain original transliterations for the location of passages.

Translations of passages from Chinese classical texts were compared to Legge's translations and generally follow Legge, except where noted. Citations locate the references to Legge's translations, but the rendition of book titles in our translated material does not follow Legge's renditions, and we present more commonly used titles for Chinese classical texts. The following is a table of equivalences.

LEGGE	TONGMUNSŎN TRANSLATION
<i>Confucian Analects</i>	<i>Analects</i>
<i>The Great Learning</i>	<i>Great Learning</i>
<i>The Doctrine of the Mean</i>	<i>Doctrine of the Mean</i>
<i>The Works of Mencius</i>	<i>Mencius</i>
<i>The Shoo King (or The Book of Historical Documents)</i>	<i>Book of Documents</i>
<i>The She King (or The Book of Poetry)</i>	<i>Book of Songs</i>
<i>The Ch'un Ts'ew</i>	<i>Spring and Autumn Annals</i>
<i>Tso Chuen</i>	<i>Zuo Zhuan</i>
<i>Li Ki</i>	<i>Records of Ritual</i>
<i>The Hsiāo King</i>	<i>Book of Filial Piety</i>
<i>The Yî King</i>	<i>Book of Changes</i>
<i>The Writings of Kwang-ḗze</i>	<i>Zhuangzi</i>

All dates prior to the first millennium are marked with BCE, but all CE dates are left unmarked.

I. Translators' Introduction



The *Tongmunsŏn* 東文選 (Selections of Refined Literature of Korea) preserves for us some of the best literary works of classical Korea. It is a collection of literary works in 130 books covering the period from the late Three Kingdoms period to early Chosŏn. It was compiled by Sŏ Kŏjŏng 徐居正 and another twenty-two Chosŏn literati at the command of King Sŏngjong in 1478. In 1518, Sin Yonggae 申用溉 and others compiled another *Tongmunsŏn* in twenty-one books, which is called the *Sok Tongmunsŏn* 續東文選 to distinguish it from the original.¹ The discussion that follows in this introduction relates to both the *Tongmunsŏn* and the *Sok Tongmunsŏn*. When we refer to the *Tongmunsŏn*, we are referring to a combination of both texts, but the translations are taken only from the 1478 main text.

The fifteenth-century compilers selected works according to the literary influence of the work itself and not the individual author. We can surmise this because everything written by Yi Kyubo or Yi Chehyŏn was not included. Though it is true that Yi Kyubo had the largest number of works included in the *Tongmunsŏn*—namely, 429—the compilers of that day were selective. The number of works in the *Tongguk Yi sangguk chip* 東國李相國集 (Collected Works of Yi Kyubo), which would have been available at the time when the *Tongmunsŏn* was compiled, far exceeds the 429 included in the *Tongmunsŏn*.² This evidence strongly suggests that inclusion in the *Tongmunsŏn* depended on the literary merit of the work itself rather than on the reputation of any particular author. In other words, the more works by a literatus that were chosen, the more accomplished that literatus was thought to have been and not the other way around. Editorial selection was a critical activity, and selection indicates the preferences of the compilers in the late fifteenth and early sixteenth centuries.

What follows describes the general structure of the *Tongmunsŏn*, contextualizes literary output in Korea with reference to Chinese literature, discusses the genres contained in the entire collection, and concludes by examining style as revealed through prosody. We begin with a description of the chronological distribution of the works included in the *Tongmunsŏn*.