THE MAKING OF EARLY MODERN KOREAN POETRY

by

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Abstract

This thesis is primarily a critical approach to the actual processes of the making of early modern Korean poetry during the period 1896-1929. This period, in which the age-old traditions of poetic songs gave way to the vastly different modes of modern poetry, involves several crucial questions, the correct answers to which are essential to an understanding of the nature and characteristics of modern Korean poetry. The discussion in this thesis centres on clarifying how or by what and by whose efforts early modern poetry was evolved and enriched, and to what extent.

It is a study of first-hand materials, much of which has been unknown to, or neglected by previous scholarship, in which more than two thousand poems have been examined. Of these, about one hundred poems are analysed for their poetic quality and assessed for their significance in the development of modern poetry. Some of the best and most significant have not hitherto been accorded their rightful place in the history of poetry in Korea.
To

The Memory of My Mother.
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Introduction

1. Korea in Early Transition to Modernization

Before 1876 Korea remained practically a hermit kingdom. Though not a primitive nation, it was entirely secluded from the rest of the world except China and Japan. By China it had long been affected in various modes of culture; with Japan it had been maintaining meagre commercial relations through the seaport of Pusan. In the middle of the 18th century, however, Christianity (Catholicism) was introduced into Korea from the West by way of Peking. (1) By the time Regent Taewŏn'gun signed the death warrant of the French priests in 1866, this religion had been fairly widely spread among the people. (2)

After the middle of the 18th century, foreign sailing vessels, including British and French ships, began to approach the south and the west coasts of Korea in the hope of opening commercial relations with this country. Then, just before 1866, a Russian gunboat, which came across and anchored in the harbour of Wŏnsan, sent a letter to Seoul asking for freedom of trade. Soon after the great persecution was launched by the Regent in February 1866, several foreign attempts were made to open the country but without success. In June an American sailing vessel, Surprise, approached the west coast, and in September, another vessel, General Sherman, sailed up the river Taedong to the city of Pyŏngyang. In October, seven French men-of-war came

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(1) The introduction of Christianity into Korea is discussed in the third section of this introduction.

(2) Prior to this year of the great persecution, several kings had already persecuted Catholics, though on a small scale. In fact, the persecution of Catholics began in Korea in the latter half of the 18th century. Cf. Yi Pyŏngdo, Sinsu kuksa taegwan (A Newly Revised History of Korea), Pomun-gak, Seoul, 1972, pp. 454-5.
over and attacked a little fort on the island of Kanghwa on the west coast in retaliation for the killing of the French priests.

Meanwhile the great persecution continued, and when it subsided in 1870, nearly ten thousand Christians had lost their lives. (1) In the following year America sent an expedition consisting of five war-vessels, but the flotilla, after a victorious combat at a Kanghwa fort, eventually withdrew. Then a Japanese flotilla came up and attacked the same west coast in 1873 and withdrew.

At this time the Regent was temporarily pushed aside by Queen Min's faction, and Japan succeeded in getting contact with her men by sending an envoy to Seoul through Pusan. Two years later a Japanese war-vessel, Unyo Maru, approached the west coast and sent a small boat to a Korean town to look for water. A Korean fort, taking them for a Western vessel, opened fire. A company of Japanese troops landed and took the fort. Taking advantage of this collision, Japan, in the following year, 1876, forced Korea to conclude a treaty of peace and friendship with Japan and to open two more seaports, Inch'on and Wonsan, to Japan; and Japan in return recognized the independence of Korea. The result was the first official opening of the country.

Yet, this does not necessarily mark the very beginning of some substantial changes that occurred in modern Korea, because, to the Korean people who had long been accustomed to the traditional way of life in a hermit kingdom, this opening of diplomatic and commercial channels brought bewilderment during the early stages of modernizing

(1) In his original work of The Passing of Korea, Doubleday, Page & Co., New York, 1906, p. 118, Homer B. Hulbert said that "nearly two thousand Koreans" were killed or fled to the mountains and froze or starved to death; but this figure is modified to a little more than "8,000" in the revised edition of this work entitled Hulbert's History of Korea ed. Clarence Norwood Weems, Routledge & Kegan Paul, London, 1962, vol. 2, p. 211.
the nation. Significant social changes were therefore only to come about 20 years later, in 1894, when the Korean Government proclaimed the Reform Decree (Kabo kyŏngjang) which comprised a number of items of social reformation.(1)

This is one way of looking at the outset of the modern era in Korean society. For example, Cho Yŏnhyŏn maintains that the actual turning point did not arrive in Korea until the year of Reform, and thus, he begins his History of Modern Korean Literature with this year. He says:

It is a matter of general agreement among historians to see the start of the modernization process in Korea in the Reform of 1894. If we aptly apply the meaning of the term "modernization" to that of "enlightenment", it is obvious and certain that modernization started in Korea with the Reform of 1894.(2)

Another scholar of Korean literature, Chŏn Kwangyong, holds the same opinion as Cho, saying, "The stupendous reform movement of 1894, known as Kabo kyŏngjang, is regarded as the starting point of modern Korean history".(3)

There is, however, another angle of looking at the beginning of

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(1) To summarize but a few items of the Reform Decrees, civil servants should be widely recruited, regardless of their family-lineage and social class. Civil and military officials should be dealt with on an equal footing. Early marriage should be prohibited: To get married, a male should be over nineteen, and a female over fifteen years of age. Both public and private slavery should be abolished, and human traffic should be prohibited. Porters, actors and tanners should be emancipated from the lowest social status. The old system of recruiting civil servants (Kwago chedo) should be abolished.


modern Korean society. Even though the Reform of 1894 was certainly the first major movement towards a modern Korean society, there had already been some meaningful changes before 1894. Thus, Paek Ch‘6l, co-author of the Complete History of Korean Literature, has this to say:

The period from 1880 to the turn of the twentieth century was the age of enlightenment in Korea. Concretely, from 1876 to 1882, and for some years immediately following, Korea opened its doors to several Western countries after having opened them to Japan and America. Thus, the modern age began in Korea as the modern cultures of these advanced countries flowed into this country through this passage wide open to them. (1)

Perhaps, this view is more correct than the other, though he has certainly oversimplified various matters concerning the modernization process. For even before the opening of the country in 1876, there had been a considerable amount of self-awakening in the mind of statesmen and administrators to the necessity of modernizing the country.

Homer B. Hulbert in The Passing of Korea says:

There can be no question that at first the Queen’s faction stood for what is generally called progress. It had no special leaning toward China, and having reversed the policy of the regent it stood ready to do whatever was necessary to open up the country to foreign intercourse. (2)

Soon after the opening of the country, the Korean Government made an effort to learn from foreign countries. In 1881, for example, the government sent a group of leading statesmen, including Yi Wŏnhoe, Hong Yongsik and O Yunjung to Japan. Contrary to its pleasing name

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(2) Hulbert (1906), p. 120.
of "Gentlemen's Sightseeing Group", its mission was to see and gather information about Japanese governmental, military, industrial and commercial practices and prepare reports to the Korean Government upon its return. According to Harold F. Cook, their reports "amounted to well over 2,000 pages" and they were excellent in terms of quality as well as quantity. The number of these "sightseers" varies from one historian to another, but Cook, whose estimation seems most correct, says it was about sixty.\(^{(1)}\)

The government then re-organized the Korean Army, raised special troops called Pyölgí-gun, and began training military officers in a modern fashion under a Japanese officer named Horimoto. In the same year, the Government sent another group of 69 students, artisans, officials and attendants, to China. It seems that their primary interests were to learn the making of ammunition and mechanical engineering so that, upon return, they might produce new weapons with which to equip the Korean Army. They arrived in Tientsin in January 1882 and stayed there for about ten months.\(^{(2)}\)

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\(^{(2)}\) Hulbert simply says that "a party of young men was sent to Tientsin under the chaperonage of Kim Yun-sik on a similar errand". (Cf. his History of Korea II, ed. Clarence Norwood Weems, Routledge & Kegan Paul, London, rev. 1962, p. 223.) Yi Pyöngdo says that sixteen young scholars were sent to Tientsin in China under the leadership of Kim Yun-sik to acquire knowledge about all the new mechanics. (Cf. Yi Pyöngdo (1972) p. 479.) Han Woo-keun says that "twenty yangban scholars and eighteen artisans were finally sent to Tian-tsín in China ... This was the first really effective attempt to modernize the Korean military, and it balanced to some extent the influence of Japan." (Cf. Han Woo-keun, The History of Korea, East-West Centre Press, Honolulu, 1970, pp. 380-1.) For a full account of the dispatch of Korean students and artisans to China, see Martina Deuchler, Confucian Gentlemen and Barbarian Envoys: The Opening of Korea, 1875-1885, University of Washington Press, 1977, pp. 99-101.
However, Yi Pyŏngdo says, "Upon holding the reins of government, Queen Min opened up the country and drew up a treaty of trade relations with Japan and other foreign countries. With this, an enlightenment movement started in certain parts of Korean society."(1)

During the period of 12 years immediately following these governmental efforts, up till the Reform of 1894, a chain of dark events greatly thwarted social progress. For example, there was in 1882 the Military Riot called Imo kunnan, and, while the Queen took refuge in the country, and the Japanese were fleeing back to their country, the ex-regent was restored to power. The Queen then sent a secret envoy to China for help. The Chinese General Yuan Shih-k'ai arrived in Seoul with 3,000 troops and banished the regent, taking him to China. The Queen came back to the throne and relations with Japan resumed. Shortly after, in 1884, a radical faction, who had imbibed the spirit of rapid reformation from Japan, and who were now fully supported by the Japanese, attacked the royal palace and seized the King. At this, the Chinese forces still stationed in Korea immediately attacked the Japanese, as well as the radical faction, and drove them out of the country. Thus, Korea was put under the complete hold of China for 10 years until the Japanese troops came back to Korea and defeated the Chinese. These were but the major events that broke out before 1894.

In spite of these obstacles, some kinds of changes took place in Korea in this period. A treaty for trade relations was drawn up between Korea and America in May 1883; in the autumn, a commercial treaty was negotiated with Germany and with the United Kingdom.

A modern mint (Chŏnhwan-guk), an arms and ammunition manufacturing factory (Kigi-ch'ang), a government publishing bureau (Pangmun-guk), which published Hansŏng sunbo, the first modern newspaper— all these were established in the same year. The years 1884-93 saw the opening of a Methodist church (1884), a central post office (1884), a modern hospital supported by the government (1885), international telegraph lines (1885), a modern public school, teaching, among other subjects, the English language (1886), and so on.

Then came the Reform of 1894, but it was not solely for the benefit of Korean society but also for the interest of Japan as well. The time was just after Japan had defeated China, sweeping away the Chinese troops from Korean territory, and the reform programme was carried on under Japanese supervision. Thus, in The History of Korea, Han Woo-keun says:

A special Reform Council was first of all set up by the new government which was to deliberate all of the reform decrees. Kim Hongjip presided, but he took his cues from Otori Keisuke, the Japanese Minister. The decrees then went through the empty formality of the King's signature and duly became law. This group exercised the supreme power, and no decree was valid without its assent. It began functioning on July 26, 1894, and remained in existence for about six months, endorsing 208 pieces of reform legislation in the first three months.

These laws were devised primarily to destroy the traditional Korean society and establish capitalistic institutions which the Japanese could exploit. There was even a decree against the traditional Korean costume. The laws were devised without any regard for Korean desires or sometimes even for the realities of the situation. Several of the decrees were quite un-enforceable and became dead letters immediately. There were numerous contradictions and absurdities and the people were frequently compelled to obey laws they did not even understand. (1)

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Seen in this light, the Korean people were unfortunate because they were literally forced to accept their first major movement toward a modern society under the circumstances described above. Yet, the age-old feudalistic tradition was destroyed in the course of this reformation and, rightly or wrongly, they stepped forward to modern civilization.

Events which occurred in the years immediately following the Reform may briefly be summarized. First of all, several mission schools including Ewha and Paeje, modern publishing companies, and newspaper presses were set up. The activities of the Protestant churches, including the translation of the Bible, the compilation of Christian Hymns and Sunday school activities, began to increase.

The Korean Army was again re-organized. Courts of justice and institutes for training judicial officers were established. An institute for training military officers was newly set up about 1897. A series of educational acts proclaimed during the years 1895-99 set up many elementary and secondary schools and some normal schools for the training of teachers. Several private schools, following the example of mission schools, were established with funds provided by voluntary donors in large cities.

In the 1880s and the 1890s, scholars made an effort to achieve a uniformity in the Korean language between the spoken and written styles, because written Korean still relied heavily on the Chinese character. Among the fore-runners of this movement, there were Yu Kilchun, who had returned home in 1882 by way of Europe after studying abroad in America, and Chu Sigyŏng who organized the Kungmun Tongsiksikhoe (A Club for the Study of Standard Written Korean) with the
staff of Tongnip sinmun (the Independence Newspaper) in 1896.\(^{(1)}\)

To achieve this uniformity, however, mixed script, i.e., Korean mixed with Chinese characters, was considered best for regular use because at that time the spelling of written Korean was not standardized and the Korean alphabet alone was thought insufficient to replace terminologies formerly written in Chinese characters.

The standardization of written Korean was a matter of urgent necessity for those who would learn, as well as for those who would introduce, new tendencies from abroad by means of books, newspapers and magazines. Accordingly, several grammarians including Kang Wi, Yi Pongun, and Kwôn Chôngsôn made studies of the Korean language for some time, but their works were not published and remained as manuscripts.\(^{(2)}\) However, Chu Sïgyông and Yu Kilchun, who continued their studies were able to contribute with their published works of Korean grammar to the standardization of written Korean.\(^{(3)}\)

In 1907, the Ministry of Education set up an institute for the study of the Korean language in its ministry. Though a small organization, this institute made a thorough study of written Korean for about two years and completed a full-length report of several hundred pages, which it submitted to the Minister at the end of 1909.\(^{(4)}\)

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\(^{(1)}\) Yu Kilchun, after returning home, began to write his travel account, Sôyu kîyônmun (Travel Account of the West), which he completed in 1899 and published in 1895. This work became a model of writing in mixed script.

\(^{(2)}\) Their works are Êijông kungmun châmamo punhâe (An Analytical Study of Korean Characters), about 1896, Kungmun chôngnî (A Study of Korean Grammar) in 1897, and Chôngum chônghun (A Study of Written Korean) in 1906, respectively.


\(^{(4)}\) For a full study of the activities of this institute, see Yi Kimun, Kaehwagiui kungmun yôn'gu (A Study of Korean in the Enlightenment Period), Ilcho-gak, Seoul.
Fifteen years after the Reform of 1894, however, Japan, which had by that time defeated China (the Sino-Japanese war of 1894–95) and Russia (the Russo-Japanese war of 1904–05), succeeded in disbanding the Korean Army in 1907 and finally annexed Korea to its territory in 1910.

2. Korean Poetry Old and New

There were two major forms of pre-modern poetry in Korea. One is the sijo (a form of short poem) and the other the kasa (a form of long poem).

The sijo is generally considered to date back to the late Koryó dynasty, the end of the 14th century. However, its origin has not yet clearly been explained, much as has been written on it. During the Yi dynasty (1392–1910), the sijo form was quite popular, and especially after the invention of the Korean alphabet in the middle of the 15th century, this poetic form flourished.

As to the physical form of sijo, it consists of three lines, or a stanza of three verses, each usually containing fourteen to sixteen syllables. The total number of syllables occurring in a sijo is about forty-five in the standard sijo form called p'yŏng sijo. (There were two other forms of sijo, ēt sijo and sasŏl sijo. These two forms may be said to be substandard because they are, in many respects, degradations from the standard sijo form, coming into existence in the late Yi dynasty. They have many more syllables in a line and never conform to the figures given above.)

Each of the three lines of a sijo has a major pause about the centre, and each half of a line has a subsidiary pause about the centre, but these secondary pauses within a half-line are so weak as
to escape the reader's attention. Thus, a sijo line consists of a free combination of three and four-syllable groups (words or phrases), though one, two, five, or six-syllable groups occur in a sijo line not infrequently. A characteristic feature of the sijo form is that the first words or phrase in the third and last line of a sijo is usually made up of only three syllables followed by the longest phrase with five to nine syllables. Yet, this also has many exceptional cases.

Words or lines do not rhyme in the sijo form. As all Korean verse, the sijo does not use accentual stress nor syllable length as a metrical unit. What makes a sijo rhythmic is the occurrence of a combination of three and four-syllable words or phrases. Hence, 3-4 syllable rhythm and 4-4 syllable rhythm are generally regarded as characteristic of the sijo form, but in fact they become the most prevalent syllable-rhythms in all Korean poetry in general.

However, with this generalization alone, one can hardly explain all the irregularities that occur freely in the number of syllables in all groups of words or phrase and, eventually, within the standard sijo form, because the number of syllables in word-groups varies so much that one receives the impression that the sijo is almost formless. Therefore, it seems that to give a plausible definition of the sijo, we have to go to the traditional melody of the sijo to which the sijo were formerly attached, because there must be a close relationship between the structure of the sijo melody and the distribution of words or phrases within a sijo. In this light, I have made a close examination of the sijo form in the second section of the first chapter.

Generally speaking, the first line of sijo introduces a theme into a poem, the second develops it, and the third draws the conclusion to the poem. Hence some scholars would regard each sijo
line as a sort of stanza. However, a single line seems short of a stanza, so they would consider each line as being ambivalent, each line playing both roles of a poetic line and a stanza at the same time. There are other scholars who think that the transcription of a sijo in three lines is a mere convention, which does not seem to fit the form, so they would divide each line into two so that they may have three (two-line) couplets for a poem of sijo. In any case, they seem to agree that a sijo consists of three large units.

The prevailing subject matters of the traditional sijo are nature and love, but other subject matters such as political strife, loyalty, and personal agonies are found not infrequently in sijo. The sijo composers were mostly upper-class people: Confucian scholars, statesmen, government officials, and men engaged in public or military service, but a number of sijo were written by the professional musicians and entertaining girls trained in the arts and literature called kisaeng. The total number of sijo surviving from the Yi dynasty is well over 2,000.

In the immediately pre-modern period, with which we are concerned, about 230 sijo written in the Korean alphabet only were published in a collection under the title of Namhun t'aepp'yŏng'-ga in 1863. They were later combined with other sijo in an anthology entitled Kagok wŏllyu compiled by Pak Hyogwan and An Minyŏng in 1876. This carries about 700 sijo in mixed script. (Previous collected sijo were later arranged in the order of the Korean syllabary and published by Ch'oe Namson in an anthology with the title of Kagok-sŏn in 1913, which contains about 600 sijo. Another later collection is Sijo-yuch'wi edited and published by Ch'oe Namson in 1928, in which more than 1,000 sijo, mostly from previous collections, are classified according to subject matter.)
In the 19th century, however, sijo seem to have degraded in quality and also decreased in number. Even though the two anthologies mentioned above were published in the 19th century, the majority of good sijo collected in them are the products of the 16th to 18th centuries and the 19th century added little in terms of quality and number. Hence, Richard Rutt has given a brief comment on this:

Where there is no developed criticism, professionalism has its own dangers. Partly because of this, and partly because the expression of the aspirations of the common people posed a threat to the order of society, the nineteenth century marked a decline in the vigor of most Korean arts. In sijo the images became stereotyped - seagulls, peach blossoms, butterflies, bamboos - and elegance, however vapid, came to be more esteemed than content .... A few of the best examples use a conceit that rivals the English metaphysical poets, but the majority display a bankrupt reworking of the same old ideas.

It was not until the introduction of western verse forms in the first decade of the twentieth century that the sijo was revivified.(1)

Thus, we may properly assume that the 13 sijo of Pak Hyogwan and the 26 sijo of An Minyōng are the sole and last contributions made toward the pre-modern sijo in the late 19th century.

Kasa is a form of long poem dealing with a variety of subject matters, such as one's feelings toward a fair lady, a war, religious convictions, travel accounts, moral virtues, personal misfortunes, and so on. There are about 250 long poems written in this kasa form. (2)

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this form, the length of them was about 100 lines, but when the common people joined in writing long poems in this form in the late Yi dynasty, they grew much longer.

A kasa line usually consists of two groups of syllables (words or phrases) having a fairly regular pause between the two. The two syllable groups are mostly made up of either three and four syllables or four and four syllables, though a group of two or five syllables appears not infrequently in place of a three or four syllable group. Generally speaking, some kasa poems are written in lines of three and four syllable groups, and others are in lines of four and four syllable groups. Hence, 3-4 and 4-4 rhythms may be said to be characteristic of kasa also, though there are a number of kasa poems written in a mixed rhythm of three and four syllable groups. (1)

Some scholars claim that the earliest kasa are the poems of Buddhism, such as Sowang-ga by Naung-hwasang, composed at the end of the Koryŏ dynasty in the late 14th century; others think that the kasa form started with the song of the pleasures of nature with the title of Sangch'un-gok by Chŏng Kūgın in the early Yi dynasty in the 15th century. In the next three centuries, hundreds of long poems were written in the kasa form, distinguished among which are Chŏng Ch'ŏl's nature poems, and the poems of Confucianism by Yi T'oege and Yi Yulgok in the 16th century, the poems of loyalty and the poems of humble scholarly life by Pak Inno in the 17th century, and the poem of travel accounts called Kūmsang pyŏlgok by Pak Sunu and the poem on Japanese culture entitled Iltong changyu-ga by Kim Ingyŏm in the 18th century.

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In the 19th century, many common people and women joined in writing long poems in the kasa form, and they produced dozens of poems on a variety of subjects, such as Confucianism, natural scenery, country life, travel, the city of Seoul, moral virtues, the "religion of the heavenly way" (Ch’ŏndo-gyo), and so on. Among these, we can find such kasa as Nongga wollyŏng-ga by Chŏng Hagyu, Yŏnhaeng-ga by Hong Sunhak, and Hanyang-ga by Hansan kŏsa.

In parallel with the two kinds of poetic form explained above, which existed in the main current of pre-modern Korean poetry, there was another which I would mention here because this form, adhering to a strict syllable count, must be related closely to the poetic songs produced later in the transitional period of 1896-1910. It is in this form that the traditional narrative folk songs had been orally composed and chanted for centuries until they were collected and put into print only after the turn of the present century.

It seems that this form was not entirely separated from the main current of pre-modern Korean poetry, but was at times utilized by a certain type of poetic songs such as Naebang kasa in the late Yi dynasty. Hansan kŏsa’s Hanyang-ga is another example in which this form of the traditional narrative folk songs was adopted.

Unlike the other two forms of the sijo and the kasa, this form consists of regular 4-4 syllable lines adhering to a strict syllable count. Among hundreds of traditional narrative folk songs handed down to us, only a small number of them are in the form of regular 3-4 lines, in which case they also adhere to a strict syllable count.

As in the case of Western ballads, the authorship of these traditional narrative folk songs is not known; it is unknown even whether a narrative folk song is a product of one author or it is a work of all community members. These songs deal with a variety of
subject matters, such as farming, weaving, a woman's married life, a husband, a concubine, love, hatred, and so on — all that is closely related to everyday life of the common folk to whom these songs entirely belong.

The ideas expressed in these folk songs are always impersonal and seldom blended with the authors' subjective comment or description; the feelings expressed there are those of the community members among whom the author is just one. In fact, this impersonal character becomes a distinctive feature of these songs just as the case of Western ballads.

The folk song style is, of course, peculiarly of oral character. Parallelism in sound and syntax and the use of repetition, especially, of incremental repetition, which is characteristic of oral literature, is prevalent in these narrative folk songs.

Thus, it is clear that this form is characteristically distinctive from the sijo and the kasa and is closely related to the poetic songs produced during the transitional period of 1896-1910, the question of which is discussed fully in the second section of Chapter I.

Toward the end of the transitional period, however, a young man named Ch'oe Namsŏn, who had studied abroad in Japan for some time, began experimenting with various forms of both traditional and modern poetry, and, upon his return, published his poems in Sonyŏn, a monthly magazine he himself founded and edited from 1908. In fact, the extent of his poetic experiment, which continued for some years after he had come back home, ranged from the conventional form, which adhered to a strict syllable count, to several variations of fixed forms he himself invented and finally to free verse and prose poems.
Thus, his poetry becomes the most significant turning point in Korean poetry, and he is rightly regarded as the father of modern Korean poetry, because it was he who was able eventually to break with the rigid ties of the traditional poetic songs of the Yi dynasty and he who introduced all possibilities of modern poetry into Korea for the first time in the concrete examples of his poems.

Then, in the 1910s, T'aeso munye sinbo, a newspaper which published modern Korean poems as well as introducing Western literature into Korea, and Ch'angjo, a pure literary magazine, contributed much to the making of modern Korean poetry. Among those whose poetic works appeared in these literary media, the most distinguished are the four poets - Kim Òk (Anso), Hwang Sôgu (Sangat'ap), Yi Il, and Chu Yohan. Generally speaking, the lyricism and the metaphors and similes which these poets brought to their poems with considerable terseness and freshness in style became the characteristics of the poetry of the 1910s.

In the 1920s, twenty poetic collections and about the same number of magazines were published, and the number of poems produced in this period is well over 2,000. It is in this period that modern poetry achieves such a high standard as to stand comparison with any poems composed thereafter.

The three important collections of the six published in the first half of the 1920s are Haep'ariui norae (The Song of a Jellyfish) by Kim Òk, 1923, Chosônui maum (The Mind of Korea) by Pyôn Yôngno, 1924, and Arûmdaun saebûk (The Beautiful Dawn) by Chu Yohan, 1924. Thus, the two poets, Kim and Chu, who distinguished themselves in the 1910s, continued contributing much to modern Korean poetry, together with Pyôn, who made his debut in the early 1920s, and with some other poets whose poems appear only in magazines.
Among the 14 poetic collections produced in the second half of the 1920s, there are four important ones: Kukkyǒngǔi pam (The Night of the Border) by Kim Tonghwan, 1925, Chosŏn siin sŏnjip (Selected Poems of Korean Poets) edited by Cho T'aeyŏn, 1926, Ch'ŏngnyŏn siin paekin-jip (Collected Poems of One Hundred Junior Poets) edited and published by Hwang Sŏgu, 1929, and Siga-jip (Collected Poems) edited by Kim Tonghwan, 1929.

However, the two most important collections among the 14 and, in fact, among all the poetic works published in the 1910s and the 1920s are Chindallae-kkot (Azaleas) by Kim Chongsik (Sowol), 1925, and Nimŭi ch'immuk (The Silence of 'Nim') by Han Yongun (Manhae), 1926, both of which are closely examined in the last chapter of this thesis.

3. The Introduction of Christianity into Korea

It is generally recognized that the Christian Church, especially the Protestant Church, not only took the initiative in establishing modern education in Korea, but also rendered enormous services to the propagation and the standardization of han'gul (the Korean alphabet) among the people through its evangelical activities.

On the other hand, many scholars of Korean literature seem to take it for granted that the early Korean Christian hymns, which began to spread, in fact, on a small scale among Korean Christians from about 1887, exercised a great influence upon the making of the transitional poetic songs, the forerunners of modern Korean poetry, produced during the period 1896-1910.

Whether or not the Christian hymns had any direct relation to these transitional poetic songs is closely examined in the first section of Chapter I, but here I feel it necessary to make a brief survey of
Christianity in Korea, from its early introduction to its propagation in the 1890s, in order to see its state and the probable extent of its influence on the poetic songs in the transitional period.

During the Japanese invasion of Korea at the end of the 16th century, Fr. Gregorio de Cespedes, a Jesuit, was sent to Korea to minister to Catholic soldiers in the Japanese expeditionary army. This seems the earliest record of Christianity entering into Korea, but it seems unlikely that Cespedes could achieve anything in terms of introducing the Christian religion into Korea. The general circumstances at that time were never appropriate for a foreign priest to preach the Gospel to the Koreans, who were unwilling to listen to a foreigner who had come over with the invaders. However, among the Korean prisoners of war who were taken to Japan during the invasion, it is estimated that as many as 2,000 became Catholics, and some of them returned home after years of servitude. (1)

In the seventeenth century, there were many occasions on which Korean envoys, who travelled to Peking with tribute for the Chinese Emperor, happened to meet the Jesuits at the court and received some Christian books from them. (2) When they returned home, their Christian literature must have circulated among neighbouring scholars. The customary sending of Korean envoys to Peking continued in the 18th century, and, in the meantime, Christianity began to sprout in Korea as a sort of group study of the Christian literature brought back from Peking. Thus, William Elliot Griffis, in his Corea, the Hermit


(2) For the detailed account of the travels of the Korean envoys to Peking, see Ibid., pp. 49-50.
Though some writers have supposed that Christianity was introduced into the Korean peninsula by the Japanese, in 1592, yet it is nearly certain that this religion was popularly unknown until near the end of the eighteenth century. Then it entered from the west, and not from the east. It was not brought by foreigners, but grew up from chance seed wafted from the little green garden of the church in Peking.  

Griffis then explains how the ideas of Christianity dawned in the mind of a Korean who was invited to discuss with a group of scholars the new philosophy and religion just brought from Peking.

Ching Young Choe, in his study of Taewón'gun's regime summarises the beginning of Christianity in Korea:

One of the most interesting chapters in the history of Catholicism in Korea concerns its origin. Unlike many other lands, where the Christian religion was first brought by foreign missionaries, in Korea it began with a kind of "self-study" of Christian literature by natives.

At that time, a group of scholars including Yi Pyók, in their study of philosophy, science, and religion, were drawn by curiosity to the content of Christian literature. Yi and others withdrew into silence and began to peruse the Christian literature. The result was their awakening to the Christian doctrines. They at once began to practice what they had gathered from their reading of the Christian literature. This is the start of Christianity in Korea in 1777.

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Their religious practice was by no means valid, and in two years' time they began to realize this. They ceased practicing their dubious functions of the ministry and sent a letter to Peking to make inquiries about their validity. As a result, a priest named John Dos Remedios was sent to Korea, but he was forced to return to Peking because of persecution which had just started in Korea. In 1795, however, a Chinese priest, Fr. James Chu, succeeded in entering Seoul. At that time the number of Korean Christians is estimated to have been about 4,000.

Despite persecution, the number steadily grew to more than 10,000 in 1801 and to 23,000 just before the great persecution in 1866. However, more than one third of the entire number of Catholics were killed during the period of the great persecution, 1866-1870. After Korea was opened to foreign nations in the 1880s, the number of Catholics grew to 17,000 in 1890 and to 40,000 in 1898.\(^{(1)}\) In 1910, when Korea was annexed to Japan, there were about 73,000 Catholics in Korea.\(^{(2)}\) (The entire population of Korea at that time is estimated to have been 12 millions.)

The titles of the books and the pamphlets of the Christian literature brought from Peking are unknown to us. We can only conjecture the kind of books in the light of the few titles which appear in the history of the Catholic Church in Korea. In the early 17th century some Christian prayer books were brought to Korea.\(^{(3)}\) Matteo Ricci's *T'ien-chu Shih-i* (Veritables Principes sur Dieu) was

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\(^{(3)}\) Ibid., p. 30.
one at that time. (1) As to the Christian literature which was read at the time of "self-study" in 1777, Griffis says:

These were translations of the writings, or original compositions in Chinese of the Jesuits in the imperial capital. Among these publications were some tracts on the Christian and Roman Catholic religion, treating of the Existence of God, Divine Providence, the Immortality of the Soul, the Conduct of Life, the Seven Capital Sins, and the Seven Contrary Virtues. (2)

Towards the end of the 18th century, a Christian book was first translated into Korean, of which Griffis says:

At the capital (Seoul), a learned interpreter, on becoming a believer, multiplied with his own facile pen copies of the books brought from Peking; and it is believed translated from the Chinese the "Explanations of the Gospels of the Sabbaths and Feasts" - the first Christian book in the Corean language. (3)

It seems true that the Catholic priests had had some printing facilities set up in Korea before the great persecution, for it is said that all the type for printing was destroyed when, during the persecution, the Christian books were searched out and burned in the Supreme Courtyard in Seoul in 1866. However, whether or not these printing facilities had been in use is uncertain, but a considerable amount of Christian literature had been circulated widely and was sought all over the country.

Dictionnaire Coréen-Francais (Société du Missions Etrangères de Paris), 1880 and Grammaire Coréenne (ditto), 1881, were published in Yokohama, Japan. These two books were the first fruit of the

(1) Choe (1972), p. 91.
(2) Griffis (1882), p. 347.
(3) Ibid., p. 347.
European efforts on the Korean language. (1)

On the other hand, Protestantism was only gradually introduced into Korea in the latter half of the 1880s. Though Protestant missionaries were permitted to enter the country from 1884, their activities were officially restricted for some years to medical service and school education. Besides, missionaries themselves took precautions not to follow the example of exceedingly adventurous Catholic missionaries who had entered Korea long before and met with the great persecution. It was more than one century after Catholicism had started in Korea that Dr. Horace Allen, the first resident missionary of the Protestant Church in Korea, set about his mission with medical service in 1884.

About a half century before this, however, some early efforts had been made to introduce Protestantism into Korea by such missionaries as A.F. Gutzlaff and Robert J. Thomas. The former, a German missionary, approached the west of Korea in the British vessel Lord Amherst in 1834 and distributed copies of the Chinese Bible along the coast and went back to Macao. The latter, a British missionary, came over to the west coast in 1865 and after a short stay went back to China. Then he came to the west coast again in the following year, this time in the American vessel General Sherman, and gave out copies of the Chinese Testament to the Koreans who were on shore watching this vessel sailing up Taedong River toward Pyongyang. This ship was later burned and the crew, including Thomas, was killed by Korean garrisons in September 1886 near the city. (2)

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(1) Yu (1962), pp. 807-16.
In the 1870s, John Ross and John McIntyre, missionaries of the Protestant Church of Scotland residing in Manchuria, travelled to the border adjacent to Korea and learned much about Korea from the Korean residents whom they met there. This enabled Ross to set about the translating of the Bible into Korean. With the help of a Korean named Sŏ Sangyun, he began to translate the Gospel of Luke, which was later printed in Mukden, Manchuria, in 1882.\(^1\) The "Historical Catalogue of the Printed Editions of Holy Scripture" made by T.H. Darlow and H.F. Moule contains a detailed record of the early Korean translations of the Scripture.\(^2\) The first part of the record is:

1882. (St. Luke's Gospel) (Mukden.) 1882. 23.5x14.5 cm.

In 1873 John Ross, of the U.F. Church of Scotland Mission at Mukden, came into contact with Koreans on the borders of Manchuria, and began to study their language. In preparing a translation of the N.T. he was assisted by his colleague John McIntyre of Newchwang, and by a Korean named Saw Sang Yun. Saw Sang Yun became 'the first Korean colporteur'. The first draft was made from the Chinese Delegates' version by a Korean assistant named Yi Eung Hyon who used the dialect of North-western Korea, and it was then corrected by the two missionaries. In 1882 an edition (3,000 copies) was printed at Mukden, with type obtained from Japan.

In 1879 the N.B.S.S. agreed to refund the expenses already incurred and to provide the type for tentative editions SS. Luke and John; but J. Ross seems to have published these Gospels independently. Eventually the cost was refunded to him by the B.F.B.S.

Title on cover. Text, 51 ff.; followed by one leaf, not numbered.

\(^{1}\) Allen D. Clark, in his History of the Korean Church, says that the Gospel of Luke was translated into Korean by J. Ross in 1881, whereas Cho Yŏnhyŏn, in his History of Modern Korean Literature, says the year was 1880. (Cf. the work of the former, pp. 45-8; that of the latter, p. 28.) However, in the light of the "Historical Catalogue" kept by the B.F.B.S., 1882 is correct. Cf. the part of the catalogue quoted.

\(^{2}\) This "Historical Catalogue" is preserved in the archives of the British and Foreign Bible Society, London.
Another copy. Presented by J. Ross, 'Newchwang 24 Mch. 82'.

Another copy. Presented to N.B.S.S. 1971 (1)

1882. (St. John's Gospel.) (Mukden.) 1882. 23.5x14 cm.

Uniform with No. 5984. Text, 39 ff.; followed by one leaf, not numbered.

Presented by J. Ross. 'Newchwang 12th May 82.'

5985

According to the information subsequently recorded in the "Historical Catalogue", the Korean translation of the New Testament was completed by John Ross and printed in Mukden at the expense of the B.F.B.S. in 1887.

Another channel of translating the Scriptures into Korean was that taken in Japan by the American Bible Society. This society first translated St. Mark's Gospel with the help of a Korean student and published it in 1884.

In the following year, Dr. Scranton came to Seoul to help Dr. Allen who had arrived there the year before and was at that time working for a government hospital. Rev. Horace G. Underwood and Rev. Henry D. Appenzeller arrived in Seoul in the same year and started their missionary work, setting up an orphanage for boys. The first public Methodist service of worship for Koreans was held in 1887; soon after, in the same year, both Presbyterians and Methodists had their first church organized in Seoul. Then, in the following year, the first Sunday school was organized in Seoul at Ewha Girls' School.

In 1900 the three Bible societies working in Korea - the N.B.S.S.,

(1) "N.B.B.S." stands for the National Bible Society of Scotland.
the B.F.B.S. and the A.B.S. - were united to form one single agency for co-ordination and avoidance of duplication. In the same year, the Ross translation of the New Testament was revised, and in 1910 the Korean translation of the Old Testament was completed and published. Throughout all this period, the circulation of the Scriptures increased. For example, 2,997 copies in 1896 multiplied to 127,269 in 1906.(1)

According to The 105th Report of the B.F.B.S., 1909, sixty-eight colporteurs sold 60,581 copies in 1908, against 57,894 in 1907, and 63,829 in 1906, making a total circulation of 162,687 copies in 1908, against 151,230 in 1907, and 127,269 in 1906.(2)

Apart from these copies of the Scriptures, millions of tracts on the Christian religion were distributed in the first decade of the 20th century. The Testaments, portions of them, and tracts sold and distributed were either in Korean or in mixed script. The exact ratio between the number of those printed in Korean and the number of those printed in mixed script are not certain. However, we can guess an approximate ratio from the way in which copies of the New Testament were actually printed in 1908.

<table>
<thead>
<tr>
<th>In Korean</th>
<th>In Mixed Script</th>
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<tbody>
<tr>
<td>In No. 4 type</td>
<td>................................. 60,000 copies</td>
</tr>
<tr>
<td>In No. 5 type</td>
<td>................................. 25,000 copies</td>
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<tr>
<td>In No. 6 type</td>
<td>................................. 25,000 copies</td>
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</table>

| In Nos. 4 & 5 type | ................................. 20,000 copies (3) |

(3) Ibid., p. 354.
The figures given above mean that, while 110,000 copies of the New Testament were printed in Korea, only 20,000 copies of it were printed in mixed script.

In the meantime, the number of Protestants rapidly increased. It is said that about 200,000 were connected with the Protestant Church in 1909.(1) Accordingly, churches, Sunday schools, and the Bible reading classes for adults grew in number.

On the other hand, the early Korean Christian hymns, with which many scholars of Korean literature associate the transitional poetic songs of 1896-1910, were only gradually compiled and published in the 1890s and do not seem to have affected the transitional poetic songs that were first produced and published in *Tongnip sinmun* in 1896.

Before the publication of the early Christian hymns in Korea, some fragments of Christian hymns in Chinese were known to several Koreans in about 1884.(2) These were presumably introduced into Korea through Manchuria where missionary activities had long been carried on by Ross and McIntyre. From 1886 Ewha Girls' School started teaching music classes with some Christian hymns in English. The two earliest churches organized in Korea, Saemunan and Chöngdong, had some simple Christian hymns translated into Korean for use in the service of worship from 1887. Yongwha Girls' School, established in Inch'ŏn by Mrs. George H. Jones, began teaching some Korean translations of Christian hymns in music classes from 1890. However, these activities were conducted on a small scale, and Christian hymns

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(2) Yi Yusŏn, Han'guk yangak p'alsimnyŏn-sa (The Eighty-year History of Western Music in Korea), Chungang University Press, Seoul, 1968, p. 93.
were not yet introduced even to Korean Christians to any considerable degree.

According to Kim Pyongch'ol's study of the early Christian hymns and their relation to modern Korean poetry, the first book of Christian hymns in Korean published for use in church is Ch'annya-ga (Hymns) edited by George Herbert Jones and Louise C. Rothweiler. This booklet, published in 1892, contains only the words of 27 hymns, about all the hymns then in use. The second book of hymns called Ch'anya-ga (Songs of Praise) was edited by Horace Underwood and published in 1894. This carries 114 hymns with both words and music. The third is Ch'anyong-si (Poems of Praise), edited by G. Lee and Mrs. Gifford, and was published in 1895 with 54 hymns, which became popular in the northern part of Korea. Each of these contained a greater number of hymns when they were reprinted repeatedly at about three year intervals. (1)

In 1908 the Presbyterian and Methodist Joint Hymnal Committee issued Hap tong Ch'ansaong-ga (The Union Hymnal). From then on, the circulation of Christian hymns greatly increased. It is estimated that the total circulation of 60,000 copies in 1908 grew to 225,000 in 1910. (2)

To conclude, it seems that, though the Scriptures and Christian hymns spread fairly widely among Korean Christians during the entire period of transition, they had only gradually been circulated in

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(2) Yi Yuson (1968), p. 121.
their early stage of publication. We do not have the exact number of the copies of Christian hymns circulating at the time when the first transitional poetic songs were published in Tongnip sinmun in 1896, but we can estimate it to be not more than a few thousands, judging from the number of the copies of the Scriptures circulating at that time, which is 2,997.
Chapter I
Korean Poetry in Transition

1. Some Problems of Transitional Poetry

Scholars of modern Korean literature differ widely in their opinions as to the nature, characteristics, and chronological order of the songs and poems produced during the period of transition, especially, between 1896 which marks the publication of the newspaper Tongnip sinmun and 1908 when the magazine Sonyŏn was published by Ch'oe Namsŏn. Among the scholars who have analysed the poetic works published in this period, there are several widely diverse opinions. They are Paek Ch'ŏl, Cho Chihun, Song Minho, Yun Changgŭn and Chŏng Hanmo.

Paek Ch'ŏl, the first of these, simply regards all the early transitional poetic songs as more or less homogeneous and calls the entire group ch'angga (Songs). According to him, ch'angga is the only form that existed in the period of transition from Old Poetry to the New-style Poetry. In this ch'angga form, he ostensibly includes all the poetic songs published between 1896 and 1908, but he is concerned almost exclusively with the poems and songs published in two newspapers, Tongnip sinmun (1896-1899) and Taehan maeil sinbo (1905-1910), excluding several other newspapers and a dozen journals all of which were published in the same period.

Paek Ch'ŏl gives the following definition and explanation of what he calls ch'angga:

What is ch'angga then? The literal meaning of the word is "a song that is to be sung". Though it is a song, it is neither the kasa nor the sijo which were sung in the past, but it is a song to be sung in a new style to Western music. In other words, ch'angga, which appeared
in the period of enlightenment, marks the first introduction of Western music into Korea. Modern song-words began to appear with it in Korea ... If you ask about the origin of ch'angga, the answer may be that it comes from Christian hymns ... Hence, in general, we may date ch'angga from the early 1890s. It was after 1896 that ch'angga was set free from the church and school, and began to appear in daily newspapers. (1)

In his statement quoted above, Paek Ch'ol has made observations on some important questions about this poetic transition. No one can dispute the first of his observations because songs which fit this definition of his certainly existed and still exist in Korea. However, his second observation that ch'angga originated from Christian hymns is only partially true, and his third observation of homogeneity of the transitional poetic songs is totally misleading.

Though I would admit that two or three poetic songs published in these newspapers were meant to be sung to the melodies of some Christian hymns and that several have a slight Christian tinge in diction, which we will discuss in detail later in this section, the majority of the poetic songs appearing in all the newspapers and journals published in this transitional period remain traditional and untouched by Western (or Japanese) influences. Their poetic form consists of the strict 4-4 syllable lines which do not allow any syllabic freedom, and their diction remains overwhelmingly conventional and, at times, even archaic; whereas the small number of songs composed in church or mission school, on the model of Christian hymns or Western melodies, adopt various patterns of syllabic rhythm as the structure of melodies dictates, and the subject matter and the content of these songs, of

course, differs widely from those of the traditional poetic songs.

Thus, there is a clear distinction in form and content between a large number of poetic songs published in the newspapers and journals and the songs composed and sung mainly in churches and schools. Moreover, those songs which are not traditional but written under the influence of foreign factors may be classified into at least three kinds, each distinct in its original indebtedness, quality, and nature.

The first kind comprises those songs which were composed on the model of Christian hymns, which we may call "church songs" for convenience. Take, for example, the song composed and sung at Saemunan Church in Seoul in celebration of King Kojong's birthday in 1896. This song took its melody from a Christian hymn, or the British National Anthem, "God Save the King (Queen)". The words of this Korean song are similar to those of that anthem. It consists of five stanzas, the first of which runs as follows:

Supernal Lord,
Merciful God,
Look on us with mercy;
Keep this kingdom,
This land:
O, Lord,
Save this land. (1)

A man named Kim Yut'aek composed a song for the encouragement of learning entitled Kwŏnhak-ka, which was published in Cheguk sinmun (The Empire News). The subtitle of this song says that it was

(1) All the Korean translations of the songs, poetic songs, and poems that appear in this thesis are my own, made for the purpose of our discussion of various subjects. Hence, in translating, I have tried to preserve the meaning of their original lines while trying to retain their physical forms. In most cases, I find my English translations have become irrecoverably prosaic and convey little more than the meaning, which, though regrettable, was hardly avoidable. Original texts of poems quoted in translation are given in an appendix after the conclusion of this thesis.
composed to the melody of Christian hymn No. 78 of Ch'ansyong-si (an early collection of 54 Christian hymns first published in 1895). (1)

This song is made up of six stanzas, the first of which and its refrain are:

Time flows with no mercy:
Once gone, it does not come again.
The youthful boys of yesterday
Soon become the grey-heads of today.

Refrain
Work hard, work hard;
Work hard at your studies;
Work hard for the country. (2)

The second kind consists of songs composed on the model of Western melodies. For example, in 1896, students of Paejae School in Seoul sang a song of this kind in celebration of the laying of the corner stone to the Independence Arch. The text of this song was written by Yun Ch'iho, and the melody was taken by D.H. Bunker, who was then teaching music at the school, from a Scottish folk song, "Auld Lang Syne". The first stanza of the Korean song is:

Holy sons of God for five centuries
Are our Royalty.
The eastern peninsula with high mountains and crystal waters
Is our homeland.

Refrain
The beautiful hibiscus land of three thousand ri,
Let us Koreans keep it forever. (3)

(1) Ch'ansyong-si enlarged in 1898 has 83 hymns; and when it was enlarged again in 1900, four more hymns were added to it.

(2) This song was published on 29 June 1907.

The third consists of songs written after the fashion of some Japanese songs or poetic forms. For instance, in 1908, Ch'oe Namso'n wrote and published a song in commemoration of the railway built from Seoul to Pusan in 1903. As he later confesses, this song is composed on the model of one of the Japanese railway songs, Tetsudo shoka. (1)

Both songs adopt the 7-5 rhythm which had long been characteristic of the old poetic songs of Japan and which was later revived and widely used by the Japanese New-style poetry after 1882, when a tiny collection of new-style poems entitled Sintaisi-shō was published in Tokyo.

Ch'oe's song entitled "The Seoul-Pusan Railway Song" begins as follows:

With the resonant sound of the steam-whistle
The train leaves the South Gate behind
And dashed with the force of a speedy wind,
Even faster than the flying birds. (2)

These three kinds of song constitute a body of songs actually sung in the transitional period. Yet these three kinds are pure songs, and I think it quite proper to exclude them from our examination of the transitional poetry except when they are related in some way to the poetic songs and poems published in newspapers and journals.

Therefore, to sum up this review of Paek Ch'il's account, it is inappropriate to call all the poetic songs produced between 1896 and 1908 ch'angga, and simply assert that they are either based on Western music or originate from Christian hymns. As we have seen, only one kind is related to Christian hymns, and all three kinds are pure songs; but apart from these there are hundreds of poetic songs, some of which

(2) Ch'oe Namso'n, Kyŏngbu ch'ŏlto-ga (The Seoul-Pusan Railway Song), Simmun-gwan, 1908.
have the traditional dual quality of poem and song, but others, having lost their quality of song, have become pure poems in this period.

Cho Chihun, however, notices some heterogeneous qualities existing in the origin and nature of the transitional poetic songs, and he divides them into two groups, **kaehwa kasa** (enlightenment song-words) and **ch'angga** (songs). According to him, the poetic songs published in **Tongnip sinmun** and **Taehan maeil sinbo** are much more song-words in nature than they are proper songs.

This means that they are more akin to the form of the traditional kasa than to the songs newly introduced into Korea through foreign influences during the transitional period. He says that the poetic songs that appear in these two newspapers differ from the traditional kasa only in content. They exclusively express the patriotic and enlightenment spirit of the people.

On the other hand, the ch'angga form, by which he primarily means "The Seoul-Pusan Railway Song" by Ch'oe Namsón (1908) and the songs of similar style composed by him and others thereafter, came after kaehwa kasa. Ch'angga do not necessarily keep to the traditional kasa form, but usually adopt the 7-5 or 5-7 rhythm which is originally from Japan. Cho states his opinion thus:

**Tongnip sinmun**, the newspaper which was first published in 1896 by Só Chaep'il, a former member of the Enlightenment Party at the time of the Kapsin Reform (1894), who had just returned from exile in America, was a great achievement for the enlightenment of the people. He was the first forerunner of the modern culture movement in Korea, and the Independence Society which he led was the vanguard and the mouthpiece of contemporary thought. At that time, there were songs which came out of the mouths of the people. I call these songs kaehwa kasa.

These songs adopt the traditional poetic form of 4-4 rhythm and their content expresses the new spirit of independence, economic self-support, and the love of the
country. These songs began to be published frequently from the third issue of *Tongnip sinmun*. Some scholars include these songs in the category of *ch'angga* as in the case of Paek Ch'ŏl and Cho Yŏnhyŏn, and others regard them as New-style Poems as in the case of Pak Chonghwa. Even though the content of these songs is similar to that of *ch'angga* or the early New-style Poems, their poetic diction and rhythm are the same as those of Old Poetry. Therefore, I distinguish them from *ch'angga* and from New-style poems which came after them.\(^1\)

Cho's views quoted above have at least one merit over those of Paek Ch'ŏl and Cho Yŏnhyŏn, because he is right in not regarding the transitional poetic songs as being one homogeneous form and in classifying them into two distinct groups. However, he has made a mistake in the placement of these two groups in the chronological order of transitional poetry. He has placed *kaehwa kasa* between Old Poetry and *ch'angga*, because, in his treatment of *ch'angga*, he thought only of Ch'oe Namsŏn's railway song and songs of a similar nature, and did not think of the songs that had been composed between 1896 and 1907. Cho says of *ch'angga*:

The first years of the present century saw the full growth of the movement of new education and culture and decline of national prestige ... The songs made popular in these social circumstances are *ch'angga*. Above all, *ch'angga* do not adopt the traditional poetic form of the 4-4 syllable rhythm but new rhythms of 7-5, 6-5, 8-5 and so on. Stanzatic features and repetitional phrases were gradually added to *ch'angga* so that it became a complete form of song. Melodies, even though of foreign origin, were attached to these songs, and through education they began to spread among the people. *Ch'angga* became a required subject in Korean schools. The *ch'angga* form was much influenced by the Korean translation of the texts and the melodies of Christian hymns, which we must not overlook ... The first *ch'angga* in Korea must be "*Kyŏngbu ch'ŏltoga*" ("The Seoul-Pusan Railway Song") by Ch'oe Namsŏn.\(^2\)

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\(^2\) Ibid., pp. 318-9.
Here again, Cho has obviously overlooked ch'angga other than those which started with Ch'oe Namsón's railway song. Hence, we can hardly accept the chronological order that he has seen in the transitional poetic songs in which he has placed ch'angga after kaehwa kasa. Reserving the question of the influence of Christian hymns for our later discussion, we may draw only one useful point from his conclusions that there were two kinds of poetic songs, kaehwa kasa and ch'angga, in the transitional period.

Song Minho's views are nearer to Cho Chihun's than to anyone else's. The chronological order he sees in the transitional poetic songs generally coincides with Cho's, but he disagrees with Cho in the notion of kaehwa kasa as immediately succeeding Old Poetry. Kaehwa kasa is the name originally given by Cho to the poetic songs appearing in the two newspapers, Tongnip sinmun and Taehan maeil sinbo, whereas Song Minho claims that the poetic songs published in the first newspaper are different from, and superior to, those published in the second newspaper, even though the latter were composed about ten years later than the former.

Precisely speaking, he maintains that the twenty-two (in fact, they are twenty-six in all) so-called aegukka ("Patriotic Songs") published in Tongnip sinmun (1896-1899) are much superior to what is called Uguk kyōngsi-ga ("Songs of National Concern and Warning") published in Taehan maeil sinbo (1905-1910), and he names the former kaehwa-si ("Enlightenment Poems") and calls the latter kaehwa kasa ("Enlightenment Song-words"). His explanation of the alleged distinction between these two groups of poetic songs is lengthy, but for our examination I feel it inevitable to quote it in full:
Kaehwa-si are written in a poetic form which has a 4-4 rhythm, and probably these poems were sung. The 4-4 poetic rhythm comes down from the traditional kasa and sijo of the Yi dynasty. Kaehwa-si entertain the new spirit of the Enlightenment Period in their content but remain traditional in form so that they may be comparable to new wine put in an old bottle. This is a transitional phenomenon appearing in a transitional literature when Old Poetry had not had sufficient time to throw off its conventional rhythms and to provide a new vehicle for the thought and beliefs newly introduced during the enlightenment period. If we ask why kaehwa-si inherited the kasa form among the poetic forms of the Yi dynasty, the answer may be that the 4-4 rhythm was the most basic in Korean poetry and that this rhythm had been popular and had enjoyed much freedom until that time ...

The basic rhythm of kaehwa-si is 4-4, but the poetic form of kaehwa-si in general shows some new features, and in this regard, it is one step nearer to modern poetry than the Yi dynasty kasa was. In comparison with kasa, kaehwa-si has become shorter, as short as an opening part of a kasa, having about ten couplets of 4-4 rhythm ...

A major distinction of kaehwa-si from the Yi dynasty kasa is its stanzaic form. With a few exceptions, nearly all the kaehwa-si of Tongnip sinmun have blank spaces, each of about one line, between stanzas. These spaces mark units in a poem for the convenience of chanting. Hence, we must not regard kaehwa-si simply as a miniature kasa of the Yi dynasty but as an attempt at a new stanzaic form. And, rare as the cases may be, the use of a refrain, an influence coming from Christian hymns that spread among the public before kaehwa-si, began to appear in kaehwa-si. Due to these refrains, the kaehwa-si form lost uniformity but could become the forerunner of ch'angga which followed kaehwa-si ...

Kaehwa kasa is a type of poetic song produced later than kaehwa-si, but they are more old fashioned than the latter. Kaehwa kasa are an imitation of the poetic form of the Yi dynasty kasa, and they were mainly published in Taehan maeil sinbo. To distinguish these from the kaehwa-si of Tongnip sinmun, I name them kaehwa kasa. The content of kaehwa kasa exhibits a more provocative spirit of patriotism than that of kaehwa-si, but the poetic form of the former remains strictly conventional. Hence, in the order of progress in poetic quality among the various forms of transitional poetry, kaehwa kasa occupies the lowest position and above it come kaehwa-si. Then comes ch'angga, the New-style Poems taking the highest position.

This reversal in order of kaehwa-kasa and kaehwa-si is due to the fact that Korean literature in the Enlightenment Period did not grow out of a modernization process of more or less self-supporting development, but had to accept, under the influences of foreign trends, whatever form of expression was convenient. Both kaehwa-si and
kaehwa kasa share the basic 4-4 rhythm, but the former modified its poetic form under influences coming from Christian hymns, whereas the latter stuck to the kasa form of the Yi dynasty without receiving foreign influence. Therefore, kaehwa kasa is the oldest in form among the transitional poetic songs. An additional reason for this inconsistency in order is that kaehwa kasa were written by those who had no regular training in literature and stuck to the conventional poetic form for convenience when they wished to propagate the spirit of enlightenment.

As has been stated above, Song Minho thinks that kaehwa si are superior in quality to kaehwa kasa, though both types share the traditional 4-4 rhythm, because the former modified its poetic form with borrowings from Christian hymns, while the latter remained strictly conventional. Their writers, with no regular training in literature, were satisfied with the traditional poetic form for they were primarily concerned with propagating the spirit of enlightenment by using a convenient poetic form.

This notion of Song Minho's results primarily from an overestimation of the small distinctions he notices between the two types. These minor differences, however, are hardly sufficient grounds for a distinction between what he has called kaehwa si and kaehwa kasa, even when they actually exist as he notices between the two.

Song Minho at first has very wisely pointed out that the traditional 4-4 syllable rhythm becomes the basic rhythm in both kaehwa si and kaehwa kasa. This is an essential and significant quality shared by both his two types. After that he directs his attention exclusively to such minor differences as the stanzaic divisions by means of a blank space, the comparative short length, and

As a matter of fact, stanzaic divisions by means of a blank space are also found in a number of *kaehwa kasa*. Though the average length of *kaehwa si* is shorter than that of *kaehwa kasa*, some *kaehwa kasa* are just as short as *kaehwa si*. Song Minho has mentioned the use of refrains in *kaehwa si*, but the refrain, which occurs in only one of the total of twenty six *kaehwa si*, *Tongnip-ka* ("A Song of Independence") by Ch'oe Pyŏngŏn published on the 31st of October 1896 in *Tongnip sinmun*, can hardly be called a distinctive feature of the *kaehwa si*.

The following are just a few examples of stanzaic divisions by means of a blank space which appear in many *kaehwa kasa*:

(1) *Kayo* ("A Song on the Current Situation"), 30 September to 5 October 1905.

(2) *Myŏnch'ung-ga* ("A Song of Encouraging Loyalty"), 5 December 1905.

(3) An Untitled Song, 7 January 1906.

(4) *Undong-ga* ("A Song of Athletics"), 2 June 1906.

(5) *Sibinŭng-ga* ("A Song of Twelve Capacities"), 7 June 1906.

(6) *Aeguk undong-ga* ("A Song of a Patriotic Movement"), 13 June 1906.

Contrary to Song Minho's observation, the writers of *kaehwa si* were also not trained in literature, and, as far as I am concerned, no writers of either *kaehwa si* or *kaehwa kasa* were other than amateurs at best. Thus, it becomes clear that we can hardly consider *kaehwa si* as superior in quality to *kaehwa kasa*, both of which are in fact the same type of poetic songs produced during the transitional period.

The three opinions that we have so far examined, however, raise two very fundamental questions concerning the nature and the
chronological order of the poetic songs produced in the transitional period. One is the question of whether or not there is a relation between Christian hymns and these poetic songs; the other is the question of whether there was a chronological order in which one kind of poetic song succeeded another in a step-by-step progression toward modern poetry.

Each of these three views answers these two questions in the affirmative, though only incidentally. In fact, the hypothesis of an influence of Christian hymns on the early transitional poetic songs has come down to the present without being challenged. The chronological order is somewhat differently viewed from case to case, but all three agree with the notion that A is succeeded by B at a certain point of time, B is replaced by C at another time and so forth until they reach modern poetry at the end of the transitional period.

However, I think both questions should be answered in the negative and will examine them before I go on to discuss the views of transitional poetry presented by Yun Changgūn and Chŏng Hammo. (1)

The relationship between Christian hymns and the early transitional poetic songs is often erroneously described as one of "influence". In this connection, I think the terms of literary "indebtedness" or "borrowing" may be more accurate, because "influence" means something extraneous which may be traced as pervasive in a writer's mind and which is reflected in his literary works over a long period of time.

At any rate, all three views mentioned above regard the stanzaic divisions by blank spaces and the use of refrain which appear in the
poetic songs as direct "influences" from Christian hymns.

In the past, traditional kasa were written and printed in the form of consecutive lines, and there are, of course, no blank spaces marking stanzatic divisions in their physical form. Therefore, it appears that the lack of stanzatic markings in the traditional kasa misled those who maintain that Christian hymns influenced the early transitional poetic forms into believing that stanzatic divisions must have come from Christian hymns.

Kim Pyŏngch'ŏl, who, as a scholar of English literature, had made a study of structural influences of Christian hymns, also reaches very similar conclusions. According to him, Korean Christian hymns were the "motive force" from which all the poetic songs composed in the last decade of the 19th century received a powerful and unique "influence" comparable to that which Ch'oe Namsŏn's songs in the 7-5 rhythm received from Japan. Kim says that these two sources continued nourishing the ch'angga form in the 1920s and the 1930s, and their influences on Korean poetic forms still remain. (1)

The whole basis of his conclusions, however, is the same as that stressed by the others, i.e., the blank spaces marking stanzatic divisions and the refrains that appear in both Christian hymns and the so-called "Patriotic Songs" in Tongnip sinmun (which are called kaehwa si by Song Minho), and the shorter average length of the latter in comparison with both the traditional kasa and the kaehwa kasa in Taehan maeil sinbo. Kim says:

Even though they share the 4-4 rhythm with the kasa and sijo of the Yi dynasty, the Patriotic Songs in Tongnip sinmun have some other features that are not found in sijo or kasa.

First of all, these Patriotic Songs differ from sijo in that they have stanzaic divisions. In the case of sijo, there is a division into three lines, initial, medial, and final; but in the Patriotic Songs, a stanza is made up of a couplet of two lines, each consisting of two four-syllable phrases...

Secondly, another distinction is that the length of the Patriotic Songs, which usually have about ten stanzas, is no longer than the introductory part of a kasa, which is usually extremely long with consecutive lines having no stanzaic feature... Moreover, still another aspect of the Patriotic Songs which confirms the influence of Christian hymns is the use of refrains in the Patriotic Songs even though there are only a few such cases...

Here I feel it necessary to warn against a mistake in reasoning which all the scholars who stress the "influence" of Christian hymns seem to have made. They have concluded that similarities between A and B necessarily indicate a definite "influence" from one to the other. Mere similarity between two things does not prove any such relationship between the two. Besides, the degree of similarity which these scholars claim to exist is often exaggerated by their preconceptions.

It is true that the stanzaic divisions of the so-called Patriotic Songs bear some resemblance to those of Christian hymns and that they are seemingly unlike those of sijo and kasa. This, nevertheless, does not prove the assumption that Christian hymns have influenced the structure of the Patriotic Songs.

Traditionally, indeed well into this century both kasa and sijo were printed in consecutive lines. This, however, is a typographical convention subject to change. Publishers have long since ceased to

(1) Ibid., pp. 94-6.
print sijo in this way and now print them in three stanzas, each consisting of a couplet of two short lines.

On the other hand, a great number of narrative folk songs recorded and published in this century are printed either in consecutive lines or in couplets. In either case, these folk songs have clear divisions into stanzas, and I believe that the length of the traditional folk-song tune exactly corresponds to the length of each stanza, or each couplet. (This means that folk-song singers, when they sing a folk song, have to repeat the same tune as many times as the number of stanzas in the folk-song words.)

All this means that the internal structure of traditional poetic songs and folk songs have certain stanzaic features even when they are not shown on their surface because of the conventions of manuscripts or of printing. The Hanyang-ga ("The Song of Seoul") written by Hansan Kosa and published in 1844 is a conclusive proof of the fact that stanzaic divisions existed in the pre-modern poetic songs of the Yi dynasty and sometimes were apparent in the printed form. (1) This song is printed in distinctive two line stanzas, each line having two four-syllabled phrases, which exactly coincides with the stanzaic features of the Patriotic Songs. It seems that among the traditional poetic songs, and especially among the traditional narrative folk songs, stanzas which are syntactic or sense units are mostly of two lines, each consisting of two four-syllabled phrases.

It is true that many of the early Christian hymns have stanzaic features, but they vary greatly from hymn to hymn. For example, if

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(1) Hanyang-ga is preserved in the National Central Library in Seoul, and a later copy of it is kept in the British Library, Department of Oriental Printed Books and Manuscripts.
we look at the eighty-one early Christian hymns collected in the 1895 edition of Ch'anmi-ga (Christian Hymns), the first hymn entitled "Praise God from Whom All Blessings Flow" has two stanzas, each having four eight-syllabled lines. The third hymn, "Oh for a Thousand Tongues to Sing", has four stanzas, each having four lines, but while the first and the third lines consist of eight syllables, the second and the fourth lines are made up of only five syllables. The eighth hymn, "I Love Thy Temple", has four stanzas, each consisting of eight five-syllabled lines. Hymn No. 44, "Rock of Ages Cleft for Me", has four stanzas, each having six seven-syllabled lines; and the last hymn entitled "Gloria Patria" has no stanzaic divisions but consists of six consecutive lines, the length of which varies from four to seven syllables.

In contrast, all but one of the twenty-six Patriotic Songs from Tongnip sinmun have stanzas consisting of two lines, each having two four-syllabled phrases. The one exception, Syōngjyŏl songch'ukka ("A Praise for the Holy Season") written by Sin Yongt'aek and published in the newspaper on 3 September 1896, has the same stanzaic feature but adopts a 4-3 rhythm instead of a 4-4 one.

To conclude, this stanzaic feature of the Patriotic Songs coincides with that of Hanyang-ga and also with that of the traditional narrative folk songs, which will be discussed in detail in the following section, but not with that of Christian hymns. Even the form of sijo, seen as three distinctive units, each consisting of two lines with a 3-4 or 4-4 syllable pattern, conforms to our view that the internal structure of the traditional poetic songs in general has units consisting of two-line stanzas.
The question of refrain must be examined because this feature has been so overemphasized by both Song Minho and Kim Pyŏngch'öl that it becomes an important ground of their argument for the influence of Christian hymns on the Patriotic Songs. They are aware that refrains rarely appear in these songs, for they use the phrase, "in a few cases", seeming not to realize that in fact only one of the total of twenty-six Patriotic Songs has a refrain.

This one was written by Ch'oe Pyŏng'hŏn and published in Tongnip sinmun on 31 October 1896.

1

After the creation of the universe,
All five continents are at peace.

Sure is the independence of Korea
In the Far East of the Asian Continent.

Refrain

Only love among the people
Can achieve the lasting foundation
of independence.

It's a joyful, joyful day
When Korea has achieved independence.

It's a joyful, joyful day
When Korea has achieved independence.

The refrain appearing in this poetic song is physically similar to some refrains appearing in many Christian hymns. For example, the 29th hymn of Ch'anmi-ga:

The Whole World was Lost
in the Darkness of Sin

1

The whole world was lost in the darkness of sin,
But Jesus Christ, the light of the world,
Shines with glory as bright as the sun,
Jesus Christ, the light of the world.
Refrain
He shines brightly to you with the light of the day;
He shines afresh with his light to me.
The eyes that were in darkness have seen the light,
Jesus Christ, the light of the world.

The content of Ch'oe's song bears a Christian tinge in two of
the lines quoted above:

After the creation of the world,

It's a joyful, joyful day

The refrain appearing in Ch'oe's poetic song is similar in form to
those of Christian hymns, but it is open to question whether the
appearance of this refrain is entirely due to the influence of Christian
hymns or whether it is a convention of the traditional use of repeated
phrases in old poetic songs and folk songs, because repeated phrases
were not unknown in the traditional poetic songs. Poetic repetitions
for various purposes - emotional, rhythmic, functional, contrastive,
gradational, emphatic, and incremental - are not infrequent, especially,
in traditional narrative folk songs. (1) Refrains were sometimes used
in traditional poetic songs. For example, one of the oldest Korean
poems surviving, a Koryo dynasty song entitled Ssanghwa-jŏm ("A
Dumpling Shop") has four stanzas having a refrain:

Tŏrŏngsyŏng tarirŏdirŏ tarirŏdirŏ tarorŏkadirŏ tarorŏ
Kŭi jariye nado chara karira
Wi wi tarorŏkadirŏ tarorŏ
Kŭi jandaegat'i tŏmkŏch'ŭni ὑβττά

(1) Cf. C. D. Pi & M. H. Sym, "Yŏngmiŭ folk balladwa han'guk
sŏsaminyoŭi pigyo yŏn'gu" ("A Comparative Study of English and
American Folk Ballads and Korean Narrative Folk Songs"), Yŏn'gu
nonch'ong (The Journal), No. 2, The Society of Education, Seoul
Another example is Kamgunun ("The Thought of the King's Grace"), included in Akchang kasa, an early sixteenth century collection of the Koryŏ and Yi dynasty poetic songs. This has four stanzas, each consisting of two lines, and a refrain which is common through these four stanzas:

1

The depth of the four seas can be measured with the cable,
But with which cable can we measure the depth of our King's virtue?

Refrain

May the King live long with boundless blessings;
May the King live long with boundless blessings.
My fishing under the bright moon is due to the grace of the King. (2)

In the light of this, it cannot be asserted that the influence of early Christian hymns alone contributed to the structure of repeated phrases or refrains in the Patriotic Songs which immediately followed the traditional poetic songs of the Yi dynasty.

Even assuming that transitional poetic songs actually borrowed or learned the use of the refrain, not from the traditional poetic songs of the Yi dynasty at all, but from the Christian hymns of the 1890s, this hardly supports the hypothesis that the poetic form of the transitional period must have been influenced by Christian hymns because a refrain, in fact, occurs in only one among a total of twenty-six Patriotic Songs.


(2) Ibid., p. 341.
Furthermore, only one of about three hundred poetic songs published in the other newspapers and journals listed below, all of which came out in the transitional period, has a refrain:

**Newspapers**

(1) *Cheguk sinmun* (The Empire News, 1898-1910).


**Journals**

(1) *Sŏu* (Western Friends, 1906-1907).

(2) *Yaroe* (Night Lightning, 1907).


(4) *Taehan kurak* (Korean Club, 1907).


The only song having a refrain is *Kwŏnhak-ka* ("A Song for Encouraged Learning") by Kim Yut'aek, which I have already quoted to illustrate one of the three kinds of ch'angga early in this section. The refrain as given is:

Work hard, work hard;
Work hard at your studies;
Work hard for the country.

Thus it is now clear that the use of a refrain never became of significance in the transitional poetic songs, though it sometimes
appears in the ch'angga form.

Another possible approach to the question of whether or not the early Christian hymns have exercised an influence on the early transitional poetic songs in general may be to examine the content of these poetic songs for clues. As an experiment, I went through as many as about three hundred poetic songs published in a dozen newspapers and journals including Tongnip sinmun and Taehan maeil sinbo with a view to discovering all the lines with a Christian tinge in their expressions and I have examined what I have found out with respect to their possible relationship or indebtedness to Christian hymns.

In comparison to the effort I have made in doing this, the results are meagre, as can be seen in the following list. This scarcity, however, supports my negative view of the hypothesis of an influence from Christian hymns.

(1) To God we pray  
For the prosperity of our nation.

(from a patriotic song by Ch'oe Tonsŏng, Tongnip sinmun, No. 1-3)

(2) Let us pray to God in earnest
For the peace of the nation and for the welfare of the people.

...  ...  ...  ...  ...  ...

While on earth our bodies stay,

...  ...  ...  ...  ...  ...

(from a patriotic song by the Talsŏng church members, Tongnip sinmun No. 1-47)
(3) For our country
Pray to God.

(from a patriotic song by Mun Kyŏngho,
a Paejae(Mission) School student,
Tongnip sinmun No. 1-59)

(4) Let us praise, praise,
And praise God.

(from a patriotic song written in
celebration of King Kojong's birthday
sung by Kim Kibŏm at church,
Tongnip sinmun No. 1-71)

(5) After the creation of the universe,
All five continents are at peace.

... . . . . . . . . . . . . . . .

It's a joyful, joyful day
(When Korea has achieved independence).

(from a song of independence by Ch'oe
Pyŏnghŏn, Tongnip sinmun No. 1-90)

(6) After the universe was created,
The sun and the moon began to shine;

After they began shining,
All things began flourishing;

After all things flourished,
Mankind became eminent;

... . . . . . . . . . . . . . . .

All these merits are due
To the wonders of God,
The wonderful wonders
Of the impartial God,
Inexhaustible wonders
For multi-billion years.

It's Heaven that made
All things, all plants and animals;

Heaven alone can annihilate them
And also make them flourish,
And Heaven can even destroy them.
...

In God's will
These kings cultivate the people,
...

It is only the Heaven of justice
That may cause their nations to prosper.

(from a poetic song by a physician
upon visiting his seniors in his
native village, Taehan maeil sinbo,
7 January 1906)

(7) Korean fellows and brethren,
Do not be even slightly discouraged,

For the day is near
When we may recover the help of God.

(from a song of loyalty by Ri Syón-
'gyong, Taehan maeil sinbo,
3 August 1906)

(8) On the model of the sages in the Bible,

(from a song to encourage industry
by Chŏng Suwŏn, chairman of a
branch of Tong'a Kaejin Society of
Education, Taehan maeil sinbo,
10 March 1907)

The eight examples listed above are all that seem to have some
Christian tinge out of about three hundred poetic songs published in
the newspapers and journals mentioned above. However, even some of
these may not be related to the texts of Christian hymns but come
instead from some stories in the Bible. For instance, No. 8, "On
the model of the sages in the Bible". Some others may not have
anything to do with Christianity. For example, the word "God"
(hananim), which appears in Nos. 1 and 7, does not necessarily mean
the Christian God. Thus, only the remaining five examples of
Nos. 2, 3, 4, 5, and 6 seem to show an undeniable Christian tinge.

In addition to the context, there is the further evidence that No. 2 was written by a group of Christians at Talsong Church, and No. 3 was written by a student of Paejae, a Christian mission school in Seoul. No. 4 was also written in a church and sung by a Christian, No. 5 has a definite Christian tinge in its expression, "... the creation of the universe", and "It's a joyful, joyful day", which echoes an early Christian hymn, the refrain of which starts with "It's a joyful, joyful day / When our Saviour is born". Finally, No. 6 roughly parallels the first part of Genesis, even if it does not come directly from a Christian hymn.

Considering both the form and the content of the transitional poetic songs, cases of actual indebtedness to Christian hymns are so rare and individual that it can hardly be said that Christian hymns were a significant factor in their transition from the pre-modern to modern poetry.

The only other question raised earlier but reserved until now is the one of the validity of the notion that there was a step-by-step chronological order through which Old Poetry went on its way towards becoming Modern Poetry. Between Old Poetry, by which we mean all poetry written before 1895, and Modern Poetry, which is generally considered to have started with Chu Yohan's "The Bonfire" (1919) - this is a fallacy we should rectify because modern poetry started with Ch'oe Namsón's "From the Sea, to the Boys" as we shall see clearly in the next chapter - Paek Ch'ol mentions only two stages of poetic transition, Cho Chihun maintains that there were three stages, and Song Minho subdivides Cho Chihun's first stage of kaehwa kasa into two, making a total of four stages. The three different chronological orders may be illustrated as follows:
I have already pointed out that ch'angga alone cannot represent the entire period of this poetic transition, not only because there were in this period what is usually called kaehwa kasa that are essentially distinct from ch'angga but because all three kinds of ch'angga, which existed in parallel with kaehwa kasa from 1896, were certainly outside the main current of poetry.

I have also pointed out that Song Minho's kaehwa si and kaehwa kasa are basically the same in form and nature because there is no difference in type worth claiming between these two, suggesting that they are on the whole an extension of the traditional poetic songs of the Yi dynasty.

Besides, the poetic transition in this period does not seem to have taken place in the way any of these three chronological orders has shown above, because, for example, the traditional sijo form did not go through any transformational stage but is still very much alive.
are far more convincing, though neither of these seems very accurate.

Yun Changgün's views are basically different from the observations I have explained above in that he notices two things going on in parallel with each other in the transitional period. According to him, one is the poetic song which is from the pre-modern poetry, and the other is the song which began when Western music was introduced into Korea for the first time in the 1890s.

In the early years of transition, the former produced kaehwa kasa, which later changed into the New-style Poetry, the forerunner of modern poetry. The latter consists of two divergent subdivisions, one of which is what he calls kaehwa ch'angga ("Enlightenment Songs") and the other is Christian hymns.

The kaehwa ch'angga subdivision was succeeded by the 7-5 rhythm songs which in turn changed into modern songs in the late transitional period. He says that the New-style Poems received indirect influences from the Japanese 7-5 rhythm songs. The Korean New-style Poems and the 7-5 rhythm songs are related, if not directly. The latter were later combined with modern poetry to contribute indirectly towards the forming of a modern poetic form in a regular 7-5 rhythm. Modern songs, popular songs, and school songs are originally from Western music, but they went through the stages of kaehwa ch'angga and the 5-7 rhythm songs.(1)

On the other hand, Chong Hanmo primarily distinguishes between the two heterogeneous factors, traditional and foreign, both of which, he claims, contributed to the New Poems. This observation is

similar to Yun's notion of the two divergent divisions found in the transitional poetic songs. Chŏng, however, includes the Japanese poetic influences in the category of foreign factors, which is quite natural, whereas Yun has placed them somewhere between Korean poetic songs and Western music introduced to Korea, regarding them as indirect influences to both the New-style Poems and the 7-5 rhythm songs.

Yet, according to Chŏng, the New Poems that Ch'oe Namsŏn initiated are a focus upon which the two factors, traditional and foreign, converged, so that it was able to produce later the poetic forms of regular, irregular, and free-verse rhythms.

The chronological order of the transitional poetry that Chŏng Hanmo himself has shown, which I would certainly regard as the best among all five we have examined, is:

(Traditional factors)

Kasa (Kaehwa kasa) →

Sijo →

New Poems (Ch'oe Namsŏn's poems)

Regular rhythm → Irregular rhythm → Free verse

Free rhythm → Prose poems

(Foreign factors)

Ch'angga →

Christian Hymns →

This illustration has some incorrect points: First, the kaehwa kasa may not come from the traditional kasa even though both have the name of "kasa" in common, but from the traditional narrative folk songs. (I am going to discuss this question explaining the close relationship between the kaehwa kasa and the traditional narrative folk songs in the following section.)

Secondly, we have no evidence that ch'angga and Christian hymns have actually influenced the New Poems which Ch'oe Namsôn initiated in Korea in the first decade of the present century.

Thirdly, poems of irregular verse rhythms certainly existed even after free verse had started in Ch'oe Namsôn's poetry in 1909. For example, Kim Sowol and some other poets wrote a number of such poems in the 1920s, and poems of irregular verse rhythms may not have completely disappeared, while poems of regular verse rhythms are still prevalent in children's verse.

Finally, and most important of all, there were obviously some other foreign factors, more influential than ch'angga or Christian hymns, in this transitional period, which Chông's illustration does not show - all the influences of foreign poetry with a variety of forms, regular, irregular, and free, which must have contributed to the making of early modern Korean poetry.

Thus, after having found fault with several scholars who have given their views on this matter of the chronological order of the transitional poetry, I feel an obligation to give my own views, which, I must confess, owe much to the views about which I have been so critical. They may be illustrated as follows:
The major distinctions that my illustration shows are:

First, the traditional kasa and sijo and foreign poetic factors - regular verse, irregular verse, and free verse - have contributed to the beginnings of modern Korean poetry in 1908-1910. Then, the sijo form survived and is still alive today, though the kasa form discontinued sometime during the transitional period.

Secondly, the form of kaehwa kasa, which was closely related to the oral tradition of narrative folk songs and not to the kasa or sijo,
first appeared in Tongnip sinmun in 1896, continued for sometime even in parallel with early modern Korean poetry, but then eventually disappeared.

Thirdly, the three kinds of Korean ch'angga, which started under the influences of foreign non-poetic factors, such as Western melodies, Christian hymns, and Japanese songs, during the period of 1896-1908, are basically songs owing little more than the Korean language to traditional factors. Therefore, they may well be excluded from our discussion of the making of early modern Korean poetry. Western melodies, Christian hymns, and Japanese songs, regardless of their contribution to Korean ch'angga, kept spreading among the Korean people and are still popular among them, except the last which was banned when Korea was liberated from Japan in 1945.

2. The Actualities of the Poetic Transition

If we exclude the ch'angga composed in effect under the direct influences of Western melodies, Christian hymns, and the Japanese songs from our present study of the transitional poetry on the grounds which I have already set out, about three hundred poetic songs usually called Patriotic Songs and kaehwa kasa, published in a dozen newspapers and journals in the transitional period, form the corpus of texts for the examination of the actualities of the early poetic transition from 1896 to 1907.

Hence, the primary and, in fact, the sole aim of my discussion in this section becomes to clarify the nature and origin of this corpus of transitional poetic songs in relation to the traditional factors, such as the sijo, the kasa, and the narrative folk songs, so as to evaluate it correctly in view of the important and controversial
place which it occupies within the transitional period.

Among the transitional poetic songs, the 26 so-called Patriotic Songs, scanty as they may be in number, have often been overestimated, chiefly because they are the earliest poetic songs produced in the transitional period and because they all advocate high causes and present the slogans of the Enlightenment Period, such as national independence, equality of the sexes, hard work, and so on.

Some scholars, including Song Minho, have a high regard for these Patriotic Songs as being the earliest forerunners of poetic transition. Others, who do not have a high regard for them, usually give them first place in the transition toward modern poetry.

However, when we evaluate these poetic songs as literary works of art and do not view them from a socio-political standpoint, they can hardly escape the criticism that they still remain primitive and very monotonous in rhythm and diction - certainly even more primitive and monotonous than the traditional poetic songs of the Yi dynasty.

One of the two fundamental weaknesses of this transitional poetic form to my mind is its rigidness in syllabic rhythm; it seldom allows even a slight amount of freedom, usually sticking to either a strict 4-4 or a 4-3 syllable rhythm. The other is what we may call a dissociation of sensibility in its content. The 26 Patriotic Songs are, in fact, just one kind of enlightenment propaganda, and all the rest of the transitional poetic songs, dealing with some other kinds of socio-political problems, are basically the same as the Patriotic Songs in nature and form, sharing the same rigid syllabic rhythm with the latter.

Chamkkæbose chamkkæbose
Taechosŏn'guk inmindûra
These are the first four stanzas of a Patriotic Song written by Kim Ch'yŏryŏng, an engineer of the Ministry of Agriculture, Commerce, and Industry, and published on 15 September 1896 in Tongnip sinmun, No. 1-70, of which an English translation is:

Wake up, wake up,
Korean people!

Wake up from sound sleep;
Let us help independence.

Let us be united and co-operative
So as to keep our people.

To achieve independence
The love of people is the first.

Compare this with the following song, Aeguk undong-ga ("A Song of the Patriotic Movement"), anonymous, published in Taehan maeil sinbo, 13 June 1906.

Aseaju yeǔibangün
Uridaehan punmyŏnghada
Ch'ŏngnyŏndūra tongp'o'dūra
Ich'ŏnmanjung tongp'o'dūra
Pup'aegisang dabŏrigo
Hwalbaryonggi naeyŏbose
The country of courtesy in Asia
Is certainly our Korea.

Young men, fellow countrymen,
Twenty million fellow countrymen,

Cast away the spirit of decay
And display cheerful courage.

There is an example of this rigid syllabic rhythm being adopted earlier in the Korean version of *The Pilgrim's Progress* by John Bunyan, which was translated into Korean with the title of *T'yo'yölo yǒkdyǒng* and published at the Trilingual Press in Seoul by Mr. and Mrs. Jas. S. Gale in 1895, one year before the patriotic songs began to appear in *Tongnip sinmun*. (This is probably the earliest Korean translation of an English literary work ever published in Korea, if we except the translating of the Bible which had been done earlier.) In this Korean version of *The Pilgrim's Progress*, which covers only about one-third of Bunyan's original, there appear seven pieces of verse that very roughly match verse passages in the original. One of these is:

Saniya  nopttamanün
Öryǒnunjul  morūgenne

Irigase  irigase
Saengmyǒngkirj  yǒgiesoda

Oenp'yǒn'gillo  kanūniya
Myǒlmanghamül  myǒnhalsonya

Ch'yǒnsinman'go  hanyǒnhue
Mujinbongnok  nuririra

(p. 43b)
"This hill, though high, I covet to ascend,  
The difficulty will not me offend;  
For I perceive the way to life lies here:  
Come, pluck up heart, let's neither faint nor fear;  
Better though difficult, the right way to go,  
Than wrong, though easy, where the end is woe." (1)

Four verse pieces out of seven are translated likewise into a strict 4-4 syllable rhythm, two are put into a strict 3-4 rhythm, and the remaining one is put into a mixed rhythm of 3-4 and 4-4 syllables. One of the two which are translated into a strict 3-4 rhythm is:

Tangjange ponaniri  
Sillohi isyanghada  
Nyŏkhyŏkhan syŏngdoap'e  
Magwiga tanghalsonya  
Sin'gŏmul tasippaeyŏ  
Magwiral p'aemanghane

(p. 68b)

"A more unequal match can hardly be, -  
Christian must fight an Angel; but you see,  
The valiant man by handling Sword and Shield,  
Doth make him, tho' a Dragon, quit the field." (2)

As in the case of Hanyang-ga, the author of which is known only by the name of Hansan kŏsa, and which was published in 1844, and in some cases of naebang kasa, a strict 4-4 or 3-4 syllable form apparently existed in the Yi dynasty, but it was rare in recorded literature and does not seem to have established itself as a poetic form before the transitional period.

(2) Ibid., p. 90.
How then did this strict 4-4 or 3-4 syllable form come to be exclusively adopted all of a sudden in the transitional poetic songs? Why did all the poetic songs published in newspapers and journals in this period adopt no other than this particular form, if we except a small number of Chinese poems and sijo occasionally published in journals?

This question has never been raised because all scholars of Korean literature virtually take it for granted that this transitional poetic form comes from the sijo or kasa or Christian hymns. I think this is chiefly because they do not make a clear distinction between these forms and the transitional poetic form in question.

As far as I am concerned, the transitional poetic form is not related to any of these forms, as they assume, but directly to the form of the traditional narrative folk songs, which had mainly been handed down orally to the generation which saw a nationwide enlightenment movement in this transitional period.

Above all, I think I must clarify here the subtle but characteristic distinctions in form between the traditional sijo or kasa and the transitional poetic songs, to prove that they are not directly related to each other. Then I will explain the unmistakable identity in form and style between the folk-song form and the transitional poetic form.

As is often the case, if we fall on the convenient formula that 4-4 and 3-4 syllable rhythm were basic in the traditional sijo and kasa, and on the fallacy that these two rhythms continued to be characteristic of the transitional poetic songs, we could easily overlook the distinction in form between the sijo or kasa and the early transitional poetic songs. To grasp this distinction I think we should not only consider the basic rhythms but also look at the very
structure of poetic songs as a whole.

First, I propose to examine the *sijo* form as closely as possible so that we may acquire some clues to its structure. Even though it is true that the basic rhythms, 4-4 and 3-4, are the most frequent rhythms found in the *sijo* form, this fact alone can hardly define the *sijo* form, nor does this basic feature explain at all the irregularities of the *sijo* rhythms, which actually extend from one to about seven syllable groups even in the standard form of *sijo* called *p'yŏng sijo*.

Irregularities in syllable rhythm in the *sijo* are in fact so prevalent that any effort to characterize or define the *sijo* form would seem to fail. With its irregular rhythms, the *sijo* does not seem at all to have a fixed form as, for example, the Shakespearean sonnet form or the Spenserian stanza.

Various theories, or, rather, attempts to define or explain the *sijo* form, from the 1920s to the present, concentrate on defining it as a fixed poetic form, but these efforts have always failed to explain the irregularities of syllable rhythms found in the *sijo* form. Hence, it seems to me that unless we reach a satisfactory answer to these irregular syllable rhythms, we can hardly define the *sijo* form.

The earliest observation of the *sijo* form made by Yi Pyŏnggi and published in *Tonga ilbo* in 1926 is no more than a rough outline sketch of varied rhythms of the *sijo*. Two years later he summarized his early observation of the irregular *sijo* rhythms in the form of a table. This is an elementary study of the *sijo* form analyzed into phrases, or letter groups. (1)

(1) Cf. Yi Pyŏnggi, "Sijoran muŏsin'ga" ([What is the Sijo?]"), *Tonga ilbo*, 24 & 26 November and 13 December 1926; and "Yulgyŏkkwa sijo" ([Rhythm and the Sijo]"), *Tonga ilbo*, 28 November to 1 December 1928.
Other theories of the *sijo* form, such as those successively held by Yi Ŭnsang, Yi Kwangsu, and Cho Yunje attempt to draw what they call a standard form of the *sijo* by a statistical approach, the arithmetic mean of the length of each syllable group being the standard. They all regard the *sijo* form as consisting of three parts, each having four phrases. The standard forms drawn by these writers differ slightly from one another; the one by Cho is:

<table>
<thead>
<tr>
<th>Phrase</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Part:</td>
<td>3</td>
<td>4</td>
<td>4/3</td>
<td>4</td>
</tr>
<tr>
<td>Medial Part:</td>
<td>3</td>
<td>4</td>
<td>4/3</td>
<td>4</td>
</tr>
<tr>
<td>Final Part:</td>
<td>3</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
</tbody>
</table>

Cho observes that the length of the *sijo* varies from 41 to 50 syllables with an average of about 45. Assuming that his statistics are correct, we could at once question the validity of his standard form when it is presented to define the actual *sijo* form, because his form as a whole merely shows no more than an arithmetic mean of the *sijo*. He has not said that most *sijo* are written in his standard form, but, as a matter of fact, such a standard form as he has presented has misled many people into believing that it is a standard model of the *sijo*. My rough estimation is that in actuality only about ten percent of the *sijo* coincide with this standard form, and

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the rest deviate more or less freely from it even in the category of
p'yŏng sijo, and I think such freedom of syllabic rhythm is
characteristic of the sijo form.

Such a standard form as this, abstractly built by means of a
statistical approach, may not be related at all to the reality of the
sijo form, which does not seem to have had any such standard form
throughout its long history, though I admit that after the turn of the
present century, modern sijo writers beginning with Ch'oe Namsŏn
apparently have in mind a similar standard form on which their sijo
are normally based. However, the so-called standard form of the
sijo, representing an arithmetic mean of the sijo form, but non­
existent in reality in the Yi dynasty, may only hinder us from seeing
the real sijo form.

Some recent theories of the sijo form such as those maintained
by Chŏng Pyŏnguk and Yi Nŭngu reject the notion of the basic 4-4 and
3-4 syllable rhythms altogether and claim to approach the old verse
forms including the sijo and the kasa from an entirely different point
of view.

Chŏng, in his "Introduction to the Metrics of Old Poetic Songs",
criticizes the validity of the basic 4-4 and 3-4 syllable rhythms
prevalent in the traditional verse forms in the light of his
statistical examination of the frequency of varied syllable groups
actually occurring in both verse and prose.\(^{(1)}\) According to him,
3 syllable groups and 4 syllable groups are prevalent not only in old
verse forms but in prose and among the Korean words in dictionaries as

\[^{(1)}\] Chŏng Pyŏnguk, "Kosiga ŭmnunon sŏsŏl" ("Introduction to the
Metrics of Old Poetic Songs"), Kungmunhak san'go (Essays in
Hence, he claims that these two kinds of syllable group are characteristic not only of old verse but also of the Korean language in general and that we should not, therefore, try to define old verse forms by means of this criterion.

His primary observation of this linguistic feature of the Korean language is probably correct, and more or less similar linguistic features may be found in some other languages also. Chŏng, however, has evidently overlooked a small but very important distinction concerning these syllable groups between old verse and prose. While 3 syllable groups and 4 syllable groups are equally dominant in old verse and prose as Chŏng has observed, the sequential 4-4 and 3-4 syllable groups are not so prevalent in prose as in old verse. This is why we can still claim that these two kinds of syllable rhythm are basic in the traditional verse forms.

Paying no heed to this subtle but very significant distinction, Chŏng proceeds to suggest strongly his own view of the physical forms of old verse, which consequently leads to a rather hasty conclusion that two kinds of dactylic metres - a dactylic trimetre and a dactylic tetrametre - are characteristic of old verse forms, the first of these being older than the second. Chŏng believes without reservation that all traditional verse lines can be defined as either trimetre or tetrametre, each alternating one stressed and two unstressed syllables, beginning with a stressed syllable.

As we all know, stress is not a distinctive feature in the Korean language as it is in English and German. It is not recognized by the Korean speaker as an essential signal in the language system. Thus Korean like French contrasts sharply with English, though the Korean speaker ordinarily has a tendency to stress the first syllable of disyllabic or trisyllabic words.
Besides, Chŏng's observation of old verse lines as consisting of 3-3-3 syllables (dactylic trimetres) or 3-3-3-3 syllables (dactylic tetrametres) is a false generalization which can in effect satisfy only a fraction of old verse lines.

An alternative to the theory of the basic 4-4 and 3-4 syllable rhythms presented by Yi Nūngu, in his "An Alternative to the Theory of Letter Group, or Syllabic Rhythms", deviates far from the actualities of the linguistic features characteristic of Korean. (1)

In order to explain the varied length of verse lines with all kinds of irregular syllable rhythms, he goes through a series of conjectures and reaches a conclusion that a total of eleven metres inherent in old verse forms characterize almost all verse forms. They are 2 x 2 tetrametre, 2 x 2 trimetre, 3 x 2 trimetre, a mixed trimetre of 2 x 2 and 3 x 2, 3 x 3 trimetre, and so on.

Since the length of lines in old verse varies greatly even within one poem, none of these eleven metres he has invented normally fits any poem. So, whenever the actual length of some verse lines in a given poem comes short of the metre he has chosen to explain the verse form, he supplies it with some mute syllables at his own discretion, for, otherwise, he can hardly explain any verse form. This seems to me an expedient which gives no insight into the real structure of old verse forms, not to mention irregular syllable rhythms inherent in them.

Therefore, I would propose to go back and have a close look at the sijo form afresh without any prejudice that may come from the

various views presented by others.

A major premise of the sijo is that it is not a piece of prose. For convenience, if we confine our examination to p'yong sijo, all of them have a control over their length, bound to a limit which usually allows about thirty-eight to forty-eight syllables in a poem of sijo. Again, the sijo consists of three parts, or stanzas, initial, medial, and final, each having a roughly identical length. Each part, or stanza is divided by a primary pause about the centre into two half parts, or stanzas; and each half part, or stanza is further divided by a secondary pause about the centre into two quarter parts, or two phrases. Thus a poem of sijo is always made up of 12 quarter parts, or 12 phrases.

Those who have sufficient learning to decipher the sijo text and an understanding of the structure of the sijo form can easily distinguish these three parts, or stanzas of the sijo even when they are presented in an unbroken line covering these three parts. This is chiefly because the sijo consists of three sense units easily distinguishable from one another. For example, take the following sijo: (To all the sijo I am quoting from now on, Ch'ong Pyonguk's sijo serial number is given in parentheses, unless specified otherwise.)

My horse neighs to go, but my love holds and never unhands me.

The evening sun sets over the hill, and I have a thousand ri to go.

My love, do not try to detain me, but rather hold the setting sun.

(735)

There are, however, some sijo which do not seem to have three sense units but only two. With the same approach as we applied
before, we can discern no more than two sense units in this sijo:

Butterflies fluttering in the throng of a hundred flowers in the small garden,

Do not sit on every twig that pleases you with its fragrance.

In the evening glow, the wicked spider comes to hang his net.

(1205)

There are other sijo which seem to have only one sense unit, such as the following:

After drink, the taste of drinking water cooled in the ice hole,

And the charm of sleep when hugging again my love who would go back at dawn,

These two pleasures of the world I fear lest others should know.

(1244)

The first line of the second sijo quoted above does not have a sense unit as such; the first and the second lines put together complete a sense unit. Consequently, it may be said that this sijo consists of only two parts as far as the textual meaning is concerned. Again, in the case of the last sijo quoted above, the entire sijo is made up of no more than one sense unit.

Thus, it seems clear that what really matters when we are to distinguish the three parts of sijo is not only the sense units but also the proportion in length of each part so that relative weight of each of the three parts is more or less evenly distributed.

Sometimes, the consideration of proportion of length in a poem of sijo is so important that it completely overrides any syntactic consideration in its parts. For example:
Nugonwāi nirūgiral kounnim ipyorūi
Nalkwa tari kamyōn njūra hadōn'gego
Nadari hago kalsarok tōuk syōrwō hanora

The underlined parts, meaning "the days and months of [i.e. "after"] my fair love's parting", can not normally be separated and put into two sijo parts unless a consideration of something other than the syntax of the sijo is much more important. Yet this is an extreme rarely occurring in the sijo form, and normally the consideration of the length proportion for each part or each quarter part, or each phrase of the sijo allows a certain freedom within limits.

Thus, it seems to me that what Richard Rutt has given as variants which occur in the syllable account in each sijo phrase may be regarded as the extent of freedom in the number of syllables given to each sijo phrase. The table of variants he has given is:

<table>
<thead>
<tr>
<th>Line</th>
<th>2-5</th>
<th>3-6</th>
<th>2-5</th>
<th>4-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>First line</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Middle line</td>
<td>1-5</td>
<td>3-6</td>
<td>2-5</td>
<td>4-6</td>
</tr>
<tr>
<td>Last line</td>
<td>3</td>
<td>5-9</td>
<td>4-5</td>
<td>3-4</td>
</tr>
</tbody>
</table>

Now, as we know that this kind of variation, or rather the freedom in limits in the number of syllables, never occurs in fixed forms of proper poems except in the sijo form and, to some extent, in the kasa

(1) Richard Rutt, The Bamboo Grove: An Introduction to Sijo, University of California Press, 1977, p. 10. In actuality, however, it seems that the extent of the syllable freedom in the sijo is slightly larger than is shown in this table. For example, an 8 syllable group occurs in the second phrase of the first line in Chōng's No. 378; and the first phrase of the last line of the sijo may have up to 6 syllables as in Chōng's No. 2183.
form which we shall examine later in this section, I am inclined to suppose that it must derive from the sijo melody to which the words of sijo have long been closely related in the past.

Another ground in logic which supports this supposition of mine is that, unless we take account of the musical measures of the sijo melody in the last resort, in many cases we cannot see the boundaries of four phrasal units in a sijo line. Take, for example, the following sijo lines:

\begin{verbatim}
Pangane / hyŏnnunch'otpul / nulgwa / ibyorhayŏtkwandae
\end{verbatim}

This is the first line of a sijo written by Yi Kae (Chŏng's No. 865 and Rutt's No. 21), but the underlined parts, which I have divided in accordance with their sense units, may not be correct and others would divide them as follows in consideration of their syllable length:

\begin{verbatim}
Pangane / hyŏnnunch'otpul / nulgwaibyŏl / hayŏtkwandae
\end{verbatim}

Though I would agree with them, neither I nor they have an absolute guarantee that the latter half of this line should be divided in this way, unless we base ourselves on the musical notation of the sijo melody. They may argue that this way of dividing the latter half into two four-syllable phrases conforms to the arithmetic mean, or the basic standard, of the sijo syllable count; but the variants which may occur here in these two phrases are 2-5 and 4-6.

(1) Rutt's sijo No. 21 means one of the sijo he has introduced in his "An Introduction to the Sijo, a Form of Short Korean Poem", Transactions of the Korea Branch of the Royal Asiatic Society, vol. XXXIV, Seoul, 1958, pp. 1-88.
Furthermore, the arithmetic mean does not seem to have any relevance to a great number of lines such as this:

Maengja / kyŏnyanghyewanghasindae / ch'ŏnmalssame / inŭiroda

Chŏng Pyŏnguk has divided the first line of a sijo written by Kim Sisŭp as quoted above, with which I would agree; but this does not seem to have taken account of the length proportion, nor does it seem to conform to the arithmetic mean, which is 3 and 4 in this case of the first half of the first sijo line. Nevertheless we can hardly divide the first half of this line either as Maengjagyon / yanghyewanghasindae or Maengjagyŏnyang / hyewanghasindae because we somehow feel it unlikely for this half line to be divided in either of these ways, but we do not have complete assurance of this.

The following are but a few examples, from many sijo lines, in which we can hardly define phrasal boundaries without resort to the musical notation of the sijo melody.

Taman han'ganch'odange / chont'onggŏlgo ch'aekssangnok'o

Tamanhan'gan / ch'odange / chont'onggŏlgo / ch'aekssangnok'o

(The first line, No. 582)

Mangmak sujŏnul / nwirasyŏ / tokmaeyajuri

Mangmak sujŏnul / nwirasyŏ / tokmaeyajuri

(The second line, No. 502)
Therefore, it seems quite reasonable to conclude that though, when analysing a poem of sijo, we ordinarily consider only two factors - the syntactic unit and the length proportion including the so-called basic standard, we should inevitably take account of another important factor, the sijo melody, if we are to define clearly each phrasal boundary.

In modern times, few people, including modern sijo writers, sing or chant sijo, but we know that in the past the sijo was usually sung or chanted to a melody. Even today sijo chanting is not entirely extinct; some aged people chant sijo when they are in the mood to do so.

We do not know, however, how much resemblance their sijo chanting bears to the original or the traditional sijo melody or melodies which must have long been in fashion in the Yi dynasty. Some scholars, including Yi Pyonggi, did speculate that the traditional sijo text must have been related to a certain melody, but none of them have actually investigated this matter any further. Thus all that we know is that the traditional sijo must have been chanted to a melody or melodies which must have a considerable resemblance to such sijo melodies as recorded into musical notation by Chang Saun and Richard Rutt. The two melodies recorded separately by them are basically the same.
The Standard Sijo Melody

As recorded here, this melody consists of six musical phrases, each pair of which contains one of the three sijo parts. Hence, all three sijo parts are admitted to this melody, except that the last few syllables are left out of the musical notation because the last phrase is not usually chanted.

Each of the six musical phrases contains a half part, or a half line, of a poem of sijo. While each of the first, the third, and the fifth musical phrases is further divided into two semi-phrases, both the second and the fourth musical phrases are divided into two semi-phrases plus an additional semi-phrase. This additional

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(1) This musical notation of Chang Saun's appears in the appendix to Sijo kaerok (Introduction to the Sijo) by Yi T'aeguk, Saegul-sa, Seoul, 1961, p. 450; and Richard Rutt's musical notation appears in his introduction to the sijo given in the previous footnote.
semi-phrase, coming at the end of the second and the fourth musical phrases, falls at the close of the initial and the medial sijo parts. So, the last few syllables of these two parts are prolonged and followed by a pause in the musical notation. The sixth musical phrase, instead of having an additional semi-phrase, possesses a double pause at its end, showing the distinctive close of the entire sijo.

Thus, the musical notation of this sijo melody provides us with some clues to the fundamental structure of the sijo text that we could hardly visualize with the sijo text alone. From the sijo melody, it seems clear that it does not necessarily demand a fixed number of syllables for each of its musical phrases, but always allows room for a few more or a few less syllables. In other words, the musical notation of this sijo melody does not prescribe an exact number of syllables fixed for each of its musical phrases but allows the writer of sijo text to have a degree of freedom in terms of the number of syllables for each of the twelve sijo phrases. The extent of syllable freedom varies from phrase to phrase, in accordance with the bars or the beats within a musical phrase. For example, the very first semi-phrase of the sijo melody allows less freedom for syllables than the second semi-phrase, which is apparent even to the eye of those who have no special training in music.

The sijo writers of the Yi dynasty must have known these features of the sijo melody which allowed them to increase or decrease, within limits, the number of syllables in each semi-phrase in the sijo melody, whenever they felt the necessity to do so. In this sense, I would regard the sijo more as song words than as a fixed form of proper poetry.

The traditional kasa form has also not been clearly defined, nor has it been established whether or not it was associated with any
melody in the Yi dynasty. In the structure of the kasa, however, we notice some basic features that are suggestive of a relationship between the kasa and the sijo.

The basic syllable rhythm of a kasa line is 3-4-3-4, but 3 may frequently be replaced by 4 when one more syllable is necessary. Yet, 4 is not normally replaced by 3. The extent of syllable freedom is 2-6, but the syllable counts other than 3 and 4 only rarely occur in kasa lines. Thus, a usual kasa line is very similar either to the first sijo line or to the second sijo line when these sijo lines conform to the so-called basic standard syllable count, i.e. 3-4-4 (or 3)-4. (1)

Ch'ugang'ui paeralt'ago wiru'ni honjaanja  
\[
\begin{array}{c}
3 \\
4 \\
3 \\
4
\end{array} 
\]
(from Kisŏng pyŏlgok by Paek Kwanghun)

Ch'ŏngch'une pyŏngidūrō kongsane muŏttōni  
\[
\begin{array}{c}
3 \\
4 \\
3 \\
4
\end{array} 
\]
(from Kaeam-ga by Cho Sŏngsin)

Kwansŏ myŏngsŭngjei wangmyŏngŭro ponaesilsae  
\[
\begin{array}{c}
2 \\
4 \\
4
\end{array} 
\]
(from Kwansŏ pyŏlgok by Paek Kwanghun)

Kwandong p'albaegnie pangmyŏnŭl mattisini  
\[
\begin{array}{c}
3 \\
4 \\
4
\end{array} 
\]
(from Kwandong pyŏlgok by Chŏng Ch'ŏl)

Yangjanan ihwailchie talpich'i chŏilohŭllo  
\[
\begin{array}{c}
3 \\
5 \\
3 \\
4
\end{array} 
\]
(from Miin pyŏlgok by Yang Saŏn)

Secondly, the content and style of kasa lines are similar to those of sijo lines. Thus, individual kasa lines cannot be distinguished from individual sijo lines when they are put together. The following is a mixed group of some sijo and kasa lines:

1. Tari habalgűni samgyŏngi nasiroda
   The moon is so bright that midnight is like daylight.

2. Nado chamulkkaeyŏ padahal kubŏboni
   When I awake also and look down to the sea,

3. Paengnyŏnhwa han'gajiral nwirasyŏ ponaesin'go
   Who has sent me a white lotus blossom?

4. Maehwanŭn pan'gaehago chugyŏbŭn p'urŭrŏtta
   Plum blossoms are half open, and bamboo leaves are green.

5. Sulmŏkji majahago chunghan maengse-hayŏttŏni
   Though I have taken a solemn oath not to drink,

6. Musimhan syewŏrŭn murbūradat hanan'goya
   The heartless time flows like a stream.

7. Kangt'yeŏnŭi honjasyŏsyŏ tinanhaeral kubŏboni
   As I stand alone by the river and look at the setting sun,

8. Namp'ungi kŏndutburŏ nogŭmŭl het'yŏnaeni
   When the south wind blows suddenly and scatters the green,
The first, the fourth, and the fifth are the sijo lines quoted from Ch'ong Pyónguk's serial Nos. 601, 1822 and 1247, respectively. The second and the third lines are from Ch'ông Ch'ŏl's Kwandong pyölgok (lines 144 and 123). The sixth comes from Ch'ông Ch'ŏl's Samiin-gok. The seventh is from Ch'ông Ch'ŏl's Sogmiin-gok. The last is from Ch'ông Ch'ŏl's Sŏngsan pyölgok.

As far as individual lines are concerned, between the sijo and the kasa, the style and content and the structure are so similar that even those who are well versed in both forms can hardly tell the difference between them.

It is true that the sijo usually depicts a small, concise poetic idea and expresses it in no more than three lines, equivalent to three kasa lines, whereas the kasa chooses a theme much wider than does the sijo, and describes it in any number of lines from about a dozen to more than two hundred. It is therefore to be inferred that generally the content of a sijo line must somehow be compact, while that of a kasa line is comparatively loose. This difference, however, can hardly be discerned when individual lines are taken out of their context.

Thirdly, the final concluding line of many kasa is structurally identical with the last line of the sijo form. It seems that this similarity has also been known to some scholars, though they have not investigated the relationship between the two forms on the basis of this similarity. As we know, the last sijo line has a characteristic feature that is shared by neither the first nor the middle sijo line, i.e. the largest amount of syllable freedom among all sijo phrases is given to its second quarter line by the tenth semi-phrase of the sijo melody. Thus, this particular semi-phrase alone mainly and frequently admits four to seven syllables, and even nine syllables are
possible. Roughly speaking, this tenth semi-phrase alone allows nearly twice as many syllables as any other semi-phrase in the sijo melody.

Interestingly enough, the last line of many kasa has this feature of multiple syllables in its second quarter line. Notice the concluding lines of several kasa out of many that have this feature:

(1) Myŏngwŏri ch'yŏnsanmallagŭi anibich'oendae ŏpta

The bright moon shines on every one of a thousand mountains and ten thousand villages.

(Kwandong pyŏlgok)

(2) Nimiya narinjulmorasyŏdo naenimjoch'aryŏ hanora

My love will not recognize me, but I will follow her.

(Samiin-gok)

(3) Kaksinim tariyak'aniwa kujanbina toesyosyŏ

Fair lady, transform yourself into the bad rain, not into the moon.

(Sogmiin-gok)

(4) Sonisyŏ chyuindaryŏnirodae küdaekŭin'ga hanora

The guest said to the host, "Are you that?"

(Sŏngsan pyŏlgok)

(5) Amot'a paegnyŏnhaengrag imanhandal ŏtjihari

At any rate, the enjoyment of pleasure for life like this is not bad.

(Sangch'un-gok)

(1) Ibid., p. 10.
Amona inaettūtalligosisimyŏn paegseggyoyu mansesanggamharira
Whosoever knows my intention may enjoy friendship for a hundred years, and sympathy forever.
(Manbun-ga)

These closing lines of the kasa are so similar to the last line of the sijo that we cannot tell the difference between them.

Apart from the difference in the length of poem and in the amount of syllable freedom in each quarter line, these two poetic forms are similar to such a considerable extent that I would estimate that the two are somehow related to each other - perhaps the sijo as a short form, and the kasa as a long form of the traditional poetic songs of the Yi dynasty.

In parallel with the traditional recorded poetry of the Yi dynasty, which is represented by the sijo and the kasa, an abundance of oral poetry was produced in the Yi dynasty and chanted by the common folk, who handed it down to us. In this traditional oral poetry, the narrative folk songs in particular have some distinctive features of their own, just as the Scottish border ballads have in their structure and style. The strict syllable count, the impersonal character of style, and all kinds of repetition characteristic of oral tradition - emphatic, emotional, and, especially, incremental - parallelism in sound, syntax, and syllabic rhythm, with few run-on lines, all of which aids the singer of the narrative folk songs in moving from one line to another.

The basic and, in fact, the invariable syllable pattern of the traditional narrative folk songs is a uniform rhythm, which rigidly adheres to a strict 4-4 syllable count with only a very small percentage
of 3 syllable phrases instead of 4 occurring where such variations are inevitable for some reason. Another distinctive feature of the Korean narrative folk songs is their stanzacic form of couplet. It is clearly discernible even when narrative folk songs are printed in successive lines showing no marks of stanzacic divisions. It was only well into the present century that some collectors of traditional folk songs, including Im Tonggwôn, recorded and published more than a thousand folk songs. The following is the first part of some folk songs among a thousand collected by Im:

(1) Taratara palgündara
Yit'aebaegi nodündara
Chǒdarimjae nuguirgo
Pangibanga tarillera
Pangibanga ŏdegago
Chǒdaltǒnjul chimorîno

(Ch'ŏb-yo, No. 1)

Moon, moon, bright moon,
Which Yi T'aebaek played with.

Who is the owner of that moon?
The moon may be the miller's.

Where has the miller gone
Not knowing that the moon has risen?

("Song of a Concubine", No. 1)

---

(1) Han'guk minyo-jip (Korean Folk Songs), ed. Im Tonggwôn, Tongguk munhwa-sa, Seoul, 1961.
Noruldugo kagin'gana
aldunsaei noksiroda

Kandahandul ajogamyŏ
Ajogandul ijulsonya

I leave you and go away
But my mind is like a bird’s that has
left her eggs behind.

Even if I go, I do not go for good;
Even if I go for good, I shall never forget you.

Ibyŏl-yo, No. 4

Uldodamdo ŏmnunjibe
Sijipsamnyŏn salgoboni
Siŏmŏni hasinmalssŭm
Yaeyaaga myŏnuraga
Chinjuyangban pollyagŏdŭn
Chinjunamgang ppallaegara

In a house with no hedge nor wall,
When I lived for three years of married life,

My mother-in-law said to me,
"My dear daughter-in-law,

If you want to see your husband,
Go to Chinju River to wash clothes."

Namp’yŏn-ŭo, No. 4

("A Song of Farewell", No. 4)
("A Song of a Husband", No. 4)

As these lines quoted above clearly show, the traditional
narrative folk songs are in strict 4-4 syllable lines having all
features characteristic of oral tradition. Every two lines, or a
couplet, usually build a sense unit, and there are a few run-on lines
in these folk songs.

On the other hand, the 26 Patriotic Songs published in Tongnip sinmun and all the rest of the transitional poetic songs published in newspapers and journals during the period 1896-1910, the number of which amounts to about three hundred, have clear structural and stylistic features that we have seen, not in the sijo or the kasa, but in the form of traditional narrative folk songs of the Yi dynasty. The first few couplets of some of the early transitional poetic songs, each drawn from a different newspaper or journal, are given below:

(1) Pongch'yuakhase pongch'yuakhase
Agukt'aep'yong pongch'yuakhase
Chulgoptoda chulgoptoda
Tongnipchajyu chulgoptoda
Kkotp'wiyoara kkotp'wiyoara
Urimyongsaan kkotp'wiyoara
Hyanggiropota hyanggiropota
Urigukka hyanggiropota
Yolmaeyolla yolmaeyolla
Pugukkangbyong yolmaeyolla

Let us celebrate, let us celebrate;
The peace of our country, let us celebrate.

It is joyful, it is joyful;
Independence and autonomy, it is joyful.

Make flowers bloom, make flowers bloom;
In our noted mountains, make flowers bloom.

It is fragrant, it is fragrant;
Our country is fragrant.

Bear fruit, bear fruit;
A rich country with strong army, bear fruit.

(A patriotic song by Tyon Kyongtaek, Chemulp'o, Inch'on, published in Tongnip sinmun, 19 May 1896.)
Hallo, my countrymen,
Listen to these words of mine.

In our life after we were born into this world,
What are the things we should do before we die?

Filial piety and loyalty are the base;
Education, agriculture, industry, and commerce
are our task.

Our life is like a dream;
We must not spend time for nothing.

(A poetic song by Pak Saenggūn,
published in Cheguk sinmun,
15 April 1903.)

Oh, my fellow students,
Let us sing the song of opening our school.

Due to the holy virtue of His Majesty,
Our school is established.
It is the 10th year of Kwangmu in Korea,
The 3rd month of Pyöngo, a full-moon day.

To grow men of talent,
He has granted the expenses.

( Kaegyo-ga, a song of school opening,
by Ch'oe Pyönghui, published in Hwangsöng simmun, 24 April 1906.)

(4) Yonghwaroda yonghwaroda
Inaejugom yonghwaroda
Hükkacl'i ssogunmaldo
Chugunhui gumonilse
Kunsagillo chönjaengbodöm
Chisajugom yuryökhæe
Chisayölman chaljugųmyŏn
Irhungukkwŏn toechnuunda

It is glorious, it is glorious;
This death of mine is glorious.

Even the words decayed like soil
Become a golden saying after death.

More effective than the war of soldiers
Is the death of a patriot.

If ten patriots die heroically,
It may restore the lost sovereignty.

( Saengyok sayong-ga, A song of the shame
of life and the glory after death, anonymous,
published in Taehan kurak, vol. 1, No. 2,
25 July 1907.)

As is evident in the lines quoted above, the transitional poetic
songs including the Patriotic Songs are not only structurally, but also
stylistically, the same as the traditional narrative folk songs, which
belonged for a long time to the oral literature of the Yi dynasty.
The only difference that we can see in the prevalent expressions of these transitional poetic songs is what we may term in short the enlightenment spirit of the time.

Apart from this change in content, they are in general an extension of the Yi dynasty narrative folk songs and not of the traditional poetic songs such as the sijo or the kasa. What happened to the transitional poetry is that, while the traditional poetic songs of the Yi dynasty were receding, the rigid form of the traditional narrative folk songs, which had originally belonged to the common folk, became a predominant poetic medium, through which the people expressed their enlightenment spirit. There were at that time a dozen newspapers and journals which published these poetic songs for the same purpose of advocating the enlightenment spirit.

Thus, from then on the traditional narrative folk songs lost their oral character and became a fixed poetic form, which flourished throughout the transitional period. As a result, the long form of kasa began to decline from about the beginning of the transitional period, and the short form of sijo was temporarily abandoned, except that a few sijo which had previously been written in the Yi dynasty were published again in some journals such as Yaroe in 1907, until the sijo saw a revival in a modern, fixed form in the 1920s.

Therefore, in the history of modern Korean poetry, a good part of this transitional period ought to be graded as a murky, if not a dark, age, because in this period the main current of the traditional poetry, which had long been flowing down through the Yi dynasty was diverted, and the narrative folk songs could assert themselves, taking advantage of the printing in popular newspapers and journals, and catering to the socio-political trends of the time.

Oral poetry has, of course, some essential features of being
proper poetry, but it is destined for an appeal to the ear. It is 
primarily an oral phenomenon: its style is largely explained by the 
necessities of oral transmission. When oral poetry dominates and 
amost monopolizes the reading public, as it did in the first 
important transitional era toward modern poetry in Korea, traditional 
poetry has to suffer. It has to suffer, for instance, from the 
dissociation of sensibility. The poet ceases to express himself 
subjectively in his works. The feeling expressed in oral poetry is 
a community feeling, and the way in which this feeling is expressed is 
a stifling formula such as we usually come across in the transitional 
poetic songs.

Taejyoayön'guk        könyangwönnyön
Chajudongnip          kippóhasye
T'yóndigane           saramdoeya
Chinch'yungboguk      tysirini
Nimgunkdúi            ch'unggyönghago
Chöngburúl            pochase
Inmindúrúl            saranghago
Naragúlúr             nöp'idalse

In the first year of Könyang in Korea,
Let us be joyful of self-supporting independence.

To us men between heaven and earth,
Loyalty and patriotism are the best.

Let us be loyal to our King
And protect our government.

Let us love the people
And hoist aloft the national flag.

("The Words by Ch'oe Tonsöng in Syunch'yönggol, Seoul", published in Tongnip sinmun, 11 April 1896.)
In comparison with the traditional *sijo* or *kasa*, the transitional poetic songs such as the one quoted above are very much inferior in quality. The rigid 4–4 syllable rhythm much restricts free choice of diction, and the frequent use of parallelism in sound and syntax and the various kinds of repetition inherent in oral poetry induce a sort of paralysis of diction and thought in the content of these poetic songs.

Thus, seen from a purely artistic standpoint, these poetic songs produced in the transitional period are on the whole a degradation from the traditional poetic songs of the Yi dynasty, and the spirit of enlightenment newly introduced into the content of these poetic songs is largely irrelevant to the really significant change which started from about 1908.
Chapter II
The Turning Point

1. Ch'oe Namsŏn's Early Experiment with Poetic Forms

In 1907 in Japan a seventeen-year-old Korean student named Ch'oe Namsŏn (1890-1957) began experimenting with a series of poetic forms formerly unknown in Korean poetry. Seven of the dozen poems he produced were published the following year in Taehan hakhoe wŏlbo, the monthly journal of the Korean Academic Society, issued in Tokyo. The remaining five poems together with one of the seven mentioned above were published one year later in Seoul in Sonyŏn, a monthly magazine that Ch'oe himself edited.

In Sonyŏn Ch'oe recollects the time when he first "happened to record what he had been thinking" in verse:

I am not by nature a poet. However, the situation of the times and my circumstances continually tried to make me one, contrary to my wishes; and at first I very firmly and fiercely resisted and refused, but at last I was overcome by them. Thus, three months before the Chŏngmi Treaty (1) was concluded, I took up a pen and happened to record what I had been thinking. With this start I produced a dozen pieces in three or four months. This was at once the beginning of my writing poems and the start of testing the forms of New Poems in Korean ....(2)

Ch'oe had been to Japan twice, though for a short period, before he wrote for Sonyŏn, and what he recollects in the passage quoted above is related to his second visit to that country about 1907. However, what "the situation of the times and my circumstances" exactly meant to him at that time is not easily postulated in terms of his poetic

(1) The Chŏngmi Treaty was concluded between Korea and Japan in June 1907.
(2) Cf. Sonyŏn, 2nd year, vol. No. 4, p. 3.
concern or experience, nor is the reason why he "very firmly and fiercely resisted and refused" the pressures to become a poet. We can only deduce that "the situation of the times" implies the national misfortune which was taking shape for some years before the Japanese annexation of Korea in 1910, because after a short period of enlightenment, Japanese dominance over Korea increased year by year.

It may also imply a sense of Japanese cultural superiority which he witnessed while staying there. For example, he may have been thinking of the Japanese early modern poetry, or the New-style Poems, that had been flourishing since 1882 when Shintaishishō, the first collection of the New-style Poems, was published by three faculty members of Tokyo University. (3)

On the other hand, "my circumstances" may have the meaning of his failure or the loss of opportunities for remaining a regular student at a Tokyo middle school at the time of his first visit in 1904 and then at Waseda University at the time of his second visit in 1906. Both opportunities to be a regular student, it is said, lasted only a matter of months due to unexpected mishaps. But then, why did he "resist and refuse" writing poems so fiercely? Perhaps he thought he had no talent for poetry as he says, but a far more convincing reason apparent from his lifelong wishes and activities is that he had ambitions other than merely being absorbed in the debilitating inactivity of writing poetry. He wanted to establish himself as a steersman and messiah of the Korean people. His early eagerness to study Korean history and geography chiefly on his own, his further desire to acquaint himself with the cultures of foreign countries, and

(1) Cf. Sodoyama Masaichi et al., Shintaishishō (Collected New-Style Poems), Maruzen, Tokyo, 1882.
his subsequent efforts to discover and interpret for himself the inherent values of Korea and her people in a worldwide perspective, as is demonstrated in his abundant prose works, are themselves good evidence that supports this assumption. (1)

When he eventually began to write his early poems, he was as much an advocate of principles as an explorer of new poetic forms. The main ideology repeatedly expressed in his early poems is the attainment of "liberty". His early poems published in Taehan hakhoe wŏlbo and Sonyŏn include the following lines:

Even if I lose pleasure and splendour, my body and life, I will preserve my liberty, and it shall come to me. When one possesses all but liberty, all but liberty, One will have nothing in the world, and it will become dark. For all the splendour observable from above I will not trade my liberty. Only where the warmth of liberty dwells, life may live; The sun rises, the stars rise and the goal is reached. If this liberty ceases to attend and not be seen, The curtain of fear and the mantle of cares wrap me over, The wicked devil with thorny hands pushes me on my back And imprisons me into cares, cut off from my joy, Driving me from the cosy inside to the weary outside.

from "I Am Not Aware", Taehan hakhoe wŏlbo, vol. 1, p. 53

Liberty! O, Liberty!
Our nurture.
Nations
That would gladly die
For Liberty
And do not shun hardships
Will prosper;
Their people will thrive
And will be blessed by Her
For long.
Liberty! O, Liberty!
You nurture my body
And enliven my spirit also!

from "To the Goddess of Liberty",
Taehan hakhoe woldbo, vol. 2, p. 46.

Day and night it flows
With no rest even for an hour
Till it reaches the boundless sea;
It flows unaware of weariness.
Though they have blocked
Its midway with gravel
To obstruct and stagnate its flow,
It never loses its liberty at all,
For it either pushes its way through the gravel,
Or soaks into the sand,
Or is evaporated by the sun,

....

Their efforts to block it end in vain:
With the liberty of flowing unhurt
It flows with liberty to its destination,
Day and night, with no rest.

from "A Stream Obstructed",
Taehan hakhoe woldbo, vol. 2, p. 56.

Flying and leaping with liberty from their places
Are due to the sublime force from the good deeds of the righteous.
To that deep and spacious lake
And to that wide and extensive sky
Let us resort and leap with them with liberty as we please.

from the last of the three old pieces,
untitled and published in Sonyon, 2nd year,
vol. 4, p. 4.
Two of Ch'oe's early poems which appear in Taehan hakhoe wŏlbo, Kūni son ("Her Hand") and Nanun kao ("I Am Leaving"), were composed on particular occasions. The former is in praise of a lady's hand which has produced a very fine calligraphy and the latter is his own farewell song. Hence we may notice that these two poems are different in character from the rest of his early poems. In his other early poems, we often come across lines expressing the virtues of justice, fairness, or bravery, as, for instance, in the first two of the three untitled early poems published in Sonyŏn (2nd year, vol. 4) or in Saeng-gakhan taero ("What I Think") in Taehan hakhoe wŏlbo (vol. 2), or lines criticizing the abuses of power, knowledge or wealth, such as in Uri Nim ("Our Man") in Sonyŏn (2nd year, vol. 7).

Yet what is more important than the content of his early poems is the experiment with several poetic forms that he conducted in these poems. He made a deliberate effort to cast off the yoke of traditional poetic forms and make New Poems in forms unknown to Korean poetry before that time. As we have seen in the preceding chapter, there had never been any such attempt to do anything with the forms of Korean poetry before Ch'oe Namson. The variety of his new poetic forms and his daring intent to apply these forms to each of a series of his early poems is quite surprising. His early poems were his first poetic experiments, but some of his new poetic forms look quite modern compared with the conventional forms.

Tentatively, we may classify the new poetic forms that Ch'oe used in his eleven early poems into two groups. The first is comprised of the seven poems consisting of consecutive lines, and the second includes the remaining four poems which have stanzaic features. Each of the seven poems belonging to the first group has a syllabic
rhythm of line differing from one another as follows:

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title</th>
<th>Source</th>
<th>Syllabic Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Morune nanun</td>
<td>Taehan hakhoe</td>
<td>5-5-5</td>
</tr>
<tr>
<td></td>
<td>(&quot;I Am Not Aware&quot;)</td>
<td>wŏlbo, vol. 1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tyayuhi sinege</td>
<td>Taehan hakhoe</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>(&quot;To the Goddess of Liberty&quot;)</td>
<td>wŏlbo, vol. 2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Magun mul</td>
<td>Taehan hakhoe</td>
<td>3-3-4</td>
</tr>
<tr>
<td></td>
<td>(&quot;A Stream Obstructed&quot;)</td>
<td>wŏlbo, vol. 2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Saenggakhan taero</td>
<td>Taehan hakhoe</td>
<td>4-3</td>
</tr>
<tr>
<td></td>
<td>(&quot;What I Think&quot;)</td>
<td>wŏlbo, vol. 2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kũi son</td>
<td>Taehan hakhoe</td>
<td>4-3-5</td>
</tr>
<tr>
<td></td>
<td>(&quot;Her Hand&quot;)</td>
<td>wŏlbo, vol. 3</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Untitled, No. 2</td>
<td>Sonyŏn, 2nd yr.,</td>
<td>5-4-3 &amp; 4-3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vol. 4</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Untitled, No. 3</td>
<td>Sonyŏn, 2nd yr.,</td>
<td>3-4-4 &amp; 4-3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vol. 4</td>
<td></td>
</tr>
</tbody>
</table>

All four poems belonging to the second group differ from one another in stanzaic form, as follows:

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title</th>
<th>Source</th>
<th>Stanzaic Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Nanun kao</td>
<td>Taehan hakhoe</td>
<td>3 quintains, each stanza consisting of 4/3-4/4-4/3-4/4-4</td>
</tr>
<tr>
<td></td>
<td>(&quot;I Am Leaving&quot;)</td>
<td>wŏlbo, vol. 3</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Untitled, No. 1</td>
<td>Sonyŏn, 2nd yr.,</td>
<td>3 septets, each stanza consisting of 3-4-5/3-4/3-5/4-4/3-5/3-3-4/3-4-4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vol. 4</td>
<td></td>
</tr>
</tbody>
</table>
The two lists that I have presented above merely sketch the frameworks with which Ch'oe built these eleven poems. However, when we examine the various forms of these poems one by one and then compare them with the forms that he subsequently adopted in the poems he wrote for Sonyŏn for three years beginning in 1908, we discover a gradational progress or improvement, which started with his early poems listed above, and ran through his subsequent works until he went too far in his prose poems and then retreated to the si jó, where he mainly stayed for the rest of his life.

Even in his very early poems there are definite indications that he was trying to get away from conventional rhythms which still persisted in Korean poetry. There are in his early poems at least four types of initial change or struggle to get away from traditional poetic forms and reach modern poetry. The first type is a very slight modification of a conventional syllabic rhythm by adapting it to a fixed 3-3-4 or retaining a 4-3 rhythm as in the cases of Serial Nos. 3, 4 and 10. The second type brought to his early poems a 5-syllable unit, which is quite unusual in the early transitional poetry as well as in Old Poetry. This type includes Serial Nos. 1 and 2. In the third type he combined a 3-4 or 4-3 syllable rhythm with a 5 syllable rhythm as in the case of Serial No. 5. Finally, in the fourth type he freely chose among diverse stanzaic forms, and
mixed varied syllabic units as in Serial Nos. 6, 7, 8, 9 and 11.

Immediately following these eleven early poems, Ch'oe Namson wrote nearly a hundred poems and songs which are scattered through all 22 volumes of the Sonyön magazine published from November 1908 to May 1911. Half of these poems are in the form of sijo, to which he became increasingly attached toward the end of this period, and one poem is written in pure Chinese. The remaining 46 poems and songs are either one of the four types mentioned above or in the form of free verse, or some might object, in no form or prose poems. Some of his later prose poems are hardly distinguishable from prose essays. (1)

It is interesting for us to notice in one poet working in a period of poetic transition such a vast degree of gradual progress from traditional poetic forms, through a series of new forms, to free verse and prose poems.

The best way to demonstrate this is to arrange all his subsequent poems and songs in chronological order, and explain his poetic progress, which was not necessarily a stage by stage development, but rather a gradual improvement with temporary and final declines. This can hardly be grasped unless we look into the entire range of his subsequent works, which we may call his middle poetry. The following is a list of his 46 middle poems and songs published in Sonyön. The six earlier poems written in 1907, but later published in this magazine are, of course, excluded from this

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(1) Since many of the poems which appear in Sonyön do not carry their author's name or pen name, some scholars seem to have doubts that some of these poems may not be Ch'oe's original works but either contributions from others or translations of foreign poems. However, we can entirely discard this suspicion because Ch'oe has always given the source in such cases. There are several such cases in Sonyön. From our present examination of Ch'oe's poetry, I have, of course, excluded some Western poems translated into Korean. As for the poetic contribution from others, they are discussed towards the end of this chapter.
list. Songs may also be excluded from this list, but I retain them in the list for their physical forms cast light on Ch'oe's poetic forms in general.

(An asterisk before Serial numbers means a song, not a poem. The four types in the right hand column are as already described above, but will be further explained below.)

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Title</th>
<th>Year &amp; Volume</th>
<th>Date</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Haeegesŏ sonyŏnege (&quot;From the Sea, to the Boys&quot;)</td>
<td>1, 1</td>
<td>Nov. 1908</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Hûkkujañi norae (&quot;The Song of the Black&quot;)</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Kaûl ttút (&quot;The Meaning of Autumn&quot;)</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Sŏngjin (&quot;The Stars&quot;)</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Uriũi undongjang (&quot;Our Playground&quot;)</td>
<td>1, 2</td>
<td>Dec. 1908</td>
<td>3/4(1)</td>
</tr>
<tr>
<td>6</td>
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(1) & (2) These two poems are virtually the same except for a few characters spelt differently from each other. These two poems and a forthcoming poem, Serial No. 16, fall between Type No. 3 and Type No. 4, whereas the poem Serial No. 15 falls between Type No. 1 and Type No. 2.
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(1), (2) & (3) These three poems are in fact "prose essays", even though they are so labelled by the author, which are explained and examined later in this chapter.
In the above list, which I have drawn from Ch'oe's middle poetry, there appear six types of poetic forms starting from Type No. 1, which is little more than a conventional form, through Type Nos. 2, 3 and 4, which brought to Korean poetry in transition a series of new syllabic units or stanzaic forms for the first time, to free verse and prose poems, which may otherwise be called Type Nos. 5 and 6, respectively.

The first impression may be that these six types of form are merely scattered about in the list in disorder. For example, Type No. 3 occurs throughout the list. However, there is some progress in form from a conventional poetic form to modern free verse and prose poems, in that, as we can see, Type No. 1 occurs only in four poems in the first thirteen months and that free verse begins to appear from the end of the second year of Sonyŏn, which is overtaken by prose poems from April of the following year.

Among the six types, Type No. 3 is prevalent. As defined already, this type is made up of lines usually having a 4-4-5 or a 4-3-5 (3-4-5) pattern, which must be related to the Japanese traditional 7-5 syllable rhythm. Ch'oe Namson wrote several poems in this type such as Serial No. 6 in the above list, but otherwise he made use of this form for his ch'angga (Songs). Some of his works composed in this type listed above are in effect songs, as he has specified in the table of contents of Sonyŏn.

Hence, it becomes clear that in parallel with his proper poems, Ch'oe sometimes produced a song in this type in his Sonyŏn period.
Thus, Type No. 3 prevails in the above list. If we exclude all his songs in Type No. 3 from the list of his middle poetry on the grounds that we formerly applied to other songs in general, we come to have a little more clear picture of his middle poetry which shows a gradational transfer from the traditional poetic form, through a series of his New Poems in Type Nos. 2, 3 and 4, to free verse and prose poems.

Before we examine his free verse and prose poems, we must look back and grasp the actual process of poetic change from the traditional poetic form to his free verse. We should remember that he had already been experimenting in his early poems with the first four types before he began to write poems for Sonyŏn in 1908.

Type No. 1 is the least significant among his six types of poetic form with regard to the poetic transition toward modern poetry because it is quite conventional. Type No. 2, however, may be regarded as showing a distinct change for it introduced a 5-syllable unit into Korean poetry. Type No. 3 is, as defined earlier, a combination of a 3-4 (4-3) or 4-4 syllable rhythm with a 5-syllable rhythm. In other words, this is a combination of Type Nos. 1 and 2.

Ch'oe must have been well aware of this particular syllabic rhythm before he used it in his first ch'angga, Kyŏngbu-ch'ŏlto-ga ("The Seoul-Pusan Railway Song"), because, according to Cho Yŏnhyŏn, Ch'oe once explained the origin of this song as follows:

In 1904 the Seoul-Pusan railway was opened, and when I saw it, I wanted to write a song about it. This was because I had seen many songs on the opening of railways in Japan when I was studying there. Therefore, I wrote "The Seoul-Pusan Railway Song" with about thirty stanzas and the opening line of "With the resonant sound of the steam-whistle". It was published and distributed all over the country. This is the first of the songs written
in a 7-5 rhythm; after this, other songs in a 4-4 rhythm began to disappear, and songs in a 7-5, 6-5, or 8-5 rhythm came to replace them. (1)

We may come across another statement of Ch'oe's concerning this new syllabic rhythm of "The Seoul-Pusan Railway Song" in an advertisement for this song on the back cover of Sonyŏn, repeatedly printed in advance of its publication for several months beginning with the very first issue:

This book [The Seoul-Pusan Railway Song] aims to teach the geographical aspects of the southern half of the country by means of a song on famous sights and historic remains along the Seoul-Pusan railway which is the main artery of our nation. The rhythm of this song is new and melodious, and its flavour is bountiful and rich.

In Japan, the revival of this 7-5 traditional syllabic rhythm in modern times is officially ascribed to the three co-authors (and co-editors) of Shintaishishō (Collected New-Style Poems), Sodoyama Masaichi, Yadabe Ryokichi and Inoue Tetsujiro, all faculty members of Tokyo University, who published the first collection of the Japanese New-style Poems and western poems translated into Japanese in the same style through the Maruzen bookshop in Tokyo in 1882. It was Inoue who suggested the name of Shintaishi (the New-style Poems), which the rest of them accepted as the title of this tiny collection of poems mentioned above. This undoubtedly is the origin of the name of Shintaishi in Japan, from which the Korean name of Sinch'esi (the New-style Poems) almost certainly comes. (2)


Nearly all the poems and songs which Ch'oe wrote in Type No. 3 (and which contain a 5-syllable unit) seem to owe a debt to the Japanese New-style Poems, for a combination of 3-4-5 or 4-3-5 syllable rhythm was quite unknown in Korean poetry before Ch'oe. Besides, it was in Japan that he wrote one of his early poems, Kūdi son ("Her Hand"), in a 4-3-5 syllabic rhythm, and it must have been about the same time that he was beginning to think about composing "The Seoul-Pusan Railway Song", which is the first Korean song ever written in a 4-3-5 syllabic rhythm.

Ch'oe's poems and songs composed in this syllabic unit must have appealed to the public because a 4-3-5 rhythm must have sounded fresh but familiar to them. The initial 4-3 or 3-4 syllable rhythm, though identical to the Japanese 7-syllable rhythm, had long been known to the Korean people, and the 5-syllable rhythm, which immediately follows it, must have given a sense of relief and freshness because it broke the monotony of the conventional 4-3 or 3-4 rhythmic pattern as a new rhythm.

Besides being a break from the traditional rhythm, Type No. 3 provided ground from which Ch'oe was able to proceed to Type No. 4, which is nearer in form to free verse than any other type except the prose poems that came after free verse. In Type No. 4, Ch'oe cast off the uniformity of lines within a stanza, though he still retained the stanzaic uniformity within a poem.

Ch'oe wrote five of his eleven early poems in Type No. 4 in 1907. They are Serial Nos. 6, 7, 8, 9, and 11. After these he wrote three of his middle poems in this type, in addition to the three poems that fall between Types Nos. 3 and 4 in 1908 and 1909. Then he began to write a series of free verses towards the end of 1909.
His first two early poems in Type 4 (Serial Nos. 6 and 7) have four long lines and two short lines but retain a rigid poetic form. His third early poem in Type No. 4, Nanun kao ("I am Leaving"), is a short poem about his own leave-taking. It consists of three short stanzas, each having five lines. Though this poem belongs to the category of Type No. 4 because of the lack of uniformity among lines within a stanza, all the lines have the traditional 3-4 or 4-3 syllable rhythm except the first line of each stanza which has a 1-syllable rhythm. It means that in this poem he had not entirely cast off the shackles of the traditional poetic form.

His fourth early poem in this type is the first of a series of the three untitled poems which are simply called "Three Old Pieces" published in Sonyon (2nd Year, vol. 4) in April 1909. This poem is made up of three septets. Four out of seven lines in each stanza differ from one another in syllabic length, though the rest of three lines, which are the third, the fourth and the fifth, are identical, each having a 3-5 syllable rhythm. Therefore, we may regard this poem as an example of Type No. 4. To quote the first of its three stanzas:

We have nothing with us,
Neither sword nor revolver;
Yet we are not afraid:
For even the might of iron shafts
Cannot sway us.
We are the goers striding along the main road,
With the burden of justice on our back.

The last of the five early poems Ch'oe wrote in Type No. 4 in 1907 is not worthy of much mention because it is, like the third poem, a short poem of four stanzas expressing a simple sentiment, titled Ananya nega ("Are You Aware?"). In this poem each stanza has a couplet of 4-4-3 syllable unit with an additional 3-2 syllable line.
Without this additional line, this poem would belong to Type No. 4. The content of this poem deals with trivial questions of everyday life. Thus, we do not yet find any exemplary poem of Type No. 4 in his early poems. Soon, however, we come across some far better poems of this type in his middle poems, which are discussed in the following section.

2. Ch'oe Namsŏn's Middle Poems

_Haegesŏ sonyŏnge_ ("From the Sea, to the Boys"), the poem first appearing in the initial number of the _Sonyŏn_ magazine published in November 1908, contains an impressive array of diverse combinations of syllabic rhythms in each of its six stanzas.

To many scholars this poem has long been an object of a blind admiration as the first modern poem worthy of the name, and to some others it has become a problem poem, because it has given a false impression of appearing too abrupt, with all its various syllabic rhythms and daring poetic ideas, to those who did not have the opportunity to see Ch'oe's early poems. Some critics even think it an imitation of the English Romantic poet, Lord Byron's "Ocean", a title given to the six stanzas from the last part of his _Child Harold's Pilgrimage_, which begins with the famous line, "Roll on, thou

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(1) The discovery of Ch'oe's early poems published in _Taehan hakhoe wŏlbo_, which is preserved in Seoul National University Library, was quite recent. In 1970, Chŏng Hanmo came to notice and first mentioned them in a series of articles that he wrote on modern Korean poetry. Four years later he wrote a book _Han'guk simunhak-sa_ (History of Modern Korean Poetry), Ilchi-sa, Seoul, 1974, where he devotes a chapter to Ch'oe's poetry.
deep and dark blue Ocean - roll". (1)

To do justice to Ch'oe's poem in question, however, I think it essential to see it both as an individual poem and at the same time as a natural consequence of the early poems in the current of his poetry which runs from Type No. 1, which is little more than a conventional poetic form, to modern free verse and prose poems. To those who see it this way, it will appear to be his most conscientious poem in form and content. Perhaps it would be worth quoting the entire poem here:

**From the Sea, to the Boys**

I

*T'yo ... lsŏk, t'yo ... lsŏk, t'yoŏk, sswa ... a.* (2)

Strike, break and destroy.

High mountains and mansion-like rocks,

What are these? What are these?

Do you know my strong power, or don't you? I storm

As I strike, break and destroy.

*T'yo ... lsŏk, t'yo ... lsŏk, t'yoŏk, t'yoŏng, k'wak.*

II

*T'yo ... lsŏk, t'yo ... lsŏk, t'yoŏk, sswa ... a.*

I have no fears, whatever:

Those who would wield on earth their strength and might

Are helpless before me;

---

(1) For a detailed, critical examination of this unfounded assumption, cf. the writer's "Munhak chak'umŭi yŏnghyanggwa ch'angjaksŏng: 'The Ocean' gwa 'Haegeose sonyŏnege'rŭl chungsimhayŏ'" ([Influence and Originality in Literary Works: with Chief Reference to 'The Ocean' and 'From the Sea, to the Boys'] in Yŏngŏ yŏngmunhak (English Language and Literature), The Journal of the English Literary Society of Korea, vol. No. 55, Seoul, Autumn 1975, pp. 34-54.

(2) This and the following onomatopoeic lines, which are hardly translatable into English, are simply Romanized in the McCune-Reischauer System.
However great a thing may be, it yields to me,
To me, to me, before me.
T'yŏ ... lsŏk, t'yŏ ... lsŏk, [t'yŏk,] (1) t'yurŭrŭng, k'wak.

III

T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, sswa ... a.
If there is any one still who has not bowed to me,
Let him notify me and stand forth:
First Emperor of China, Napoleon, is it you?
Who are they all? You, too, shall bow to me:
Whosoever can compete with me, come out.
T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, t'yurŭrŭng, k'wak.

IV

T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, sswa ... a.
Those who rely on a small hill,
Or own a grain of an island or a handful of land
And there pretend to be clever
And claim to be the only holy ones,
Come here and behold me.
T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, t'yurŭrŭng, k'wak.

V

T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, sswa ... a.
There is only one who can match me;
That is the blue sky over-spreading, immense and long.
The sky is very much like me;
It does not have trivial quarrels, disputes or any sort of sordidness
As those men on earth do.
T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, t'yurŭrŭng, k'wak.

VI

T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, sswa ... a.
Though all men on earth are hateful,
I have only one thing I love among them:
It is that daring and innocent children
Lovingly come, as if in sweet play, into my bosom.
Come, children, and I will kiss you.
T'yŏ ... lsŏk, t'yŏ ... lsŏk, t'yŏk, t'yurŭrŭng, k'wak.

(1) From the original text of the poem in Korean, "t'yŏk" is missing, an obvious error made either by the poet in his manuscript or by a typesetter in the process of type-setting.
This poem has six stanzas, and there is uniformity among these stanzas. The seven lines in each stanza, however, are not equal in syllabic length. The difference among these lines has a sort of an undulatory sequence in which the first, the third, the fifth and the last lines are comparatively long, while the second, the fourth and the sixth lines are short. In other words, long and short lines appear in turn. The opening and closing lines of each stanza, which are onomatopoeia imitative of the sound of the rolling waves, are the same all through the poem.

The three comparatively short lines in each stanza are usually in a 3-3-5 syllable rhythm, and the two long lines except the onomatopoeic lines are roughly in a 4-3-4-5 syllable rhythm.

As the title of this poem indicates, this poem should be interpreted as a eulogy addressed by the Sea to the "daring and innocent" boys, not as a poem in praise of the Sea itself. The 'I' in the poem is the personified sea, and 'you' (plural) are the things that the Sea confronts.

Through the first five stanzas of this poem, it seems as though the personified sea says nothing but self-praise. This, however, must be regarded as a part of the poet's rhetorical design - a design to bring forth the culmination of the entire poem later in the sixth stanza. The reason why the author of this poem willingly gave the first five stanzas over to unsparing praise of the sea is to emphasize at the end the praise of "daring and innocent" children, which is the central theme of this poem. Thus, the author brings an effective reversal of intent to this poem.

In some other respects also, this poem deserves our praise. The poetic diction is rich, if not yet refined, and the verse style
has acquired an intensity with, for example, the deft use of
repetitions and the discreet choice of synonymous words such as
"strike, break and destroy". In fact, what we see in this poem is
an example of startling success in style and effect unprecedented in
the transitional poetry.

However, this poem is not out of line with Ch'oe's previous
works for he had experimented with a dozen poems, among which at least
five poems, i.e. Serial Nos. 6, 7, 8, 9, 11 (see pages 102-3)
are in the same type with this poem, though most of them are
undoubtedly inferior. After this poem, Ch'oe produced two more
poems of this type apart from the three poems that come between Type
No. 3 and 4, before he turned to free verse.

The two poems are "The New Korean Boys" (Serial No. 12) and
"On Flowers" (Serial No. 14), both of which have been overshadowed by
"From the Sea, to the Boys", though the first is nearly as good, and
the latter is even better. Let me introduce these two poems so that
we may compare them with "From the Sea, to the Boys".

The New Korean Boys

I

Behold their coppery, sun-tanned faces;
Behold their strong, small hands and feet.
Aren't they a sign
That they are not loafing along?
Their sinews stand out,
And their frames are strongly built.
Aren't they powerful evidence
That they put effort into their tasks?
Yes, yes, that's true, indeed:
Such are
The new Korean boys.
II

With all our devotion to build our strength
And with all the mind to increase our knowledge,
What are we going to do and for whom
In the future?
Aren't we going to overthrow
The strong to help the weak
And to show the truth of the axiom
That "The final triumph comes to Justice"?
   Yes, yes, that's true, indeed:
   Such are
   The new Korean boys.

III

They have no family of their own
Nor possessions, whatever:
Wheresoever they go,
There is their home.
The billion people of all the world
Are their brethren, and all the things
Breeding on earth are their property;
And it is thoroughly fair.
   Yes, yes, that's true, indeed:
   Such are
   The new Korean boys.

IV

With enough courage to go forth
But without the least strength to retreat,
Their sinewy legs
Are always stepping forward:
Though, when beholding the sky, their eyes are bright;
When looking down, they become so dim
That they only try night and day
To find a short-cut upward.
   Yes, yes, that's true, indeed:
   Such are
   The new Korean boys.

Each of the four stanzas of this poem consists of eleven lines of a uniform pattern. Within each stanza, the length of lines, or the combination of syllabic rhythms in each line, is comparatively free except for the first two lines, which in each case have a 5-7
syllable rhythm; and the fifth and the sixth lines, each of which has a 3-4-5 syllable rhythm. The diversity in the length of lines within a stanza puts this poem into the category of Type No. 4. As far as the poetic form is concerned, however, it is difficult to say whether this poem is better than "From the Sea, to the Boys" because both poems have more or less similar stanzaic features, though it is apparent that the author has applied to the former a structural design different from the one by which he has built the latter. As we have seen, in the latter he used some onomatopoeic lines and alternation of comparatively long and short lines to produce an auditory as well as a visual effect of the rolling waves combined with the onomatopoeic lines.

In "The New Korean Boys", the author employed another scheme, dividing each stanza into three sub-stanzas, the first two of which either raise a rhetorical question or make a short statement to which the third draws a conclusion, which is in the form of refrain. Hence, the first two sub-stanzas are closer in meaning to each other than they are to the third, as is also evident from the indentation in the printed form of the third sub-stanza. Thus, all we can say about the physical structure of these two poems is that they have more or less similar features of Type No. 4, though their structures are not necessarily the same.

While in "From the Sea, to the Boys" the protagonist is the personified sea and the addressees are children, with the culmination of the entire poem coming at the end, following the first five stanzas rhetorically designed to have an incremental effect, in "The New Korean Boys" the poet addresses praises of, or hopes about, "the new Korean boys" to the reader in each stanza, and there is no culmination
of the kind we have seen in the other poem.

Chiefly due to this distinction, the contents of these two poems differ from each other to some extent. The intensity and the scale with which the poet has described the might of the rolling waves through the soliloquy of the Sea and the ardent and sincere wishes with which the Sea would embrace "daring and innocent" children are missing in "The New Korean Boys", which is comparatively simple in poetic description and less intense in narration.

The onomatopoeic lines repeatedly attached to the start and the end of each stanza in "From the Sea, to the Boys" are somewhat monotonous but they do not lead us to such a boring feeling as we get when we read the refrain repeated at the end of each stanza in "The New Korean Boys". Perhaps, it is because a refrain carries a meaning in addition to its sound, whereas an onomatopoeic line gives only auditory effect; usually the semantic meaning weighs on the reader's mind when he hears it repeatedly, in the same way as we are bored by repeated speeches but less so by repeated melodies.

As usual in Type No. 4 poems, the poet achieved a lightness in tone by adopting in these two poems fresh colloquial expressions which could find no place in Type No. 1 or 2.

The second poem of Type No. 4 with which we are to compare "From the Sea, to the Boys" is the two-part poem entitled "On Flowers" published in May 1909, six months after "From the Sea". The entire poem is as follows:

On Flowers

I welcome flowers with joy,
But I do not welcome them carried away,
    Because my eyes are dazzled by their beautiful postures,
And my nose charmed with their sweet scents;
But I welcome them because they signify the spring breeze
That replaces the cutting north-wind with a warm breath
And merciless murderousness with deep love
To rescue, retrieve and save a billion lives
That are oppressed under the bone-benumbing ice
And buried in the snow pit
Freezing even the blood.

I behold flowers with joy,
But I do not like to behold them with mesmerized joy
Bewitched by their smiling faces wreathed in the spirit of peace,
Covetous of the apparent prosperity of their exuberant shapes;
But I behold them with joy just because, while pretty appearances
Usually bear poor substance and early pomp usually ends in vanity,
They, alone and above all,
Neither covet a small transitory glory
Nor yield to the many obstacles they encounter,
But breed the seeds that will beget, increase and perpetuate
A billion lives.

This poem enjoys the maximum freedom of syllabic rhythm in lines within each part where no two lines share the same syllabic combination. As the form of this poem discloses, this poem is the most advanced among all the poems belonging to Type No. 4. If the two parts of this poem were not published in sequence, each part might well be considered as a fine piece of free verse.

The theme of this poem is clearly stated. The poet adores flowers not for their outward beauties or fragrance but for their intrinsic function of producing the seeds to preserve and increase the multitude of lives on earth despite all difficulties.

In the first part of the poem, the poet says that his visual and olfactory senses are drawn to the beauties of flowers, as the senses of the ordinary people are usually attracted by them, but the poet can see, beyond their outward show, their embodiment of the life-giving spring breeze which drives away the cold and the death of the winter with its warmth and love.

In the second part, the poet makes it clear that he does not
necessarily dislike outward beauties, but only when they lack inward riches. The poet knows that attractive appearances are for the most part deceptive and that early immature pomposity usually comes to nothing in the end - a commonplace but precious lesson of life. The poet comes to realize through his intellect that flowers are not so. They do not merely seek transitory glory but devote all their luxurious beauties to the task of creating and breeding seeds for the perpetuation of life on earth.

We should also notice in this poem that flowers, being an embodiment of the spring wind, stand for the "warmth" and "love" that human nature should ever cherish, because without them there will be nothing to control the cutting cold and the cruel hostility that will eventually crush us to death. Thus, flowers become the agents and preservers of life through their sufferings and at the sacrifice of their beauty.

This poem is not, as its title might lead one to think, an expression of simple sentiment but rather a deliberate statement of sincere emotion, beyond the reach of primary sensations, attained through exercise of the intellect. Considering both its form and content, we may regard this poem as the most superior piece of art among Ch'oe's Type No. 4 poems.

Seen in this context, Ch'oe's most controversial poem, "From the Sea", which is the sixth in chronological sequence among his eight poems in Type No. 4, is no more than an early success, followed by "The New Korean Boys", which is nearly as good, and by still another, "On Flowers", which is even more successful.

In September 1909 Ch'oe took a railway journey from Seoul to Pyongyang, and when the train stopped for a while at Kaesŏng Station, he looked out of the window to the West Gate of that ancient city and
composed a poem, which appears in his travel account entitled "The Journey to Pyŏngyang" published in Sonyŏn in November 1909. This is a rather long poem consisting of more than fifty lines. I think that this poem marks the beginning of free verse not only in his poetry but also in modern Korean poetry. This important fact has never been remarked upon by anyone who has studied Korean poetry. To quote the first few lines of this poem:

On the shabby pavillion
Sits a shabby A-frame man
With clutched hands before his knees,
Smoking a bamboo pipe.

Over the ridge of Songak Mountain linger the thoughtless clouds,
And under the base of Manwŏl Bower green is the grass
with dog's dung hidden in it.

What is he looking at absently?

Long was the Dynasty for half a thousand years,
And prosperous was the Empire first set up
In the beautiful peninsula after the unification
Of the three kingdoms;
But now no shades of it remain.
What is it he is thinking of absently?

............................

This is definitely a free-verse poem where the poet has erased the last remnants of a fixed poetic form that still remain in "On Flowers". Whether or not the poet was conscious of the significance of his accomplishment in this poem, the immense distance between the traditional poetic forms and modern free verse has finally been crossed by this poem for the first time in the transitional period. Regardless of the substance of this poem, it is a monumental work for modern Korean poetry.

In the succeeding lines of this poem, the poet recollects the past glory of the Koryō dynasty (918-1392) and sees its transitoriness
in a shabby porter absently smoking on and on at the old West Gate of the capital of this ancient empire. Here again, the poet looks beyond the present show into the past and associates the two in his intellect. To the reader the shabby porter must appear as a dumb witness of the transitory glory of the Koryŏ dynasty, not merely as a poor wage earner.

Soon after the publication of this poem, Ch'oe wrote three more free-verse poems, two of which were published in Sonyŏn in February 1910, and the third of which was published in the following month. The first of these three, T'aebaeksan-bu ("Ode to T'aebaek Mountain"), is also a definite free verse poem made up of about thirty lines. For our examination of the content of this poem which is singular in the brevity of its poetic expressions, let me quote the entire poem.

Ode to T'aebaek Mountain

A mountain on earth, or the T'aebaek of mountains?  
The mountain of T'aebaek, or the earth of mountains?  
Poet, do not ask this;  
It is not a matter of urgent praise.

The sky is round, and the earth is flat;  
T'aebaek which is our lord shoots up!  

Independence, self-support, singularity.

An awl? A firepoker? A writing-brush in the stand?  
The spire of glory!

A lightning rod? A flagpole? An electricity pole?  
The huge, unsullied arm of the Korean boys  
where is amassed all their splendid courage!

Should the heavenly pillar be broken and the earth's  
axis be snapped,  
This spire would remain undamaged!

Though Samson (a Jewish hero) struck, Hsiang Yu dashed at it,  
smiting with a club made by smelting nine cauldrons,  
This arm would remain undamaged!
Till all the waters on the face of earth dry up,
The record of justice will remain;
And it will become the lighthouse to light the main road
for the children of men in this dark world.

Till the sun becomes a clod of ash,
The master of justice it shall be;
And it will become a hen's wings to shield her shivering chickens.

Ah, sovereignty is but a trinket hung on this spire -
this arm, forever.

The sky is round, and the earth is flat;
T'aebaek which is our lord shoots up.

A mountain on earth, or the T'aebaek of mountains?
The mountain of T'aebaek, or the earth of mountains?
Poet, do not ask this;
It is not a matter of urgent praise.

Here the poet's choice of expressions has grown very much freer,
and conciseness and brevity in style have been attained with simple phrasing and frequent use of particular nouns and noun equivalents in sequence. This breakaway of Ch'oe's from the established concept of traditional grammar of complete sentences seems a significant progress in poetic style towards modern poetry, because, as is apparent from the context of this poem, he has achieved, even if only slightly, what contemporary poets after him strive hard to achieve in their poems. For example, in the following lines quoted from the poem:

An awl? A fire poker? A writing-brush in the stand?
The spire of glory!

A lightning rod? A flagpole? An electricity pole?
The huge, elaborate and truebred arm of the Korean boys
where is amassed all their splendid courage!

Each of these items named above is obviously what the poet has associated with the image of the towering summit of T'aebaek Mountain. The pinnacle of this mountain reminded the poet of a series of
articles having a pointed tip and a specific use in daily life, such as "an awl" and "a fire poker", but he does not necessarily accept these as the precise containers of the image represented by the top of the mountain, which is the reason why he has put a question mark after each of these articles. Only after he has pondered over each of these objects, has he picked what he obviously thinks to be the right word to denote the summit of this mountain. It is "the spire of glory". Then the poet has again undergone a similar process of naming the floating images in his mind such as "a lightning rod" and "a flagpole" in order to discover a correct expression that characterizes the soaring top of the mountain, which is "The huge, elaborate and truebred arm ...".

Granting that the poet has not accepted all the items he has given in the above lines as possible containers of the image of the mountain top, it is quite peculiar and even absurd that the poet should ever think of the possibility of associating the great mountain peak with each of these too small and trivial articles such as "an awl", and then with another series of objects such as "a lightning rod" which have hardly any connection relevant to the grandiose image.

I would say that these objects, which have no refined or artistic connotation associable with the image of the great mountain peak, have not only failed in helping to build an accurate picture of the subject matter of this poem but also served to bring down the whole poem. Small and trivial things, however small and trivial they may be, are well associated or juxtaposed with an immensely great object such as the universe to produce a startling and unexpected effect, especially, in modern poetry. This poetic technique is often used with admirable result. However, the particular objects that Ch'oe has brought to this poem seem out of place, failing to evoke any
emotion attributable to the image of the great mountain.

Besides, in this poem the poet has come to such a point of audacity in his command of the privilege rendered him by free verse, or the complete lack of form, that ambiguity sets in. For example, in the opening lines, he says,

A mountain on earth, or the T'aebaek of mountains?
The mountain of T'aebaek, or the earth of mountains?
Poet, do not ask this;
It is not a matter of urgent praise.

We may at best interpret these two questions as being the short forms of four interrogative sentences, i.e., 1) Is that a mountain on earth?, 2) Is that the T'aebaek of mountains?, 3) Is that the mountain of T'aebaek? and 4) Is that the earth of mountains?

We may also deduce that these questions refer to the greatness of T'aebaek Mountain because of the key word, "praise", in the subsequent lines. Even so, these questions themselves are ambiguous having no direct connotation of the greatness of the mountain. When we look at the original text in Korean, we can easily notice that the first two opening lines of this poem are no more than a play on the word of san (mountain), which appears four times in the middle of these two lines.

Again, in the latter half of this poem, the poet says,

The record of justice will remain;

. . . . . . . .

The master of justice it shall be;

These two lines seem to refer to T'aebaek Mountain also, because we have no other object to think of in this poem, but how and why the mountain becomes "the record of justice" and then "the master of
justice" is not clearly described. In the preceding lines, the poet has mentioned only the solidity of the mountain, which is hardly sufficient to jump to these two characterizations. The Korean predicatives attached to these noun phrases, "ochik irira" and "pandasi irira" (which are translated into English with a certain degree of freedom as "will remain" and "shall be", respectively) add to the ambiguity of this poem because these predicatives are not only ungrammatical but also bear no relevance in meaning to the solidity of the mountain.

Though this poem shows a good example of free verse with its physical form succeeding the poem composed during the railway journey to Pyöngyang, and though its style attains brevity of poetic expression, the entire effect of this poem is inferior due to ambiguity and irrelevant ideas conflicting with the theme of this poem.

We have yet two more free-verse poems subsequently written by the poet, through which to see whether there are some other changes or improvements made in them. One is a four-part poem titled "The Four Seasons of T'aebaek Mountain" (Sonyŏn, 3-2). The four parts, of course, describe the mountain scenery of spring, summer, autumn and winter as the subtitles of these four parts are so named. The following is the third part, which describes the autumnal scenery of this great mountain.

Autumn

The sky is dark, dimly-lit and horizontal.
The mountain majestically stands aloft as if none other were in its sight.
Though the cries are heard from the four corners,
Above it no flock of wild geese passes.
Wild geese that waggle their rumps for cold or heat,
Won't they, or can't they pass over it?
The bold posture of the mountain with one hand held out to bar the storm from the Philippines and with the other stretched to shield the gust from the Siberian plain. "I am a hero!"
Down-dashing cataracts - maple thickets - strong - red.
The cutting wind, as though boasting its resolution, Blowing out from every valley and hollow, forms an alliance to sweep with devastation as though driving a thousand men and horses.
"Hwiik'! Hwiik'! Wherever I go, there's nothing but quaking and surrender! Hwiik'!" (1)
The whole mountain looms aloft unmoved.

This poem is a simple lyric well depicting the landscape surrounding the great mountain that even a flock of wild geese hardly dares to fly over. The majestic appearance of this mountain forms in this poem a striking contrast to its environment where the tropic-born storm and the all-destroying Siberian north-wind prevail over all but this mountain. After the "Ode to T'aebaek Mountain", this poem is another tribute to the stateliness of this great mountain, but quite unlike the "Ode", all the subsidiary images in this poem serve well to show the greatness of the mountain.

His last poem in free verse is "The Hot Blood" (Sonyŏn, 3-3). In about thirty lines this poem deals with "the hot blood", or the force of life, which runs through our veins and nourishes the spirit of progress. As described in this poem, it is a sort of immanent power, often blind and reckless, which makes us "plan, take in hand, proceed, then fail and succeed, and rise in life and commit suicide". We cannot oppose this force, but only "think, produce and act". To quote some lines from this poem:

(1) "Hwiik" is an onomatopoeia, imitative of the sound of a gust of wind.
Our heart is full of the spirit of progress, which is like an unstoppable train with boundless force.
To plan, take in hand, proceed, then fail and succeed, and rise in life and commit suicide — this is the consummation of our life.
I will do whatever work lies before me.
If there is a beauty, I'll love her with all my heart:
For her beauty makes me love her, and success or failure is neither something we can ask or know.

..............

We are only to think, produce and act!
So long as we have the hot blood and the spirit of progress, we cannot but do so.

..............

The blood is an incitant; the heart is a helper: So, with our two arms restless, we cannot rest.
The massive world exists for the small I.

..............

In this poem the poet has made an attempt to sum up the motive force of human existence, the spirit of progress, which is identical with "the hot blood" that circulates in our body. The theme of this poem may look, superficially at least, philosophical. On the contrary, however, the poet has brought to this poem a series of ideas unrelated to the central theme. For example, he first associates "the hot blood" with "the spirit of progress", which is understandable. He then seems to regard it as a sort of blind ambition or reckless passion, and then he even tries to identify it with our fate, which is beyond our control and which does not belong to our free will or willing spirit. In short, this poem does not succeed in giving any clear notion of "the hot blood", and the whole poem lacks logical coherence.

Though there are not a few defects in the content, Ch'oe's free verse is on the whole a remarkable achievement in the history of Korean transitional poetry. It did not come to Korean poetry all of a sudden but only after the four types of fixed poetic forms through
which Ch'oe had steadily experienced his poetic growth.

Through his three poems written in free verse, which we have so far examined, a gradual change in style toward prose poems may be traced. The conciseness and brevity of expression that we saw in his "Ode to T'aebaek Mountain" have almost disappeared from the content of his last free verse, "The Hot Blood", and its lines have noticeably grown longer. In spite of the length of the lines, the diction of this poem remains verse, but prose style sets in in a series of poems which immediately follow this poem.

His first two prose poems appear in Sonyŏn, 3-4. One is "Sadness Away from Home", and the other is "Parting from My Beloved T'aebaek Mountain". After this beginning, he wrote four more prose poems, subsequently published in Sonyŏn. They are "To Praise the Goddess of Flowers", "A Pine Tree Broken", "Summer Clouds" and "The Staircase of a Church".

In "Sadness Away from Home", the lines have grown even longer than those in "The Hot Blood", and prose style prevails in it to such an extent that we may at once notice a clear transformation to a definite prose poem. Prose style becomes increasingly dominant in "To Praise the Goddess of Flowers", and after this poem it grows still more, devours almost the last scraps of poetry and virtually transforms his last three prose poems - "A Pine Tree Broken", "Summer Clouds" and "The Staircase" - into prose essays. Consequently, these three poems can be regarded as a digression from prose poems into essays even though the author of these works apparently considered them "prose poems" since he so labelled them in the table of contents of Sonyŏn. This means there are really only three prose poems out of the six that the author called prose poems.

Thus Ch'oe's poetic progress from the traditional poetic forms
to modern poetry ends with his first three prose poems - "Sadness", "Parting from My Beloved T'aebaek Mountain" and "The Goddess", which were published before June 1910.

From August 1910 on, he ceased to experiment with modern poetic forms including free verse or prose poems, and he merely composed Type No. 3 songs and poems while he increasingly confined himself to the writing of the sijo, which composed the bulk of his poetry for the rest of his life. These songs and poems were published in the last issues of Sonyŏn, and in other magazines published after the discontinuance of Sonyŏn, such as Aidŭl poi (1913-1914), Ch'ŏngch'ŭn (1914-1918) and Kaebyŏk (1920-1926). Many of the sijo produced in the meantime were collected in Paekp'al rŏnnoe, a collection of his 108 sijo, published in 1926. Other sijo appear scattered in the various magazines mentioned above, and still others were unpublished until they appeared in Yuktang Ch'oe Namson chŏnjip (The Complete Works of Yuktang Ch'oe Namson) published in 1973.

On the whole, among all six types of Ch'oe's poetry, Type No. 4 and free verse (Type No. 5) are the most distinguished, superior addition to Korean transitional poetry. They can hardly be overpraised, either as the works of an individual poet or for the significance of their achievement in the transition towards modern Korean poetry.

Finally, it remains to be asked whether Ch'oe travelled alone across the frontiers of modern Korean poetry in the four years from 1907 to 1910. In all the 21 issues of the Sonyŏn magazine, there are only four poetic contributions by others. The first is by An Ch'angho in Sonyŏn, 2-4, under the title of Pyŏngyang Moranbong-ga ("The Song of the Peony Peak in Pyŏngyang"), and the second is
Nongbu-ga ("A Farmer's Song"), composed by an unnamed friend of Ch'oe, published in Sonyŏn, 2-6. We may learn from the editor's brief comment attached to each of these poetic contributions that Ch'oe himself did not regard either of these two poems highly, but hoped that the reader would taste the poetic emotion of amateur contributors expressed in these poems.

An Ch'angho's is a rather lengthy poem consisting of ten stanzas, each having seven lines. The last two lines of each stanza become a refrain which is invariably repeated through all the stanzas. The syllabic rhythm is mainly a 3-4 conventional rhythm except for the fourth, the sixth and the closing lines, which have a 3-3-4, a 4-4-4 and a 2-4 syllable combination, respectively. Hence this poem is similar to one of Ch'oe's Type No. 4 poems. However, since the traditional rhythm, 4-4 or 3-4, prevails and the diction remains archaic in this poem, both the form and the content of this poem have an undertone of a traditional poetic song in spite of the three lines which are either slightly longer or shorter than the other four lines.

Two years before this poem, Ch'oe had already built some poems in a similar form, and when An's poem was published in April 1909, Ch'oe was preparing his "On Flowers", one of his best poems in Type No. 4, which came out in the next month.

"A Farmer's Song", published in 1909, consists of 28 consecutive lines, each having a 6-5 or a 7-5 rhythmic pattern - a pattern usually adopted by Ch'oe in his Type No. 3 songs. It has a content very similar to the traditional folk songs on farmers' life, and it is hardly better than a traditional farmer's song rearranged in Ch'oe's Type No. 3. Therefore these two poetic contributions cannot be compared with Ch'oe's poems, which were certainly much more advanced at that time.
The two other contributions to Sonyón were made by Koju, the pen name of Yi Kwangsu (1892- ?), who later became one of the most celebrated novelists in modern Korean literature. They are Uri yongung ("Our Hero") and Kom ("The Bear") published in March and June 1910, respectively. In the editor's postscript to the issue of February 1910, Ch'oe says of Koju:

During my recent visit to Japan, there was an occasion we all should welcome for the benefit of the reader. It is a promise made by Mr. Hong, Kain, [Hong Myônghi] and Mr. Yi, Koju, who are preparing for the formation and the development of future Korean literary circles, with a further aspiration to stir the world trend of thought, that they would write for our magazine and send us their manuscripts sparing no efforts. We are, of course, very pleased to allocate a central part of the space of our magazine for those two budding talents. We believe that you will not lessen the warmness of your welcome, any more than we will, even if you should come across some occasions when contributions from them impair the beauty of the content of this magazine. We who were in the sorrow of loneliness for a long time are now going to become intoxicated by the wine of union. We realize that we should try harder than ever.

From the comment quoted above, we may learn that the two new contributors, Hong and Yi, were only promising students of literature staying in Japan at that time and that Ch'oe, as the editor of Sonyón, was somewhat worried about the quality of the manuscripts that they would write for his magazine, simply because they were not yet established writers.

Except for the two poems contributed by Koju, the two friends of Ch'oe mainly wrote short stories and essays, and translated some Western stories. These include Ŭrin hŭisaeng ("Young Sacrifice") by Koju in Sonyón (3-2, 3 & 5), Sŏjŏge taehayŏ koini ch'anmihan mal ("The Praises of Books by Men of Old") by Kain in Sonyón (3-3), Kŭmil ahan ch'ŏngnyŏnŭi kyŏngu ("The Situation of Korean Young Men Today") by Koju in Sonyón (3-6), and Sarang ("Love") by Kain in
The first of the two poems by Koju, "Our Hero", is a free-verse poem with six parts. This is primarily a eulogy of Yi Sun-sin, the famed admiral who valiantly fought against the Japanese navy in the 1590s, but this poem also advocates, beyond the apparent tribute to Admiral Yi, the love of the country - the country that provides the people with "life" and "liberty" and the country which was at that time encountering a crisis which was to lead to its annexation by Japan. The poem includes the following lines:

For this land, my country that embraces our life and liberty,
I will let my small body be ground,
And with the clear, bright, hot blood
Seething in my heart and circulating through my body,
I will dye the green hills of my country today,
Now when her destiny is in danger,
This land, my country which embraces the life and liberty of our parents, brothers and sisters,
All fellow countrymen from the same blood -

The other poem entitled "The Bear" describes a bear that tries to knock down a huge rock with his head. The poet sees in this bear a dauntless spirit to resist to the death the impediments to our will and liberty. Thus, the death of this bear is regarded as an heroic act that other animals usually shun out of cowardice. The last part of the poem sums up the whole point:

When, wandering about the forest (freely on his own),
This bear sees that tall rock standing arrogantly,
He suddenly feels an oppressive sensation - the sensation of precious self being oppressed,
And he begins fighting to death - as long as he has strength, energy and life.
Yet he never expects success
But only exerts his authority to the uttermost.
I repeat, he never expects success
But only exerts his authority to the uttermost.
He is dead; yes, he is dead.
Had he not done this, he might have lived longer.
Yet prolonged life is a mechanism, not a life.
Though he has lived only a short time, 
Yet his short life has all been liberty itself; 
He has never bowed to anything but nature’s law. 
Bear! O, bear!

The spirit of liberty and independence becomes the central ideal 
for these poems by Koju. We have seen earlier that the same spirit 
prevails in Ch’oe’s early poems published in 1908. In Koju’s 
"The Bear", however, this spirit is somewhat loosely linked to the 
act of a bear that recklessly attempts to knock down the rock at the 
sacrifice of his life. The bear is generally considered as an animal 
of stupidity with some blind courage of a sort. The author of 
this poem, however, praises the bear’s brute courage very highly as 
if it were the noble spirit of liberty and independence. When he 
wrote this poem, Koju may have been associating this bear with the 
mythical bear of Tan’gun’s mother who gave birth to the founding 
father of the Korean nation.

These two poems by Koju are in free verse, and there are no 
traces of conventional poetic form in them. Although in his second 
poem, Koju does not succeed in building any definite poetic idea, 
both poems certainly look very modern. This modern poetic form of 
Koju’s poems, however, is preceded by Ch’oe’s modern free-verse form 
by four months, because Ch’oe’s first free verse, "A Poem Composed 
during a Journey to Pyongyang", was published in November 1909. This 
means that though Ch’oe had a companion in free-verse writing named 
Koju, he was far ahead of him.

Apart from the three contributors of poems for Sonyŏn, Ch’oe 
had no other companions or competitors either in or outside of the 
magazine. In other magazines and journals published about the same 
period, except Taehan hakhoe wŏlbo where Ch’oe’s early poems appear,
there is not a single poem comparable with Ch'oe's Type No. 4 poems or his free verse. Almost all the poems published occasionally in those magazines such as Sonyŏn hanbando (1906), Taedong hakhoe wŏlbo (1908), Sŏbuk hakhoe wŏlbo (1908) and Taehan hŭnghak-bo (1909) are either hansi (poems written in pure Chinese), sijo or kasa. Other than these traditional poetic forms, we have a few songs in ch'angga form, for example, Nongbu-ga ("Farmers' Song") composed in a 6/7-5 syllable combination published in Sŏbuk hakhoe wŏlbo (vol. 2, No. 15), August 1909.

Ch'oe Namson himself may not have known the full implications of his accomplishment for modern Korean poetry because he abandoned, after some years of poetic experience in modern forms, all the new forms he had invented except the form of a 7-5 syllable pattern and he remained faithful to the sijo. Nevertheless, regardless of the comparatively short period in which he travelled on his own the vast plain from the traditional poetic forms to modern free verse, Ch'oe is the sole progenitor of modern Korean poetry.
Chapter III

T'aeso munye sinbo and Ch'angjo

1. General

After the remarkable initiation of modern poetic transition by Ch'oe Namsŏn, Korean poetry saw the publication of two important literary journals which marked the high point of the 1910s. They are T'aeso munye sinbo (a newspaper of Western literature and arts, 1918-19) and Ch'angjo (a pure literary magazine, 1919-21).

The role that the first played in the wake of the early poetic transition is often highly evaluated chiefly because it was the first modern newspaper mainly dealing with literary works, and besides, its major interest was the introduction of Western literature into Korean.

The aim of this newspaper is clearly stated in the editorial written by Yun Ch'iho, the publisher, appearing in the first issue.

The purpose of this newspaper is to publish all kinds of famous Western literary works including novels, poetry, prose works, songs and music, the fine arts, and plays translated by great [Korean] writers direct from the original (1)

However, among the contents that actually appear in a total of sixteen issues published weekly for five months from 26 September 1918 to 16 November 1919, non-literary articles, such as 'The First Woman Solicitor in America', 'Edison, the Great Inventor of the World', 'Mr. Nobel and the Nobel Prize', and various advertisements for Oriental drugs, clocks and watches, dental surgery and tailors, occupy nearly half of the entire space of eight to ten tabloid pages of each

(1) 'Editorial', T'aeso munye sinbo, No. 1, p. 1.
issue. Among the literary works published in this newspaper, poems which amount to nearly eighty predominate in number, and, contrary to the publisher's first announcement, a half of them are Korean, not Western poems translated into Korean.

As a matter of fact, this literary newspaper did not exclude Korean literature but rather encouraged the reader to contribute his own literary works to it. A letter from the editorial office to the reader that appears on the third page of the very first issue includes the following passage:

We hope you not only read this newspaper with pleasure but also contribute to us your stories, poems, songs, other various articles on literature, and critical essays on the works published in it...

The seventh page of the first issue carries still another passage expressing a similar hope before a Korean song published there:

This newspaper aims not only to introduce famous Western poems and songs but also select and publish revisions of old Korean works and new works if there are any which are beautiful and popular.

Thus, it becomes quite obvious that from the start this newspaper was not exclusively concerned with the task of introducing Western literature to the Korean public as its title and the publisher's first editorial must have led them to believe. On the whole, the real value of this newspaper seems to lie as much in its effort to encourage the Korean reader or poet to write some modern poems for

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(1) A passage containing a similar content is repeated on page 3 of Nos. 3, 4, 5 and 6.

(2) Cf. 'Foreword' to Sin ch'unhyang-ga (New Ch'unhyang Song), No. 1, p. 7, columns 2-3.
himself, as in its attempt to bring some modern Western poetry into Korea. On the other hand, Ch'angjo, a monthly magazine published by Chu Yohan, publisher and editor, as a Korean literary organ in Tokyo, contains in its nine issues published monthly from 1 January 1919 to 1 June 1921, nearly seventy Korean poems and nearly sixty Japanese poems translated into Korean.

Therefore, through an examination of the Korean poetry published in these two literary journals, I think we may acquire a fair picture of the transitional poetry of the 1910s. Accordingly, this chapter aims to make in the following sections a critical approach to this group of Korean poetry with a view to evaluating the degree of change or improvement that this group as a whole has brought about in terms of poetic transition.

2. T'aeso munye sinbo

Among about forty Korean poems published in T'aeso munye sinbo, excluding two Ch'unhyang songs composed by H.M. (the initials for Haemong, the pen name for the editor Chang Tuch'ol) appearing on page 7 of the first and the second issues, only two poems remain traditional in the sense that they retain the conventional rhythm of strict 4-4 syllables all through the poem. They are "The Gracious Literary Newspaper", a poem dedicated to T'aeso munye by Ku Sŏngsŏ, and "The Song of Loneliness" by Yi Il, both of which appear on page 7 of the tenth issue. All the other poems are comparatively free in form, though many of them show stanzaic features.

Poetic qualities vary from poem to poem. There are among them some poems that are so inferior that we can hardly regard them
Examples of these would be Paek Taejin's poems, "Repentance" (No. 4, p. 7) and "My Gracious Wife" (No. 10, p. 6), Haemong's poems, "Why Thus?" (No. 5, p. 7) and "My Father's Gift" (No. 6, p. 7), Ch'oe Yongtaek's poems, "My Sister's Supplication" (No. 10, p. 6), "To My Son" (No. 12, p. 4), "On My Leaving" (No. 16, p. 7) and "A Fire Set Aflame" (No. 16, p. 7), and Kaesong Umgoesaeng's "A Lazy Student" (No. 16, p. 7).

There are three other poems - Yi Songtae's "Leave-taking" (No. 12, p. 5), Yi Pyongdu's "Get Away from Transitory Pleasure and Pain" (No. 12, p. 5), and Kyewon's "My New Lord" (No. 16, p. 7) - that may not be considered so inferior as those mentioned above but have none of the qualities expected of the transitional poetry of the 1910s.

The fact that these inferior poems could be published at all in T'aeso munye and that Haemong is found among the names of the authors of these poems makes us doubt whether he had any editorial principles or standards of selecting literary works for publication. On the other hand, we come to suspect how few poets, professional or amateur, there were at that time who could produce verses as good as we might expect of the period, for all the poems that are comparable to the early transitional poetry produced earlier by Ch'oe Namson are written by only three of the ten authors whose poems are published in this newspaper. They are Ansō (the pen name for Kim Ök), Yi Il, and Sangat'ap (meaning "ivory tower", the pen name for Hwang Sógu), all of whom had studied abroad in Japan for some time before they began to contribute to this newspaper.

Among the three, Ansō, the most prolific, wrote twelve poems, and several articles and critical essays for this newspaper. He also translated nearly twenty Western poems, mostly Russian and French,
out of the thirty-six published in the newspaper. All his Korean poems have stanzaic features, but otherwise they are quite free in form. None of his poems is conventional in rhythm or diction. Yi Il wrote three poems in quatrain, one of which is in traditional 4-4 rhythm as mentioned earlier, but the two others are free in form apart from the stanzaic divisions. Sakt'ap contributed five poems toward the close of T'aeso munye, all of which are free-verse poems and four of which are very short poems.

The characteristic of Anso's poetry, which distinguishes it from other poems, and which had never been seen before him in transitional poetry, is lyricism combined with a sincere emotion. It runs all through his poems, sometimes lightly with hope as in "All the More" and at other times with a sad undertone as in "The Spring Is Passing".

All the More

Though the cold snow covers the winter field,  
The trilling songs of birds are heard, all the more;  
And even in the endless dark night of the year-end,  
Little stars are bright, all the more.

Even on the thick cloud that covers the sky  
The sun pours its rays, all the more;  
And even with the rough encircling autumn wind  
Blends the warmth of the south wind, all the more.

Even in the world full of egoism  
Dwells the love of fairness, all the more;  
And in the poor sorrowful heart  
Merges the hope of comfort, all the more.

(The. 5, p. 6)

The Spring is Passing

It is night,  
And it is spring.

The night itself is sad,  
And the spring itself is a thought.
Time flows fast;  
The spring is passing.

A deep thought flickers,  
And a bird cries sadly to that wind.

Dark smoke roams afloat,  
And the bell tolls.

The sadness of night with no words,  
And the mind of spring with no sounds.

Flowers fall,  
And leaves sigh.

(No. 9, pp. 6-7)

As is apparent in the Korean text, the first poem is less free in form than the second. The whole poem is centred around "all the more" which is repeated twice in each of the three stanzas. This repetitional phrase, however, seems to have an incantatory effect on the poem and together with the title of the poem certainly has an appeal to the reader's mind.

The second poem consists of seven couplets of irregular length. In this poem the author depicts the pathos of a spring night not by his personal feelings alone but by a set of objective portrayals of surroundings such as a bird's crying, the dark smoke, the evening bell and the falling of flowers. All of these are components designed to subserve the theme of this poem.

The fourth line of this poem, "And the spring itself is a thought", represents the character of spring time by a brief metaphor where the meaning of "spring" is transferred to "a thought". The function of this metaphor is certainly limited merely implying that spring is the time when one is usually lost in reverie or thought. This, however, is one of the earliest examples of metaphors in modern Korean poetry where the author has associated two seemingly
heterogeneous things by finding an affinity between them.

Not all Ansó's poems published in T'aesó munye have this quality. There are, for example, two poems, "A Nap in June" (No. 13, p. 8) and "The Wanderer on New Year's Eve" (No. 16, p. 7), that hardly maintain a similar degree of refinement. In these poems poetic emotion is somewhat crudely presented, which may fundamentally be ascribable to the poor subject matters:

The June daylight
Is unsparingly shining,
And to and from my drowsy eyes
The blue sky comes and goes.

The chirping of insects in the trees and grass
Is faintly heard;
Time flows without words,
And only my nap is endless.

(No. 13, p. 8)

The snow that falls in silence
May not know the New Year's Eve of this wanderer:
Alone and without sleep
I mourn for the night that is deepening.

My bed that no one shares with me
Has no means to thaw the cold:
Dreams afloat the pillow
Merely fade and return.

When alone I stepped out in the snowy night street,
All is in silence and in silence;
And only the faint lamps that pain my eyes
One here, one more there.

(No. 16, p. 7)

These poems do not express any more than simple personal feelings anyone may have in June and at the year-end. The third and fourth lines of the first poem do not give any precise image of what is
attempted to describe. The last two lines of this poem where "time" that flows in silence is paralleled with endless "drowsiness" merely suggest that the poet who is conscious of the flow of time feels some scruples about his drowsiness.

As to the second poem, the second and the third stanzas do not in any way develop the theme of the poem suggested in the first stanza. The cold bed, the snowy night street and the street lamps in the second and the third stanzas do not successfully conjoin to describe any more than a commonplace sensation of the New Year's Eve.

Another snow scene is depicted with much success in one of Ansō's poems entitled "The Falling Snow" (No. 13, p. 8) where the snow falling is represented in a rapid association with "time" and "black hairs":

The snow is falling;  
The snow is getting deep;  
As though time is racing away;  
As though black hairs are turning white.

Thus, snow on fields;  
Thus, snow on mountains;  
All is snow, on the head;  
All is snow, in the mind.

The world of snow;  
The head of snow;  
Will there be any fire?  
Will there be any drug?

Flake by flake it falls;  
Flake by flake it gets deep,  
As though years are passing, one by one,  
As though hairs are turning white, one by one.

Here "the snow" is first associated with "time" (and "the year", a unit of time as appears in the last but one line). The affinity between "the snow" and "time" is clearly suggested — the seasonal falling of the snow accompanies the end of a year and at the same time
ushers in a new year. "The snow" is then associated with "black hairs turning white". One might interpret this, superficially at least, as an image of the snow actually fallen "on the head" as described in the second stanza. This simile, however, seems to have an additional meaning in the background, which is much more significant. "The falling of the snow" that is first associated with the passing of time does not just fall on the head covering the black hairs but eventually turns them into white by gradually increasing white hairs on all our heads. Hence the image of the falling snow has three connections in this poem: from the actual falling of the snow to the passing of time and years, to the black hairs externally turning white by the snow fallen on the head - a characteristic winter scene - and finally to real white hairs gradually put forth by age.

Some of Anso's more successful lyrical effects are secured by figurative use of brief words and phrases which make it possible for the reader to sense the most intricate feelings of the poet.

When I lie alone on the grass,
The strings of Fancy's lyre in my heart,
touched by your hand, make a tune.

from "The Spring" (No. 9, p. 6)

To compare me, I am like a floating grass
Dancing to the wind on a high mountain,
Or a tuft of seaweed rising and submerging
In the waves singing on the ocean.

from "To Compare Me" (No. 10, p. 7)

The evening that descends on a floral float
Dresses mountains, villages, fields and the seas
All alike with dark clothes
And put all things to rest.

from "A Winter Twilight" (No. 13, p. 8)
The white sails racing in flocks like sheep,

from "A Daughter of the North" (No. 14, p. 6)

In the first example quoted from "The Spring", the delightful and carefree mood of the poet is sensually apprehended through a mental picture of a lyre being played by the fingers of Spring with the tuneful sound reaching our imagination. By means of this metaphor that is most appropriate to the scene, a complete harmony between the poet's mind and the spring is vividly represented.

The second poem, "To Compare Me", is not a very successful poem, but the similes of "a floating grass" and "a tuft of seaweed", repeatedly given to the first and the last stanzas, seem to make up for the second and the third stanzas where the poet expresses his loneliness and helplessness in a more straightforward way. By means of these metaphors, the frailty and triviality of man cast on earth are aptly paralleled with "a floating grass" and "a tuft of seaweed" that are always at the mercy of Nature. To the author of this poem, man is only comparable to these trifles, and we can hardly dispute this when we think of such fundamental questions of man as "What am I?". The consciousness of oneself reflected in these metaphors is not self-derisive, but evocative of a very sincere emotion.

Thirdly, in "A Winter Twilight" the coming of an evening is somewhat ornately described as coming down on "a floral float", but it seems that it has its proper reason. The image of the "floral float" must come from the bright colours of the evening glow that precedes the dusk. As it becomes dusk, this image is associated with that of a floral hearse (in a funeral procession in "dark clothes"). As the evening puts one to sleep that is a kind of rest, so the funeral puts one to an eternal rest. Indeed, the poet mourns for the
passing of youth in the last stanza:

Oh, mournful is the winter twilight!
The floral spring of youth and the charming dreams of youth
Have faded away without leaving a trace,
And the wind blows alone in the wild snowy field.

Finally, a peaceful scene of the sea dotted with white sails
in the past is represented through a simile of "sheep" in "A Daughter of the North". Not only the whiteness of the sails but the peace of the sea are transferred to the sheep. Then the blue sea is transformed to a green pasture on which the sheep romp about, and the rowers' songs are transformed to shepherds' songs.

On the other hand, Yi Il's poems have some other characteristics. One of his three poems called "My Song" chants the eulogy of the three functions of his body - the circulation of the blood, the palpitation of the heart, and the cellular propagation:

All the blood that circulates in my body
Goes round and round and round
With the temperature of thirty-seven degrees
For twenty-four hours without ceasing.

The palpitation of life that throbs against the chest
Beats and beats and beats
With the same sound of throbbing
Regardless of the hot or the cold season.

All the cells that have made up my body
Run and run and run
Through the long nights and the bright days
Seeking mates to multiply.

The blood that circulates in my body,
The palpitation that beats against the chest
And the cells that run in my body
Intend to make my own new me.

(No. 10, p. 6)
Because of the physiological aspect which characterizes this poem, this poem looks modern in a way that is distinct from all the other poems published in T'aesŏ munye. The central theme of this poem is the force of life seen in each of the three organic functions, which the first three stanzas of this poem describe. The poet, however, does not exploit the theme any further but simply generalizes the three functions in the last stanza. As a result, this poem becomes no more than a very naive observation of a life force despite the author's attempt to look deep into his body.

His two other poems, "The Loneliness at the Seashore" (No. 7, p. 6) and "The Song of Loneliness" (No. 10, p. 7), deal with the loneliness of man, but there is a basic difference in the point of view between the two poems. The first depicts the loneliness of a man standing on a dreary seashore with roaring waves as follows:

The sound of waves beating the rocks
Breeds unutterable terror
And makes my flesh creep
As though the angel of Death were approaching.

Like hungry lions searching for prey,
Roaring near with terrifying cries,
The waves rushing toward me
Raise the terrifying sound of hunger.

A frail life! Such a life
That would never withstand a wave!
Ludicrous is it that all aspiration,
Design and hope hang here.

On the lonely shore, the sound of waves
Rises, minute by minute;
And the throb of life in my heart
Is going to fade far away with the wind.

This is the cry of a lonely man who must have seen the pains, the sorrow and the nothingness of life on this dreary earth beset
with roaring waves in front and with a formidable wilderness at the back. The sad undertone permeates the entire poem except the very last stanza where he implores a star of hope to guide him along:

    Star of hope shining in darkness,
    Shine and brighten my way!
    I am wandering about with no way to follow
    And crying sadly in a dreary land.

The encounter with loneliness, or the nothingness, of life on earth expressed in this poem echoes still undiminished through his third poem, "The Song of Loneliness". In this poem, however, the author has acquired, perhaps through his long inquiry into human life on earth, a philosophic mind to see "loneliness" as his companion for life that will eventually lead him into eternity:

    The life of this poor scholar
    Floating to eternity
    Was in the past adorned
    With sorrow, moment by moment.

    Who will guide me
    When I wander with no way to follow,
    And who will give me drink
    When I stand crying from thirst?

    The stars and the moon are cruel,
    And likewise this world
    Is cruel and cruel
    To me who am floating on.

    The moment I have done
    With the past wet in tears,
    The future with fresh sorrow
    Rushes toward me threateningly.

    As a half of my life
    Was spent in sorrow,
    So will the remaining half
    Be spent in sorrow?

    Would that my soul soar up
    From the earth to the sky
    And forever become
    A crystalline star.
My destiny is eternity,  
And there I shall rest.  
I will build a bridge of loneliness,  
And I will cross it into eternity.

Loneliness is spread  
On the way I walk along,  
And the bright moon and the glittering stars  
Are shining on my loneliness.

Loneliness, my companion for life,  
You precede me  
On all the way I go,  
Loneliness, my companion for life.

This is a very peculiar and unexpected way of describing  
"loneliness" on earth. In the last three stanzas, "loneliness" is  
associated with stones with which to build a firm bridge leading to  
a new territory of life that is eternity. The moon and the stars,  
which were formerly considered as cruel, shine on the "loneliness",  
which is now essential for his "bridge". With only "loneliness" to  
accompany him all through his life on earth, he can attain his new  
estate in eternity. Hence, he addresses "loneliness" as his  
companion for life. Yi Il's poems have this quality of reflection  
on life which distinguishes them from many other poems in this  
transitional period.

The first of five poems composed by Sangat'ap, "The Song of a  
Hermit" (No. 14, p. 6), is made up of two parts, each having a  
subtitle, "A Song (to Brother K)" and "A Prelude to New Self".  
Between the two parts, the first consisting of three couplets is less  
ambiguous than the second:
Your flesh - the chilly autumn, the solid winter,
You, if once you shut your mouth.

Your soul - the tender spring for budding "truth",
You, if once you close your eyes.

Your eyes - the new moon entering the green gate of darkness,
You, if once you face your love.

The structure of this poem is very simple, and the similarity between couplets reminds us of Ch'oe Namson's early poem "Are You Aware?" (Sonyon, 2nd yr., No. 7, p. 55). However, the conciseness of diction and the use of metaphor are quite distinct and startling. From the three metaphors given in the first part of this poem, we may draw the character of the poet's friend or colleague called "Brother K" who is solemn and stern when speechless, intelligent and sagacious when meditative, and amiable and romantic in the presence of his love.

The second part of this poem has four sections that are much more connotative than the three couplets of the first part. As its subtitle suggests, it is the song of the poet himself who has been awakened to the new life ahead and is bidding farewell to his past life.

Go to the entrance to the future and listen, soldier,
To the solemn tune of a funeral day, the ode of new self,
That silently and sadly flows
From under the ruins of sensuality and, oh, the setting moon.

My old self charmed with false curios is gone,
And the embryo smiles at the darkness of penitence -
the placenta of trinity -
Nature, life and time.

My new self cries, "Oh, the hard wood of flesh
That is electrified by the gravitation of the higher self, one self, one self,
My new self's blood flows to and from the beginning and the end of the world.
To me there is no sadness, no terror and no agony:
Oh, to the true 'me', death and growing old,
Except infinite wounds and perdition,
Are fireworks of harmony and evening banquets."

In the first section, the poet's past life is sharply contrasted to his future life which solemnly and quietly sets in. His past life is viewed as having resulted in "the ruins of sensuality" which is compared to "the setting moon". His future life may not necessarily differ from, or be brighter than, his past life, for it still retains the sad note of irreversible life as is inferred from the word "sadly" in the third line. As we can see later in the following sections, the poet's future can possibly differ from his past only because his mental attitude toward life has changed. He has come to grasp this new belief from the lessons he has drawn from his past life.

In the second section, the poet's old self enamoured with "false curios" is juxtaposed with "the embryo" that is certainly his new self quickening in the womb. By "false curios" may be meant such experiences of life as carnal love or worldly pursuit of pleasure, judging from "the ruins of sensuality" in the preceding section. "The embryo" suffering in the darkness of the womb provided by nature, life and time is mentally maturer than his past self for it "smiles at the darkness of penitence". "Penitence" here seems to have the biblical connotation of man's original sin and of the penitence of his first disobedience to God which brought womankind the pains of childbirth together with misery to all mankind.

The third and the fourth sections are entirely given to the words of the poet's new self, which are very ambiguous. The most we can gather from these sections may be that the new self, which is
now under the strong influence of the larger self, rises above worldly agonies such as "sorrow and terror" and gives a warm reception even to "growing old" and "death" which are certainly subordinate to "infinite wounds and perdition". "The large self" here seems to have a Buddhistic implication of "the function (ponbun) of the universe" or the meaning of "the true (spiritual) self" as opposed to the small (fleshly) self" which is called "soa".

As examined above, the two parts of this poem are radically different from each other dealing with different subjects, though both are written under the common title of "The Song of a Hermit". The second part is much more metaphysical than the first, and it is in some respects more meditative than Yi Il's two poems on the subject of loneliness.

Sangat'ap's four other poems published in T'aeso munye are short lyrics dedicated to his young sister. They are "The Spring", "The Night", "Fruit" and "The Nightingale", all of which appear on the 7th page of the last issue. Among the expressions that have some fine quality of lyricism comparable to that of Ansŏ's poems are the following:

The wind blows a flute softly to the trees.

from "The Spring"

All things suffering from fatigue and anguish Are soothed by the hand of the night Into quiet sleep, into quiet sleep.

from "The Night"

Oh, the fruit is borne, borne red on the boughs of love. Time passes clapping "Sing, sing a song".

from "Fruit"
The spring song echoing in the blossoming valley
Drops softly into my heart,
Oh, nightingale.
The daylight melts,
And Time is intoxicated on its way,
Oh, nightingale.

from "The Nightingale"

Examples such as the first and the second where the effect is
due to a simple contrast of ideas - of "the wind" and "a flute" and
of "the night" and a "hand" - may frequently be found in lyrical
poems today. Yet at the time of T'ae so munye even such contrasts of
ideas are only rarely found in verse lines including Ans o's which we
have already discussed.

In the subsequent examples given above, "Time" is personified
through a transference of its abstract meaning to something concrete
and alive so that it may "clap its hands", just as a playful child may
do, in "Fruit" and may also be "intoxicated" by the echoing song of
a bird, like an adult, in "The Nightingale". In either case, "Time"
is represented in such a way that it becomes "visible". This is,
as we all know, a means of expressing uncommon ideas in an
unexpected combination. It is by this that we can achieve a direct
sensual apprehension of thought in modern poetry.

3. Ch'angjo

When we look at the Korean poetry published in the magazine
Ch'angjo, the first thing that strikes us is that Chu Yohan, who had
formerly been unknown, wrote as many as thirty-three poems out of the
total of sixty-nine contributed to it by twelve authors in all.
In fact, his poems, appearing in all the nine issues of Ch'angjo
except the third, overshadow others' poems.

"The Bonfire", his well-known prose poem carried on the first two pages of the first issue of this magazine, has long been taken to be his first poem ever published. Besides, many of those who would ignore, or rather have little concern for, the significant achievement of early transitional poetry, as attained primarily by Ch'oe Namsŏn, have a tendency to evaluate this poem as a monumental work. They would regard this poem as the first forerunner of the free verse movement in the history of modern Korean poetry.

However, that this poem is not Chu's first work, but only the sixth, and that there are at least five of his poems published earlier in Hagu, has recently been pointed out by Chŏng Hanmo who proposes that we should reconsider "The excessive historical significance accorded to "The Bonfire" for so long".\(^{(1)}\) Hagu was an academic journal for Korean students in Japan. It was published in Kyoto in January 1919, one month before the first publication of Ch'angjo in Tokyo. For some unknown reason this journal discontinued publication immediately after its first issue.\(^{(2)}\)

Chu's five poems published in Hagu under the general heading of "Etude" are "The Stream", "The Spring", "The Snow", "A Tale" and "A Remembrance". "The Spring" which is the second poem has five parts that were later collected as independent poems in an anthology entitled Arŭndaun saebŏk (The Beautiful Dawn), first published in Seoul in 1924. These five poems, all composed in 1918 and published in Hagu at the beginning of 1919, are very close in time to "The Bonfire" and three subsequent poems - "The Early Morning Dream",


\(^{(2)}\) A copy of Hagu is preserved in Yonsei University Library, Seoul.
"The White Fog" and "The Gift" - written in January 1919 and published in the first issue of Ch'angjo in February of the same year. (1)

Hence, we evidently come to have Chu's five early poems written and published immediately before "The Bonfire", with "The Stream" at the head of the chronological order of publication. Yet, in the chronological order of poetic composition, "The Stream" is preceded by two other poems which I have not mentioned before. They are "Sitting Alone" and "Under the Blue Sky" written in February and December 1917, respectively. These two poems are the earliest in composition, though they were collected only later in The Beautiful Dawn. Therefore, I think it essential, when examining his early poetry, to begin with these two poems before going to the five poems in Hagu and "The Bonfire" and the rest in Ch'angjo.

"Sitting Alone" is a free-verse poem in three stanzas dealing with a strange sentiment of melancholy in the author's mind, the cause of which he hardly knows. The entire poem which is wordy and loose does not express any ideas pertinent to the theme but simply repeats his hope to have a laugh. In this poem there are only two lines that are worth mentioning:

My laugh that is beyond my reach
Is, on the contrary, laughing at me.

In these lines the futility of his attempt to become cheerful and self-derisive consciousness are combined in a way comparable to the use of metaphors in some of Anso's or Sangat'ap's poems.

(1) All the poems of Chu Yohan collected in Arûmdaun saebyŏk (The Beautiful Dawn), Hansŏng tosŏ chusik hoessa, Seoul, 1927, clearly show the date of composition printed at the end of each poem.
His second poem, "Under the Blue Sky", is another example of free verse written ten months after his first poem, in December 1917. This poem with four stanzas describes the liveliness of a bright day very successfully. His style, which had been loose in his first poem, has become lucid and fluent now, and the diction, fresh and concise.

Under the blue sky
The light is full again today,
The warmth lies again today,
And the birds soar up high again today.

Sometimes the lonely roof was wet with the rain,
And sometimes the wind that sensed the setting sun
Murmured on the highest branch;
But now the birds
Wisely stir
Their soft, grey and yellow crests
And the love hidden in their heads,
And disclose their warm hearts
To the world of wonders known to none.

O, this hidden whispering today,
The invisible swing of limbs,
The many winding lines drawn in the beautiful world.
And, above all, you birds, your smooth backs
And the slender and red legs under your wings
Attract my lips.

O, the bright day, the spreading light,
And these beautiful creatures dancing and soaring up
Above these heavy and panting lives.
Beautiful creatures sporting, dancing and soaring up
To forever keep and preserve,
Caress and prolong more and more
The time of joyous tidings,
By moving unbearably
And singing continuously
With all the new might raised today.

Except for the first few lines in which two adverbs, "again" and "today", are repeated three times for the obvious purpose of emphasis, the whole poem is quite terse and lively. It successfully expresses an intense feeling of warm reception to a bright day, which certainly stands for a spiritual resurrection and, possibly, Christmas as inferred from "The time of joyous tidings" (the 4th stanza, ll, 3
& 7) and from the month in which the author, who was of a Christian family, composed this poem.

This bright day is made distinctive by the indirect contrast of rainy and windy days in the past in the first three lines of the second stanza, which have a metaphorical effect of reinforcing the connotations of the bright day. In the last three lines of the third stanza, we have an example of a most sensuous description of lovely birds, a distinctive quality introduced into transitional poetry first by Ansó.

Chu's five poems subsequently written in 1918 and published in Hagu in January 1919 are of three types. The first two poems and the fifth, i.e., "The Stream", "The Spring" and "A Remembrance" are pure lyrics, the third entitled "The Snow" is a prose poem that is strictly the same in form and style as "The Bonfire", and the fourth is a narrative poem as the title, "A Tale", indicates.

As for the first type, "The Stream" begins with a rhythm very similar to the 7-5 syllable combination that is dominant in Ch'oe Namsŏn's songs. From the third line, however, the poet uses longer lines with some additional syllables. Nevertheless, the entire poem is reminiscent of the form of songs introduced into Korea in the early transitional period.

When I dip my feet into the clear water by the sand,
Dabble the water in the pouring sun rays,
And on a summer's day make friends with "the time"
that is flowing to the unknown world
Along with the ripples glittering with silver scales,

Our joy will remain alone in recollection
When the new autumn comes again in white array -
Yet do not cry for the September sun of the clear sky,
(though it strolls across the ground covered with fallen leaves:)
Pleasant is the whispering that is flowing low into your mind and mine.
As quoted above, this poem is simple in content. The idea expressed in it is that the pleasant summer will remain in reminiscence in autumn in spite of the sadness of this waning season with dead leaves on the ground.

His second poem, "The Spring", depicts spring scenes in a series of five parts, each distinct in character but well organized into a whole. The first part is a brief sketch of a mountain spring in three short stanzas, of which I feel no need for comment except for the delightful tune of the language presented in a set of short phrases:

The spring flows
Dancing alone
Through the rocks in a mountain valley.

The spring flows
Laughing alone
Among the flowers by a rugged mountain path.

When the sky is clear
The pleasant sound
Echoes through mountains and fields.

The second part consists of seven lines depicting the swift progress of the spring time with a portrayal of particular scenes:

When the sun smiles over the green buds sprouting
And the wind rises from the thawing earth,
The flower buds silently send their fragrance
Over the soft breasts of the forlorn maiden;
But the more honey-bees cast the shadows of their vibrating wings
And the more the branches swing with young birds perching on them,
The more swift is the dream of spring ...

The third part which is the shortest among the five is only a quatrain. It represents a sentiment of pathos that is closely related to the time when peach flowers bloom. Perhaps this sentiment comes from unrequited love on the part of the maiden who is twice mentioned in the poem in the second and the fourth stanzas.
When peach flowers bloom,
My heart aches
For the deep thought
Is endless.

The fourth part mainly describes the grannie flower, but here again this flower is related to the spring maiden:

In the field across the river
Grannie flowers bloom.
Over the field and over the hill
Grannie flowers bloom.
The many "smiles"
Scattered by the spring maiden bloom
And the blowing wind blooms also:
Grannie flowers, the flowers of love,
Spreading the bitter scent
In the field across the river.

The fifth stanza depicts a sombre scene of a spring evening, the melancholic mood of which is sharply contrasted with the delightful tune of the first stanza. This dusky evening stands for the loss of "spring" and, at the same time, for the loss of a country.

The sun sets,
It sets beyond the ridge of Rohak Mountain.
The skylark is silent in its feathers,
And the fish lie on the bottom of water.
When on the side of the road where the wind is blowing low
The shadows of the herd returning home are disorderly,
Oh, go back to the slope of the hill covered with blue fog,
Groping for the spring, the thought of the nation,
To prepare for the agony of another coming day.

Through these five parts, one may experience multiple sentiments of the spring in which the genuine delightfulness of a mountain stream is combined with the doleful sentiment of a young girl and the agonizing remorse of the loss of one's country. To achieve this sensation, the poet has aptly constructed each part with an image
appropriate to it so that the five parts may represent a comprehensive picture of spring. It seems that the success that this poem has achieved is largely due to his discreet choice of subject matter. For example, the mountain stream that is associated with the sensation of pleasure, the peach flower that stands for fresh, carnal love, and the grannie flower which represents the coy sorrow of a broken heart.

The fifth poem, "A Remembrance", is a short lyric referring to a variety of mutually unrelated objects which have added to the poet's reflection on the meaning of life that is on the whole pessimistic. In this poem he has made an attempt to seek a subjective meaning of life from some objective surroundings and natural phenomena.

A broken-winged butterfly
Creeps among the flowerbeds:
The sadness of a blue full-moon waning everyday.
The wind blowing softly the golden hairs - a distressing thought.
(And, sometimes,)
The yellow cow; her dark eyes:
The autumn making the leaves wither and fall - human life!
Oh, every night when the stars flicker
The little lambs that have learned grazing
Remember the hillside ...
And then only the smothering
Fog, fog and fog ...

Two of his poems in Hagu remain to be examined. They are "The Snow" and "A Tale". I propose to look into the latter first so that later on we can examine the former in parallel with "The Bonfire", because these two are, as has already been said, prose poems sharing a very similar form and style.

"A Tale" is a long narrative poem dedicated, as is stated in the subtitle of the poem: "To My Young Sister". It tells a story of four maidens who once set about the climbing of a rugged, thorny mountain to pluck rare flowers brilliantly blooming on its peak.
However, three of the four maidens gave up climbing one after another and went back home. Yet the last one never did so and continued her desperate effort to attain the goal. Meanwhile, months and years passed by, and the three girls never heard of her ever again.\(^{(1)}\)

In the opening lines of this poem, we come across an outstanding personification of the spring presented as a fair lady:

The Spring carrying fresh "days" in her lovely hands
Is coming afoot in a long green skirt.

There are in some other lines of this poem supernatural elements that create suspense and at the same time help to develop this fictitious tale, for example, the mysterious boat coming to the bank of the dark lake without anyone rowing but led by an invisible force and the strange voice echoing from nowhere bidding us to "behold the endless struggle lying in front of you".

Though it gives at first glance the false impression of a semblance of a fairy tale merely for children, it is clear that the author of this tale evidently intends to convey a far more significant and deeper truth than a child could comprehend. If you accepted it as a mere fairy tale, you could hardly find an answer to some fundamental questions about the purport of this tale. Does the poet really present the fourth girl as a paragon of dauntless tenacity? (After all, she was missing and never came back to her companions!)

\(^{(1)}\) The narrative character of this poem with some supernatural elements reminds us of p’ansori (Korean classical opera), such as Sugung-ga (The Song of the Water Palace) and, at the same time, of some Western fairy tales such as those written by Hans Christian Andersen or the brothers Grimm. However, I have been unable to find any more specific connection between "A Tale" and any of them. Therefore, whether or not Chu Yohan has been indebted to any of them is open to question.
Or, is he taking sides with the other girls who escaped the danger by having abandoned their attempt?

Basically, it is a story for adults of an unattainable goal of life. True success in life is to labour hopefully towards an unattainable ideal. Whether one will arrive does not really matter, and those who have abandoned this noble attempt together with their aspiration are as good as nothing.

The poet has expressed this idea by the use of a set of images and symbols, which may not easily be grasped if we are concerned with the literal meanings of words alone. First of all, the Spring personified as a fair lady is a giver of life to all creatures. As soon as she comes to the earth, activities of life begin, and the bright morning shows itself over the world. Then "the four maidens with four baskets" that stand for all human beings with certain objectives in life begin climbing the thorny mountain which apparently symbolizes the way of hard life. The sight of the fragrant flowers at the summit of the mountain, the symbol of an unattainable goal for all, attracts the girls' attention. (Cf. the first two stanzas of the poem.)

Before long three out of the four girls come across the dark stagnant water of a lake, a symbol of the perils of life menacing their lives. Two girls cross it by getting on the strange boat moving without anyone rowing, a sort of deus ex machina, or God's grace. Now they find themselves in a pitch-black forest, but they continue making their way toward the brilliant flowers at the top of the mountain for the flowers can still be seen clearly even in the utter darkness. This means that they still embrace an aspiration for the unattainable goal even at the risk of their lives. (Cf. the third and fourth stanzas.)
As soon as they reach the summit, they realize that the flowers are gone and that there is in front of them an even more rugged mountain with more attractive flowers at the top of it. This may symbolically be interpreted as a reference to short-sightedness in human nature in perceiving the unattainable goal of life. It is then that they hear the strange voice bidding them to "behold the endless struggle in front of you", a revelation heard from within. The third girl, however, refuses to comply with it saying, "Oh, do not cheat me any more./ Your monument of foolishness will only laugh at you," thus in suspicion abandoning her attempt. The fourth girl alone continues to pursue the unattainable goal day and night. (Cf. the fifth stanza.)

In the meantime, the three girls, who have abandoned the struggle of life and who are therefore spiritually enervated, cannot perceive the existence of the fourth girl who is still pursuing life on a higher level. (Cf. the last stanza.)

In short, this poem is a narrative parody of human life presented in the form of a fairy tale. In it the author experimented with the symbolic use of words and situations which was quite unique. This experiment seems to have been conducted with much success, but only at the expense of much of his early success in lyricism such as achieved in "Under the Blue Sky" and "The Spring".

We are now ready to make an examination of "The Snow" in comparison with "The Bonfire" which has received undue acclamation. "The Snow" is a four-part prose poem dealing with an early morning scene of Seoul covered with snow. The four parts do not necessarily have a sequential order in time but merely present certain aspects of a winter morning that are distinct from one another.

The first part begins with the sound of "the morning bell" and
follows with a description of the city street along which a funeral procession is passing:

The morning bell tolls; it tolls at dawn in Seoul. The morning covered with the fog is stealthily getting brighter over those high white clouds; but when the streets that have thrown away their cold naked bodies in front of the night are wriggling in an opium dream, when along a Seoul street where even the hot pleasure-seeking breaths sucking the blue bloods of prostitutes under the twinkling red lights over night are getting cold, the feeble trailing note of a funeral song flowing from east to west is fading under the long wind-swept bridge, and when the lamplights out of oil are weak and the streets sigh and flicker with the repeated sighs of the past, the trilling sound of the morning bell echoes from dream to dream. The bell tolls an early morning.

The ugliness of night life in Seoul is successfully portrayed by objective sensual descriptions of street scenes that have a startlingly vivid and intense effect. The sense of moral corruption and barrenness in this metropolis is effectively reinforced by the description of a funeral procession.

The second part deals with the sad sound of the wind blowing through the East Gate, which apparently mourns for the spiritual emptiness of Seoul where the snow falls and melts:

The snow melts; it melts on the high roof of the East Gate. The smell of the blue tiles, the smell of Tanch'ông colours fading, and the cocks' crowing rising from far and near have driven among the broad pillars the goblins that would make noises every night: yet whenever the sound of the wind creeping beneath the Gate sends a sorrowful echo to the dim ceiling, (oh, with what sadness does the wind make such a heartbreaking sound?) listen to the sound of the wind playing a sad flute under the leaves of the wild grapevines growing longer every year on the crumbling stone wall. Blending with the scattering snow, sorrowful the sound that pours down into my mind. Oh, the snow melts; the snow, falling on the green moss, melts.

Notice that the melting of the snow is much stressed here. It is mentioned twice at the start and twice at the end of this part.
Just as the wind represents a mournful sigh, the melting of the snow stands for the tears of sorrow and mourning. These two elements, when combined as in "the scattering snow", become a full mourner of the death of this metropolis. The poet feels it deeply when he says, "Blending with the scattering snow, sorrowful the sound that pours into my heart".

The snow is then associated with the shrieking of a magpie in the next part. Usually, a magpie's shrieking in the morning is taken as a good omen in Korea, but here the case is quite the contrary:

A magpie is shrieking; she is shrieking in the early morning in Seoul. Having lost her way in the snow pouring down on the woods of Samgak Mountain and having lost the landmark that she had made in the cloud dyed in red by the setting sun last evening, the magpie passes shrieking across the early morning of Seoul; she is shrieking.

Here the shrieking of the magpie is no longer a good sign. It is, in fact, a cry of helplessness and desperation. Besides, the magpie does not stay but just flies away from Seoul crying sadly—definitely, the passing away of good luck from the city.

The last part is concerned mainly with the falling of the snow. The snow is associated with images of sorrowful and sinful affairs:

Oh, the morning bell tolls; the snow is getting deep to the distant peals of the morning bell. The broad and narrow Seoul streets are filled with snow. The sorrowful tears of a girl who has never seen her lover and has died have become the snow, and they are falling down. The white peach blossoms not yet fallen even after the last year's spring wind are now flowing down from the hot bosom of a fairy who embraces a sin. The morning wrapped in fog is stealthily getting brighter over those high and white clouds; but the snow pouring with the wind blocks and fills the Seoul streets. Oh, the snow is getting deep. The tears are getting deep. Ceaselessly and endlessly they are getting deep—getting deep ... getting deep ....
In these lines, the snow is closely associated with the tears of sorrow. This image comes first from a young girl who has died without realizing her hope of seeing her lover and then from "a fairy" (who is probably the same girl) whose tears flow down from her sinful bosom like the petals of peach flowers.

The morning bell that began tolling at the beginning of this poem continues ringing in the last part. This may be a symbolical knell for the loss of morality from Seoul in spite of the bell's usual function of announcing another daybreak. Thus, the whole poem may likewise be interpreted as a symbolic description of mourning for the spiritual death of Seoul.

On the other hand, "The Bonfire", a five-part poem written in exactly the same prose style as that of "The Snow", deals with an April day in P'yŏngyang. It is a description of the fireworks performed on the Taedong River in celebration of Buddha's birthday on the eighth of April by the lunar calendar. In this poem, however, the poet is much more concerned with his personal, emotional responses to the evening scenes of merrymaking and revelling than with the external activities of the people on this particular occasion.

The first part begins with the scene of the sunset followed by the poet's sad feelings.

Oh, the day draws to a close. In the western sky and on the lonely river there is the fading pink glow ...
Oh, when the sun sets, when it sets, comes again the night in which I weep alone every night under the apricot tree; yet as it is the eighth of April, the noise of the people sweeping along the main road is joyful just to hear: Why then can't I forbear the tears in the mind?

Thus, from the start the poet has made it clear that his mind has been suffering from an intense feeling that is quite contrary to the joyful mood of this occasion. He develops this feeling further in
the next two parts:

Oh, the red fireballs dance, dance and dance. When on the gate of the quiet citadel I look down, there are the smell of the water and the smell of the sand. When the bonfires that are champing the night and champing the sky are so covetous as to champ even themselves, a young man who alone embraces this dark heart throws his green dream of the past onto the cold water, but will the cruel ripples suspend its reflection? Oh, flowers, when plucked, must wither, but this mind that is alive is dead at the thought of the love who has passed away. Alas, by all means, shall I burn down this heart in that flame? Shall I burn down this sorrow? When, dragging my aching feet, I went to the grave again yesterday, the flowers that had been dry during the winter were already in bloom, but does the spring of love never come back? I would rather plunge into this water without remorse tonight ... Then, would there be anyone who would feel pity? ... At this, the firecrackers begin thundering with shooting sparks. When at once I collect myself, the onlookers' shouts seem to me to mock me, reproach me. Oh, I would live in a more intense passion. It is my mind that would live in a more passionate life, unexpectedly panting, even in the smoke congealing like those bonfires or in the agony of the suffocating fire ....

When in April the warm wind comes over the river, throngs of people loiter in white on the high hills of Ch'öngnyu Precipice and Peony Peak. Whenever the wind comes and blows, the ripples dyed with fire break into a laugh like a madman's, and the cowardly fish are driven into the sand; and at the side of the boat tapped by the ripples come and go the drowsy shapes of "rhythms"—flickering shadows, bursts of laughter, the song of a young entertaining girl shrieking long under the lamp hung above, and even the sight of fireworks unexpectedly inducing carnal desire are now boring, and the endless drink taken glass after glass after glass, is distasteful now; and when I lie exhausted on the messy bottom of the boat, illogical tears warm my eyes. When the men, who are affected by the ceaseless strains of the double-headed drum, can hardly resist their desire set afire and rush out from time to time to the side of the boat with glittering eyes, and when the dying candlelight that is left flickers against the rumpled hem of the skirt, the rowing sound that squeaks as if it had an intent oppresses my heart more than ever.
The second part expresses the poet's feeling of anxiety and helplessness, which apparently comes from the loss of his love together with his youthful dream. This feeling is contrasted with the jovial mood of the occasion. At the thundering sound of the firecrackers, however, he recovers and begins longing for a life as passionate as firecrackers. In this respect, the bonfires in this poem stand for the passion that the poet earnestly wishes to regain.

He goes on to describe in the third part a scene of boat riding on the Taedong River. Here again, he remains passive toward the drunken revelry even though he has kept company in drinking. He can hardly mix with the people rejoicing and dancing with entertaining girls. His conscience pricks him to shed warm tears, and the squeaking sound of the rowing weighs heavily upon his mind.

The poet brings to the fourth and fifth parts a diversion of his personal mood. Here he urges his long-oppressed craving for a passionate life of love to be vicariously realized in an imaginary young man in a boat coming up the river.

Oh, the river laughs; it laughs. It is a strange laugh; it is the laugh that the cold river laughs at the dark sky. Oh, a boat is coming up; it is coming up. Whenever the wind blows, the boat squeaking in sorrow is coming up.

Row the boat to Mingna Island, which is asleep afar; row up the fast-flowing Taedong River. Turn the bow of your boat straight to the hill where your love is waiting barefoot. The cold wind arising from the tips of the waves does not matter. The strange sound of laughter does not matter either. Even the dark heart of a young man who has lost love does not matter to you. "Brightness" never exists without shadow - Oh, do not just miss your definite today. Oh, set fire, set fire tonight to your red bonfire, red lips, eyeballs, and your red tears ....
This imaginary young man may be regarded as the inner-self of the poet, and the love waiting barefoot for him as an embodiment of the passionate life he has been craving since the loss of his former love.

The view that would interpret this poem as dealing with the poet's sadness over the loss of country instead of the death of his love can hardly be supported by the textual evidence. Whether or not the poet is telling us of his actual experience of suffering the death of his own love does not concern us here. Throughout the poem the protagonist is wailing as a young man for the loss of love and passion, not for the ruin of his country or people by the Japanese. In a sense, there is a combination of negative and positive emotions toward the jovial mood of the occasion. He reveals revulsion toward the gaiety of the mass and a desire to go away from it and at the same time a desire to be assimilated into it. The last part, in which the poet invites an imaginary young man to attain love and passion in his stead, may justly be considered as a reconciliation of these two conflicting emotions as well as the close of the poem.

Thus, "The Bonfire" is just another poem symbolic in nature like "The Snow". These two poems are closely related to each other in style and diction. Each deals with the loss of something spiritual. "The Snow" mourns the spiritual death of a metropolis, and "The Bonfire" grieves for a young man's loss of love and passion. The difference between them is that while the former knells for the spiritual death of a large community in sober melancholy, the latter wails for the loss of love and youth by an individual in intense agony. The excessive praise hitherto accorded to "The Bonfire" should be lessened, for this poem hardly deserves it. Above all, it is
not Chu Yohan's first poem, but only the sixth. Nor is it the first forerunner of the free verse movement in modern Korean poetry since we have already seen Ch'oe Namsôn's free-verse poems composed about ten years earlier than this. There is basically no difference between "The Bonfire" and "The Snow", both of which are only minor successes in Chu Yohan's early poetry.

Among his other poems subsequently written and published in Ch'angjo, some show further development of his poetic skill and ideas, and others reveal some of his weaknesses. First of all, let us examine "The White Fog" (Vol. No. 1, p. 3), which includes lines in which "the white fog" is associated with a sound. Notice the first stanza quoted below:

Oh, morning after morning  
The white fog surrounds my house.  
The gently trembling voice, the sweet lullaby  
That passing draws fine ripples in my hollow head:  
That is the secret tune of the gathering fog.

Except for the last line, which seems quite redundant, the poet has made here an unexpected and fine connection of fog and sound. A similar but somewhat awkward metaphor is expressed in a poem entitled "The Gift" (Vol. No. 1, p. 3) which immediately follows "The White Fog". To quote only the first three couplets:

Gently down on the ground falls the snow,  
My love coming down in a white skirt.  
In the cold lips of the snow I know  
Burns the red agony of hidden love.

Yet I do not know how to seek her warm heart -  
(Oh, the snow is coming down, that is my love,)

The two attributes in the first couplet, "gently" and "white", may vaguely suggest some affinity between the snow and a fair lady, but
the ideas formed in the other couplets are singularly irrelevant to the image of a lady whom the poet is anxious to embrace.

Chu Yohan sometimes seems audacious in choosing metaphors for his poems for he uses a number of metaphors without elaboration and refinement. The first two stanzas of "Life and Death" (Vol. No. 7, p. 3) consist of words in parallel, which were certainly meant to create some metaphorical effects.

"Life" is the setting sun, the sea of blood,
The strong and clamorous sky.
"Death" is a dawn, white fog,
Fresh breath, a simple colour.

"Life" is a dull comedy.
"Death" is a beautiful tragedy.
"Life" is a flickering candlelight.
"Death" is a shining diamond.

Even more rough comparisons of "the eyes" of a woman and "a forest" and of the same "eyes" and "a stream" appear in similes in a short poem entitled "The Eyesight" (Vol. No. 5, p. 64).

When the eyes of my love that are like a forest
Are exposed to my face,
Encounter my eyes,
My mind trembles like the wind.

When the eyes of my love that are like a stream
Flow in my mind,
Wash my flushed cheeks,
My blood swims like fish.

Therefore it seems that many of his highly figurative poems can hardly achieve great success because some crudity of expression is liable to occur in them. "The Flower" (Vol. No. 5, p. 65) is certainly a rare exception in which "the flower" and "the smile" are combined in a witty way:
The flower blooms; it blooms
Wherever my love's smile falls.
When I pluck the flower in my hand,
Both the flower and the leaves fall away.

When I ever keep in mind
My love's smile that fell on the ground,
It has bloomed there into a flower
And [drives] my burning mind, as it were, mad.

Accordingly, he seems to gain firmer ground in a number of less figurative poems. Apart from his very early poems that we have already examined, there are at least three poems in which he expresses himself more naturally and assuringly. The first of the three is "The Season of the Sun" (Vol. No. 2, pp. 31-32), an ode to summer, which overflows with intense feelings:

A silent flame is burning the sky,
And fragrant wheat-flowers have filled the earth.
Treading the hot ground with bare feet
I am embraced in the awareness of the field.
When the water in the paddyfield is flashing with the sunlight,
The descending light and the heat tire my body.
Sometimes, the slow-chanting song is pleasing to hear,
And they move with heavy steps seeking a cool shade.

The scorching sun adorns our heads,
And the gushing spring washes our feet.
Drooping wild flowers with all the veins swollen by the heat!
The earth panting in a sweating tension!
Oh, the sun, the season of the sun, melting the heavy ocean
And driving all nature of brightness, human life
Into the endless fire of bellows!

Oh, in such a day my life is seething there
That I would walk to that yonder mountain ridge along the path
Smelling of the sweet pine resin that flows on the bark,
The trail of flowers blooming in the sun in toxic colours,
And the lane covered with hot red earth.
I would take a rest there in the breathing grass;
I would take a rest there in the shade of whispering trees.
Ah, I am intoxicated as if I lay in a pleasure garden.
The earth wet with sweat, the wind blowing from the east,
The wandering clouds, the shower, and the overflowing flood,
I love them all; I embrace with all my heart this season
Covered with the earth, the season born out of the earth.
In the field where the ears of grain are ripening
And on the soaring mountain top, my mind is dancing and my mind is waking from a dream.
The smell of grain surrounds me.
The simple field gleaming openly against the sky!
The dizzy swarms of bees and the dazzling white of skirts.
Ah, I suspect your narrow lane where I am walking slowly
To be the bosom of my love.

Sun, wind, now, come overflow my heart.
Like the strange blacksmith striking his strong arm
at the fire of the bellows,
Heat your heart in your burning passion.
Like the gallant Red Dog that we have heard of biting off
the sun each year,
I would stretch my tender hands into the fire.
Mighty season, for the feast you are making for me
I will inscribe in gold the "words" of my only flame.
Rather than taking a rest in your green breeze,
Rather than tasting your sweet fatigue,
I would only burnish with fire a more fervent lane of
"silence" in your heart.

Oh, summer for us all,
Tough, strong unbreakable season of love,
At which colourful dawn
Will you carry my eagerly waiting mind
To your great fatherland enclosed in fire forever?

In this poem the poet's praise of the summer is at one with
his intense desire to give himself up to the passion of the sun.
To him the summer is the greatest of all seasons because it is the
season of the sun. In summer the sun that is most closely related
to the earth and man asserts itself and fills them with the heavenly
grandeur of fire and light. The sun is the source of warmth,
heat and passion and the chief supporter of life on earth.

The language and rhythm here are more straightforward and
natural than in the poems preceding. In this poem there are
certainly fewer uses of figurative words and phrases.

This poem is followed by another lyric that is also very simple
in language and construction. In this poem with the title of
"A Morning Maiden" (Vol. No. 2, p. 32) a girl intensely drawn to her
lover is depicted in commensurately clear terms as the poet loads
his lines with less figurative words:
Fresh sunlight, raise, raise the golden wind  
And blow me away with my burning brow, cheeks and ears,  
Taking my "mind" to my strong lover.

Streets wet with the dew, shine, shine before me  
To realize your innate force for sure.  
Shine streets that begin waking,  
When panting I walk fast toward the eastern sky burning in fire.

Beautiful dawn, encircle me:  
Pure white fog of the dawn, clean my warm breast  
So that the sweet scent of my clean flesh  
May melt into all my strong lover's heart.

Oh, earth, hold me;  
Bind my bare feet in your tough stalks  
And tumble my plain body down on your grass.

Morning wet with the dew, shine, shine, then  
To reflect my impatient love on his fervent heart.

The repeated use of verbs in imperative mood in the opening line of each stanza clearly suggests the "impatience" of the girl who is anxious to be carried to her lover. In the fourth stanza, however, the girl who has always been so eager as to present herself to her lover comes to lose her courage at the thought of her "plain" body. That is why she entreats the wild grass to stop her by entangling her feet and tumbling her down on the grass. As a result she becomes like a poor animal ensnared in the grass, and in an utterly helpless state she still desires his sympathy. Hence, together with the preceding stanza in which she asks the morning fog to wash her breast, this stanza may well be considered as extremely carnal as well as sensual.

The last of the three poems is "The Spring" (Vol. No. 5, p. 65) having three four-line stanzas. Each of the three stanzas reflects a certain sentiment of springtime.

(1) This poem is not to be mistaken for the five-part poem with the same title published in Hagu that we have already examined.
It is spring. The flow of blood in my flesh, As if stirred by a soul I do not know, Overflows and gushes up in my fervent heart Drowning me in a rapturous dream.

It is a lovable spring. Love, The sun shines on your smiling face, And I take it for a sunflower opening on dews. Don't these yellow buds of willow look pretty to you?

It is an enchanting spring. When the sun sets, The glittering lamplight in the park Draws a deep silent affection of love. Will you not go down to the edge of that lake?

The poet describes in the first stanza a rapturous sentiment of the spring in a sensual way as if it were aroused by a pleasant stroking of his heart. He then depicts the feeling of love and beauty in spring, which makes his lover's face look all the more pretty to him in the second stanza and which gains intensity at the sight of lamplight in the park in the last stanza. The interrogative sentences at the ends of the second and the last stanzas effectively set the whole poem in a dramatic situation in which the lovers take a walk side by side with a background of surrounding spring on the stage.

Our examination so far shows that Chu Yohan's early poems have some merits that we may favourably compare with those of Ansŏ and Sangat'ap. Although many of his highly figurative poems include seemingly imperfect metaphors and similes of poor quality, his other poems that are less figurative have an intensity and vividness of expression. "The Season of the Sun" successfully represents the author's intense desire to live in the passion of the sun. In his two prose poems, "The Snow" and "The Bonfire", he has achieved a considerable degree of success in a symbolic use of words after his experiments in "A Tale". Among his early experiments, "Under the Blue Sky" is a fine example of his lyricism. He has depicted a
bright day in a lucid and terse style. "The Spring" published in
Hagu shows a skill in organizing various scenes of spring into a
whole so as to disclose the multiple sensations of the spring in Korea.

Among the rest of the authors who wrote poems for Ch'angjo,
we should examine Ansó and Sangat'ap. These two authors had
already written some of their early poems for T'aeso munye, which
show some important characteristics of modern Korean poetry which
we have already discussed.

All seven lyrical poems of Ansó appear on pages 31-33 of the
last issue of Ch'angjo which is dated July 1921. The first of
these seven poems, "Falling Leaves", consists of five four-line
stanzas. It conveys to the one he loves simple feelings aroused
by the waning season of autumn. The last two stanzas include lines
which bear some resemblance to the last stanza of W.B. Yeats' short
lyric entitled "The Falling of the Leaves". The last two stanzas
of Ansó's "Falling Leaves" and the last stanza of Yeats' "The Falling
of the Leaves" are given below:

Oh, my beloved, come close to me.
It is autumn, the time of parting.
And, let us listen to our sound of the falling leaves.
When tomorrow comes, the snow of sorrow will come down also.

That is right. Our two hearts find themselves in the
time of autumn:
Our dreams will receive winter when tomorrow comes.
Before the passion cools down, with hot kisses,
Let us stay up this night.

The hour of the waning of love has beset us;
And weary and worn are our sad souls now;
Let us part, ere the season of passion forget us,
With a kiss and a tear on thy drooping brow.
Anso must have read this poem of Yeats by March 1921 because the Korean translation of it appears among about ninety Western poems that Anso translated and published in an anthology with the title of *Onoeu mudo* (The Dance of Anguish) on 20th March 1921 in Seoul. Between the two poems quoted above there is a similarity in theme; both poems describe dreary autumnal scenes and convey to a lady feelings aroused by them. In both poems the autumn is considered the season of waning passion that eventually brings the time of parting to lovers.

In comparison with Yeats' "The Falling of the Leaves", Anso's poem is very crude in diction and wordy in expression. It contains a variety of emotions which do not necessarily correspond with the theme.

Anso's next poem, "The Sound of Music", has four six-line stanzas. As the title indicates, this poem deals with sorrowful strains of music reminiscent of the long sobs of the violin in Paul Verlaine's "Chanson d'Automne".

At the slow and short
Sorrowful strains
Of the ringing sound of music,
My old faded dreams
Quietly revive,
And my heart aches.

At the quick and slow
Sorrowful strains
Of the pathos-filled sound of music,
The disturbing thoughts
Come afloat silently,
And my tears flow.

At the wide yet narrow
Sorrowful strains
Of the throbbing sound of music,
Waning love
Wakes afresh
And silently makes a smile.
At the very high yet low  
Sorrowful strains  
Of the hidden-flowing sound of music,  
The air of the moonless night  
Faintly vibrates  
And comes round the streets. (1)

In a way, this poem evokes a mood very similar to the pathos of  
Verlaine's poem. The Korean translation of this French poem is  
also found in O nonce mudo. Anso's translation of "Chanson  
d'Automne" is given below side by side with the Korean original of  
his "The Sound of Music":

Kaurui nal  
Ppioronui  
Nurin myonginui  
Tanjorobun  
Aedalbume  
Naegasum ap'ara

Uri chongsorie  
Kasumun mak'myoy  
Natpisun hoomalgum,  
Chinaegan nyetnarun  
Nunape ttodora  
Aa nanun unora.

Sorora naui yongun  
Mojin paramkyore  
Hit'ojyo ttodomon  
Yoguge choguge  
Kalkido morunun  
Nagyop irora. (2)

Ulliyonanun aksongui  
Nurigodo tcharun  
Aedalbun kokchoe  
Naaksurji nyetkumun  
Kuukhage sara  
Naegasum ap'ara.

Aesu kadukhan aksongui  
Pparugodo tujin  
Aedalbun kokchoe  
Koyohage ttumyo  
Nae nummul hullaera.

Sasum uminun aksongui  
Nolkodo choptaran  
Aedalbun kokchoe  
Surojiganun sarangun  
Saeropke nunkkaeyo  
Kuuk'irora.

Sumyoy hurinun aksongui  
Ssok nozkodo najun  
Aedalbun kokchoe  
Tarumun pansi kongginun  
Huimihage ullyo  
Korirul torara. (3)

(1) Cf. The Korean Romanized text of this poem quoted on the same page.

(2) O nonce mudo (The Dance of Anguish) ed. & tr. by Anso Kim Ok, Kwangik sogwan, Seoul, 1921, pp. 20-21.

(3) T'aeso munye sinbo carries one of Anso's poems with the title Akgun (Music Cluster), which is in fact the same as this poem. Cf. T'aeso munye sinbo, Vol. No. 16, p. 7.
Although there are few resemblances between the two poems either in form or in subject matter except for the closing lines of the first and the second stanzas which are the same as each other, one would feel the tone of Ansō’s poem to be very similar to that of Verlaine’s. What makes one feel a close similarity in tone, or atmosphere, between these poems when they are apparently different from each other in many other ways? The answer may be found in the fact that both poems deal with a kind of pathetic sound and its effect on the authors’ mind. Both authors’ responses to this pathetic sound are very similar, as expressed at the end of the first and the second stanzas of each poem.

Thus, in these lines of Ansō’s "Falling Leaves" and "The Sound of Music", we should recognize allusions by means of adaptation to the poetic ideas expressed in Yeats’ "The Falling of the Leaves" and Verlaine’s "Chanson d'Automne".

Ansō’s five other poems are very short lyrics each having only one or two stanzas at most. Among them two poems, "A Red Kiss" and "A Flower", are worthy of note. The former describes the transience of love in a short stanza consisting of four lines.

On your lips that are like the colour of a peach
Fully ripe in the early autumn sunlight,
One engraves a red kiss
And then erects a gravestone of oblivion.

The earliness of autumn in this poem seems to imply the youth and the virginity of the girl who receives a passionate kiss from her lover. The full ripeness of the peach seems to suggest that the young girl herself is physically mature. The engraving of a kiss on her lips implies more than just a touch or caress by the lips since an act of engraving usually leaves an enduring trace on the material.
engraved. It may be her heart that is engraved when her lips receive a "red" kiss. The "gravestone of oblivion", coming at the end of this poem, is a touching expression. In the first place, a gravestone presupposes someone's death - in this case, the broken heart, if not the actual death, of the young girl. The "oblivion" is certainly on the part of the young man who has once been so passionate as to "engrave a red kiss" on the victim. Hence, the "oblivion" here means his betrayal of her innocence. The brevity and the conciseness of expression, the swift tempo of narration and the impersonal character of this poem effectively join together with the theme of this poem to represent a most cruel scene of the inconsistency and the transience of love.

"A Flower" describes in two stanzas a certain lady to whose beauty the poet was drawn for some time without even knowing her name. Throughout the poem this lady is addressed as if she were a red flower.

Flower, even whose name was unknown to me,
Who imbibed warm and fresh sap from my heart
And bloomed red in the early morning,
You flower even whose name was unknown to me,
My heart was sick for this;
My heart was going to die for this.

But since the autumn, the season of ripeness and falling leaves, has come,
The wind rages and the frost falls.
It is time for the flower to shudder; it is beautiful yet it is sad.
Flower, whose name is unknown to me is gone with the tears,
And thus the sickness is gone from my heart,
The sickness is gone. The fairness of my heart when it was sick!

The waning and the sickness of his heart due to her possession of his mind is vividly represented in the first stanza where the poet has combined her image with a red flower that draws "sap" from his heart. In the first half of the second stanza, her death is foreshadowed by the raging of the wind, the falling of the frost and the shuddering
of the flower. It is in the fourth and the fifth lines then that her death is clearly implied by "The flower ... is gone with the tears, / And thus the sickness is gone from my heart". Her death has relieved him from the sickness of his heart for the obvious reason that she can take no more "sap" from his heart. At the end of the poem, however, the poet admits that his heart was fairer when it was sick for her than the present when he is recovered from the sickness of his heart.

This is about all that we can gather from the seven poems that Ansŏ wrote for Ch'angjo. These poems certainly added some, but not much, weight to the early poems he had written for T'aesso munye. "Falling Leaves" and "The Sound of Music" seem to have achieved a degree of success in rendering an atmosphere respectively appropriate to the theme, but they have faults in expression such as redundancy, and unnecessary repetition. "A Red Kiss" and "A Flower" show a good example of terseness in diction and symbolic use of words which are surely to be evaluated as an advance in his poetic technique.

Sangat'ap contributed only two poems to Ch'angjo, both of which appear in the sixth issue, May 1920. The first of the two is a fairly long poem of about fifty lines. Its title "Come, My Love, through the Snow", an imperative with a peculiar sense of invitation, sounds fresh and vigorous. This poem implores his love to come to him by way of a short cut he has made in the snow with his tears:

Now my love has opened her mouth like a red wild flower. You wind passing over the river in an intoxicated mood, Finely, finely enclose and bring The pearl-shaped "words" that come rolling Out of her mouth one by one like firefly glows.
Oh, my love, between you and me
There spreads a large field of suspicion;
There lies and deepens zinc-coloured snow.
Oh, my love, it is the right time for you to come.

My mind, which is vulnerable and liable to weep
Even when touched by the weak shadow of reed flowers,
Is weeping now, oh, weeping again until my ribs swell,
And has made a narrow, narrow short cut
With my hot tears that are like candle guttering
In the snow where neither you can come nor can I go.
Through the snow, my love, come through the snow.

My mind that has thrust its tongue into the sweet petals of your love
Firmly enough not to be plucked out even when snatched by pincers but pleasantly
Oh, like a butterfly on a spring evening,
Has thus been covered with the huge and heavy snow
And is weeping and weeping, you my love who possess my entire being.

To count the days, it is nine hundred and ninety-five
Since my mind impatiently fell of itself
Into your bosom which was like a luxuriant flower bed
And in which I knew neither cold nor heat.
Oh, before my tears are swept away by the storm,
Through the snow, my love, come through the snow.

Oh, this place is the camp site of my soul.
The moon laughs bitterly over the deserted sandy hill,
And my mind that is only weeping, weak and feverish,
Having been poisoned with the boring pleasure of a fair in a country of devils,
Faintly awakes and hears the harmonious sound of a change of "life"
By the medium of the agonizing "words" uttered by my love
And carried by getting enclosed in my tears
To the site of old dreams in the wilderness. Oh,
Through the snow, my love, come through the snow.

My love, you are the model for my entire life,
While you are a gifted painter of my life.
My half-beastly and half-devilish past that was torn into pieces,
Brief and vague like a magic lantern cast in daytime,
Is all born into a man
And becomes a fine "framed portrait"
Hanging on the bright wall in my heart.

Oh, you are my secretary for my entire being.
Oh, you are my engine for my entire being.
My life is recorded by your hand,
And my entity that is like a train
Runs by the power of your love.
My love, your eyes
Are the travel account of my life,
My love, your mouth
Is the opera of my life,
And, my love, your ever warm hands
Are the hymns that I dedicate to you, the supporters of
the jade table of love.
Oh, through the snow, my love, come through the snow.

This poem expresses an intense longing for his love who is separated from him by "a large field of suspicion" where the "zinc-coloured snow" falls. This heavy and unwholesome snow makes it impossible for either of them to overcome the field of "suspicion" which lies between them. His mind, which has grown "vulnerable", weeps and wails for the loss of love until at last his "hot tears" have made "a narrow short cut" through the heavy snow. It is then that he entreats his love to come along the short cut, and save him, who is now utterly helpless under the weight of the snow.

His former state of mind, when it was intensely drawn to his love in the past, is most sensually represented by a simile of a spring butterfly "that has thrust its tongue into the sweet petals" in the fourth stanza. In the next stanza, the poet precisely recollects the time to a day when his mind "impatiently fell of itself" into her bosom "that was like a luxuriant flower bed".

After she had gone off and left him, he sought and indulged in the "pleasure of a fair in a country of devils". His mind, afflicted with the boredom of pleasure, seeks rest in a deserted field where he subsequently hears the words of life - a life which is different from the one in which he had indulged in the "country of devils" - "by the medium of the agonizing words" uttered by her and carried to him by his tears. (Cf. the sixth and the seventh stanzas.) Her "agonizing words" and the words of a changed life that he says he hears may in effect be his own words uttered silently in his mind by his conscience when his mind gradually recovers from the affliction of his past pleasure-seeking life. He, who is now
awakened from the evil dreams of his past life and from the suspicion against his love, recaptures the real estimation of his love, and at the same time he earnestly solicits his love to "come through the snow". (Cf. the last three stanzas.)

The other poem Sangat'ap wrote for Ch'angjo is a very short lyric with twelve extremely short lines. He has given it the title of "A Short Piece". It contains only one sentence, which hardly seems to express anything of sufficient substance for a poem.

Strange is
The cry
Of a sickly cock
With musty Voice,
That at the entrance
Of a cave
Covered with soot
Is looking
At the setting sun
That is likely to drop
On the weeds!(1)

This poem, however, brings an unexpected association of the cock's cry and the setting sun, which is ordinarily impossible, with the plausible medium of "the setting sun/that is likely to drop/on the weeds". The cock cries at the setting sun for fear that it should set fire to the weeds. Furthermore, the burning splendour of the setting sun forms a striking contrast to "a sickly cock".

Sangat'ap's poems, scanty as they may be in number, evidently show a growth of his poetic skill in organizing various ideas and putting them into the organic unity of a poem. "Come, My Love, through the Snow" is a typical poem characteristic of this ability

(1) Ch'angjo, Vol. No. 6, p. 46.
to build a poem with interrelated ideas.

Finally, a brief survey of two more poets is inevitable here, not because their early poems that appear in Ch'angjo disclose particularly worthy qualities, but because they are among those poets who subsequently produced poetic works in the 1920s which may have some significance in the making of modern Korean poetry. They are Kim Sowŏl and Ch'unwŏn, whom we have already seen in the guise of Koju in Sonyŏn, each of whom wrote five early poems for this literary magazine.

Kim Sowŏl's five poems appear on pages 77 and 78 of the fifth issue, March 1920. All of them have a fixed form of one sort or another. The first poem, with the title of "The Spring of a Wanderer", and the fourth, entitled "A Longing", share a strict seven-syllable rhythm made up of a three and a four syllable group. The second poem with the title of "The Drops of the Night Rain" and the third, "An Afternoon Weeping" share a strict 7-5 syllable rhythm. The 7 syllable rhythm here also consists of a three and a four syllable group. The fifth poem, entitled "The Spring Hill", has lines in a strict 8 syllable rhythm made up of two four-syllable groups.

It is evident that these poems are his early experiments with syllabic rhythm, a cradle of future success in rhythm with variations of 7-5 syllable rhythms. Due to the priority he has given to syllabic rhythm, the meaning of words is often distorted when he has to shorten or contract them. For example, in "The Spring of a Wanderer" he has to coin short forms of words which are hardly acceptable such as pulsŭtnŭn for purŏsŭch'inŭn and sŭljinŭn for sŭrŏjinŭn.
On the other hand, the feelings and ideas he has expressed in these early poems are usually sentimental, sad and simple. All these poems are centred around the theme of nim, or his beloved, hidden in the ordinary descriptions of surrounding nature such as of the setting sun, mountains, streams, flowers and birds.

None of Ch'unwôn's five poems published in Ch'angjo has attained any success. In truth, they are very poor pieces, inferior to poems which we have discussed favourably in this chapter. His first poem which appears in the sixth issue (Appendix pp. 1-2, May 1920) is a three-part poem with the title of "Belief". It makes accusations of distrust among mankind. It bases itself on Christian doctrine and sees the origin of human disbelief in Satan "who has sown the seeds of untruth on man's lips" and "planted the root of evil in poor Eve of the Garden of Eden". Although intense craving for faith overflows this poem, the entire effect is quite contrary, for this poem fails to evoke similar feelings in the reader. This is chiefly due to the mere display of crude sentiments that, having flowed from the author's heart, can hardly find a place to settle in the reader's mind.

His second poem for Ch'angjo, "The Spring in a Southern Country" (Vol. No. 7, July 1920, p. 1), is a brief sketch of a commonplace daytime scene of spring in a southern country. The last line, "Oh, the spring of a southern country tiring man!", is not properly related to the preceding lines in which the breeze, the willow, the skylark and the sound of a bugle are described.

His third and fourth poems, "You are a Youth" and "Put Forth Your Strength" (Vol. No. 8, January 1921, p. 97), deal with virtually the same theme of youthfulness. Once more the author of these
poems crams both with crude, unorganized feelings put into a series of imperative sentences. The result is doubtlessly the same as in the case of his "Belief", and reminds us of our disappointment with his earlier poems, "Our Hero" and "The Bear".

His last poem is a short piece entitled "Humdrum" (Vol. No. 8, p. 97). Even though he has tried in this poem to describe the theme of "humdrum" in an uncommon way, he does not seem to succeed in his attempt.

When I look around,  
Great things are all humdrum.  
Look at the sky, the sea,  
And the sun coming and going along the same route daily for aeons,  
That humdrum sun -  
Have you ever seen among us any great one who pretends to be uncommon?

Great things are all humdrum.

It seems that we have to wait for some time before we can see either of these two authors produce some works worthy of our close examination. The poems which they contributed to Ch'angjo are in no significant sense related as yet with the main current of the modern transitional poetry in the 1910s, which is chiefly represented by the works of the four other poets we have mainly discussed in this chapter - Ansŏ, Sangat'ap, Yi Il and Chu Yohan.

A general tendency clearly found in this mid-transitional period is the considerable decline of the traditional syllabic rhythm together with fixed poetic forms. Except for some poems written by Yi Il and Kim Sovŏl, all the other poems we have examined, and many other poems for which we have no need of close examination, are free verses, though many of them retain stanzaic features and though, of course, both T'aesŏ munye and Ch'angjo have some other poems in a rigid traditional form.
One of the major characteristics that the important authors of this period brought to their poetry is lyricism. It permeates all the early poems of Ansŏ and many of the others' poems. Lyricism was able to flourish to the extent we have analyzed in this chapter chiefly due to the fact that poetic diction had grown considerably more terse and fresh, and to the frequent use of metaphors and similes, which enabled the poet to bring together seemingly heterogeneous ideas so as to present them in unexpected and often startling combinations. It was also through these media of expression that the poet could describe his emotions in such a way that these emotions would be sensually apprehended.

Another distinctive quality that Sangat'ap and Chu Yohan brought to this period is symbolism, or the symbolic use of words and situations. After his early experiment with it in "The Song of a Hermit", the former could compose lines highly symbolic in meaning in a poem entitled "Come, My Love, through the Snow". In the meantime, the latter produced a series of three poems - "The Snow", "A Tale" and "The Bonfire" - all of which were hardly apprehensible without resort to his symbolism. Owing to this means of complex expression, the range of poetic description is extended while the meaning of poetic lines is considerably deepened, though at times some ambiguity is unavoidable on the part of the reader.

Yi Il, with his two poems on the subject of loneliness, added another quality to the poetry of this period. It is the quality of reflection on human life, or the consciousness of oneself. Sangat'ap's poems also have some of this quality, and perhaps he surpasses Yi Il in depth of meditativeness. In parallel with this reflective quality, intense feelings or earnest craving for passion
abound in a number of poems written in this period with Chu Yohan’s "The Season of the Sun" taking the lead.

Despite all the effort that the major authors of this period were exerting in their poetry, the majority of the minor authors in both T'aeŏ munye and Ch'angjo hardly seem to have been awakened to the new trends that this mid-transitional poetry brought to their eyes. Furthermore, even the major poets of this period, including Anso and Chu Yohan, do not seem to have been steady enough with the new tendencies to make them their own throughout the course of composing their early poetry. All this seems to me to characterize the poetry of the 1910s.
Chapter IV
The Poetry of the 1920s

1. General

In the 1920s we have a total of twenty collections of Korean poetry published, excluding a collection of sijo by Choe Namsŏn in 1926 and two collections of children's verses, one edited by Ǿm P'iljin in 1924 and the other by The Society for the Study of Children's Verses in Korea in 1929. Sixteen out of these twenty collections consist of the poetic works of individual authors, and the rest are made up of poems chosen from those of a number of poets or students.

The collection of Kim Ōk's poems entitled Haep'ariŭi norae (The Songs of a Jellyfish), published in 1923, which comes first in the list of these twenty poetic collections, is in fact the first collection of a modern Korean poet's poetry since the opening of the country to Western influence in the 1880s, although a collection of his Korean translations of 94 Western poems came out two years earlier in 1921.

His name appears twice again in the list, first with Pomŭi norae (The Song of Spring), published in 1925, and then with Ansŏ sijip (The Collected Poems of Ansŏ) in 1929, so that he is the most prolific writer of poetry in this period. However, we have no way of seeing his second poetic collection, Pomŭi norae, and some scholars


(2) Cf. List 1, "The Poetic Collections Published in the 1920s" which is given at the end of this section.
of Korean literature, including Kim Yongjik, express doubt whether this collection was actually published at all, though we know that an advertisement for this collection appears in one of the magazines published during this period, and that Ha Tongho's list of the collections and anthologies of modern Korean poetry certainly includes it. (1)

There are two poets who produced two collections of poetry each during this period, Kim Tonghwan, who published Kukkyŏngŭi pam (The Night of the Border) and Sŏngch'ŏnhanŭn chŏngch'un (The Youth Ascending to Heaven) in 1925, and No Chayŏng who published first Naehoni pul't'alttae (When My Soul is Aflame) in 1928 and then Ch'ŏnyŏŭi Hwahwan (A Maiden's Garland) in the following year.

Apart from those seven poetic collections just mentioned, we have nine individual collections, some of which contain really important poetic works, not only for this period, but also for all the period of modern Korean poetry. They include those by Pyŏn Yongno (his pen name being Suju), Chu Yohan, Kim Chŏngsik (Sowŏl) and Han Yongun (Manhae).

I have been able to obtain photo-reprint copies of all these poetic collections except the four that have not been preserved by anyone known to us. They are P'yehŏŭi yŏngun (The Flames of the Ruin), an anthology of students' poems edited by Yi Segi published by The Association of Korean Students in 1923, Pomchandi wie (On the Spring Grass) by Cho Myŏnghŭi in 1924, Pomŭi norae (The Song of Spring) by Kim Ŭk in 1925 (which I have already mentioned above), and Hŭkpangŭi sŏnmul (The Gift of a Dark Room) by Kwŏn Kuhyŏn in 1927.

(1) Cf. Ha Tongho, op. cit.
Fortunately, it seems that none of those four collections which are now inaccessible are essential for our discussion of poetic achievement in the 1920s, because the authors of P'yeohŏui yŏngun and Hŭksaui sonmul are not established poets, but students and an amateur poet, the author of Pomii norae, Kim Ŭk, may well be evaluated from his other collections, Haepl ariui norae and Ansŏ sijip, which are available together with his poems published in magazines, and we may also evaluate Cho Myŏnghŭi's poetry from his poems published in magazines, which are usually inferior.

Among the photo-reprints of all sixteen poetic collections which I have examined closely, I shall have to discuss several poems from each of about seven collections in the following two sections of this chapter, because they are, to my mind, either poems of some success or reference materials of some importance in view of their contribution to the completion of early modern Korean poetry.

Two particular collections of poetry published in the middle of the 1920s distinguish themselves from all the others in many respects. It seems to me that these two poetic collections - one by Kim Chŏngsik (Sowŏl) entitled Chindallae-kkhot (Azaleas) and the other by a Buddhist priest and philosopher named Han Yongun (Manhae) under the title of Nimī ch'immul (The Silence of 'Nim') mark the consummation in the process of making early modern Korean poetry which undoubtedly began with the early poems of Choe Namsŏn soon after the turn of the twentieth century. Therefore, I would like to discuss these two poets extensively not in this chapter but separately in the final chapter of this thesis.

On the other hand, I have been able to examine, mainly by means of photo-reprints, nearly all the poems that appear in all the issues of seventeen important literary and general magazines, out of about
twenty five published in the 1920s.\(^{(1)}\) Among them, the magazine having the largest number of volumes published during this period is Kaebyŏk (The Creation of the World), 1920-1926, which turned out 72 issues in all, containing about 500 poems. The second largest is Chosŏn-mundan (The Korea Literary Circle), 1924-1927, with 20 issues containing about 500 poems, about a half of which are chosen from poetic contributions made by its readers. The rest of the magazines, being shortlived, range from 1 to 8 volumes containing from only a few to about 200 poems at most.

Although the number of the poems that I have read in these magazines is well over two thousand, I have found that they are generally very poor in quality and only a limited number of poems among those composed by established poets are worthy of any lengthy discussion in the following sections of this chapter.

In our discussion of the poems characteristic of the 1920s in the following two sections, I take those poetic collections that were published before the end of 1924 in Section 2, and those published after the beginning of 1925 in Section 3 of this chapter. As to the poems published in magazines published in the 1920s, I will just refer to, quote or discuss some of them whenever I feel the necessity to do so, regardless of their chronological order, in relation to the collected poems of individual authors which I shall mainly be discussing in the following two sections. In this way, I shall be using these poems in magazines as subsidiary materials to support my views on the collected poems and their authors.

\(^{(1)}\) Cf. List 2, "The 17 Important Literary and General Magazines Published in the 1920s" which is given at the end of this section.
There are, of course, a number of poems in these magazines that are not in any way related to the collected poems but are significant on their own, such as Yi Changhui's "Spring is a Cat" published in the Kumsong magazine (No. 3, May 1924) and Yi Sanghwa's "Does Spring Come Even to the Stolen Field?" published in Kaebyŏk (No. 70, June 1926). For such poems, I shall find places appropriate for them in my discussion of the poetic achievement of the 1920s.

List 1

The Poetic Collections Published in the 1920s

1 Haep'ariũi norae (The Songs of a Jellyfish) by Kim Ŭk, Chosŏn Book Publishing Co., Ltd., 30 June 1923.


3 Pomchandi wie (On the Spring Grass) by Cho Myŏnghŭi, Ch'unch'u-gak, 15 June 1923 (not seen).

4 Hŭkpang pigok (The Secret Melody of a Dark Room) by Pak Chonghwa, Chosŏn Book Publishing Co., Ltd., 25 June 1924.

5 Chosŏnŭi maŭm (The Mind of Korea) by Pyŏn Yŏngno, P'yŏngmungwan, 22 August 1924.


8 Saengmyŏngŭi kwasil (The Fruit of Life) by Kim Myŏngsun, Hansŏng Book Publishing Co., Ltd., 5 April 1925.

9 Pomŭi norae (The Song of Spring) by Kim Ŭk, Maemun-sa, 28 September 1925 (not seen).

10 Sŭngch'ŏnhanun ch'ŏngch'un (The Youth Ascending to Heaven) by Kim Tonghwan, Sin munhak-sa, 25 December 1925.

11 Chindallae-kkot (Azaleas) by Kim Chŏngsik, Maemun-sa, 26 December 1925.

12 Nimŭi ch'immuk (The Silence of 'Nim') by Han Yongun, Hoedong sŏgwan, 20 May 1926.

13 Chosŏn siin sŏnjip (Selected Poems of Korean Poets) ed. by Cho T'aeyŏn, Chosŏn t'ongsin chunghak-kwan, 13 October 1926.

14 Hûkpangŭi sŏnmul (The Gift of a Dark Room) by Kwŏn Kuhyŏn, Yŏngch'ang sŏgwan, 30 March 1927 (not seen).

15 Naehoni pult'altae (When My Soul is Aflame) by No Chayŏng, Ch'ongjo-sa, 16 February 1928.

16 Ch'ŏnyŏŭi hwahwan (A Maiden's Garland) by No Chayŏng, Ch'angmun-dang sŏgwan, 25 March 1929.

17 Ansŏ sijip (Collected Poems of Ansŏ) by Kim Ŭk, Hansŏng Book Publishing Co., Ltd., 1 April 1929.
18 Ch’ongnyŏn siin paegin-jip (Collected Poems of One Hundred Junior Poets) ed. by Hwang Sŏgu, Chosŏn sidan-sa, 3 April 1929.

19 Siga-jip (Collected Poems and Songs) ed. by Kim Tonghwan, Samch’ŏlli-sa, 30 October 1929.

20 Chayŏn-song (The Songs of Nature) by Hwang Sŏgu, Chosŏn sidan-sa, 19 November 1929.

List 2

The 17 Important Literary and General Magazines

Published in the 1920s

1 P’yehŏ (Ruins), Nos. 1-2 and P’yehŏ ihu (a provisional issue), 1920.

2 Kaebyŏk (Creation of the World), Nos. 1-72 (No. 69 not available), 1920.

3 Changmi-ch’ŏn (Rose Village), No. 1, 1921.

4 Paekcho (White Tide), Nos. 1-3, 1922.

5 Kŭmsŏng (Gold Star), Nos. 1-3, 1923.

6 Ryŏng’dae (Stage for the Soul), Nos. 1-5, 1924.

7 Chosŏn mundan (Korea Literary Circle), Nos. 1-20, 1924.

8 Sin chisik (New Knowledge), Nos. 1-5, 1924 (Nos. 1-4 not seen).
2. 1920-1924

Out of the six poetic collections produced in this period of five years, the three which I would like to examine closely are Haep'ariŭi norae (The Songs of a Jellyfish) by Kim Ŭk in 1923, Chosŏn maŭm (The Mind of Korea) by Pyŏn Yongno in 1924 and Arûndaun saebyŏk (The Beautiful Dawn) by Chu Yohan in 1924.

Haep'ariŭi norae is made up of 83 poems, grouped into nine parts, and prefaces. The title of this poetic collection Haep'ariŭi norae,
also becomes the title of its second part, but there is no single poem having such a title. Hence, there arises a question - What has the title to do with these poems or at least the nine poems put under the same title in the second part?

Were it not for the foreword given to this collection by Ch'unwŏn (Yi Kwangsu), this question would remain unsolved for long, because we can hardly find any relation between "The Songs of a Jellyfish" and the poems collected there. Thus, Chunwŏn's preface aptly provides us with a point of view from which to see these poems properly. He says:

Life abounds in joy and sorrow; and, especially, today in this country of the people who wear white clothes, there are various matters of anguish, yearning and sorrow. Countless sighs, sentiments, impressions and, at times, cries and laughs and, at other times, resentment and the like which are flowing out from "the living of life"—all these may become our poetry, the poetry of the people of the country where they wear white clothes.

Twenty million people who wear white clothes! It is not a small number at all. Chanting on their behalf the sensations gathered to burn in their mind is the task of the poet.

Our jellyfish, floating over the country of twenty million people who wear white clothes, has composed poems on those things which have touched his body. The Songs of a Jellyfish is a collection of these songs.

The jellyfish will keep floating on the dark sea of three thousand ri singing endlessly of the pain and sorrow that his soft flesh can hardly be able to endure ....

Thus, it becomes clear that "the jellyfish" here implies the author of these collected poems, and his poems supposedly reflect what has touched his mind on behalf of the Korean people.

Nevertheless, most of the 83 poems collected in Haep'ariŭi norae deal with his private sentiments, such as, over his lost youth and loneliness, not with any emotions and feelings directly related to the mind of the Korean people in general. Some of these
poems describe natural phenomena such as the four seasons and only a few including Andong-hyŏnŭi pam (The Night of Andong Prefecture) touch on the hard life of the people at that time.

This poem, which was formerly published in the Kaebyŏk magazine (No. 25, July 1922) now appears among the nine poems grouped in the second part under the same title as that of the entire collection. To quote only its second stanza:

The dim lamplights in Andong Prefecture are flickering far into the night.
Coolies are wandering about in the snow tonight as ever.
The longer I gaze at the dim lights, the weaker they become.

Eight of the poems collected in Haep'ariŭi norae were previously published either in T'aesŏ munye sinbo or in Ch'angjo, which we have already discussed in the preceding chapter, and about half of the poems collected in it are also found elsewhere, among others' poems, in the Kaebyŏk magazine (Nos. 24, 25, 27, 29, 30, 31, 33, 35, and 37, July 1922-July 1923). Since Haep'ariŭi norae was published at the end of June 1923, most of these poems must have been known to the readers of this magazine.

I would like to discuss, in particular, five poems that appear in this collection which, I believe, will show that the author's descriptive skill together with his lyricism has grown considerably since the time of T'aesŏ munye sinbo, 1918-1919.

Let me first quote here a four-stanza poem with the title of "A Song of the Four Seasons" which appears at the end of the second part of Haep'ariŭi norae.
Daughter of Spring, who, with a herb-basket full of
beautiful thoughts under your arm,
Wet your feet with the first dew of life,
The tender flower-buds of love in your bosom are now stirring
In the fine wind blowing to open flowers.

Summer's Mind, romping heedless of body and mind,
That yearn for an untimely doze at sunset,
Happy intoxication and melancholy thoughts surround you now
And adorn tired "Life" with endless dreams.

Autumn, bowing your head colourless in a silent meditation,
The tune of raining leaves whispering of cold decline
Echoes through the field to the wide world of the mind
So that everywhere is busy with the funeral of "the dead Mind".

Venus of Winter, who, in white, lies in silence,
However anxiously the corners of your eyes,
Having harmless poison without even a trace of tears,
Show a look of searching for your lost love,
It is even useless; transitory love has no way to return.

The vocative case in the opening line of each stanza looks mechanical and may sound monotonous, but each stanza somehow succeeds in describing a characteristic of each season with a use of imagery appropriate to it. At the same time, his figurative use of expressions and characterization by means of personifying inanimate objects in each stanza add to the effect of the entire poem.

"After Parting" which appears toward the end of the sixth part is a poem where the poet expresses his troubled mind - troubled because a woman who once loved him so dearly has since then forgotten him, but he can hardly erase the memory from his mind.

Never can I forget those heavy words
That followed your sobbing sounds;
They still echo sadly alone,
Oh, but I know -
You have already forgotten me.

Like a little bird circling far and looking for his old nest
In the colourless grass in the pallid twilight
At a parting of a day, my mind is annoyed,
Oh, but I know -
You have already forgotten me.
As you are away and absent from me,
Your heavy words alone come to my mind,
So that there flows the old tune of bygone days;
Oh, but I know -
You have already forgotten me.

This is not a greatly successful poem, and the two-line refrain repeated at the end of each stanza seems to place the whole poem in a mechanical setting, but this refrain has an emphatic effect establishing an antithesis to what has been said by the preceding lines. The use of simile in the second stanza, which associates the poet's restless mind with "a little bird" helplessly searching for his old home, is a method of vivid expression which the poet has developed since the time of his early poems, in order that he may visualize an abstract object such as his mind.

A similar way of describing an abstract thing as if it were a concrete and animate object is secured by him in a poem entitled "Faded Memory" which appears in the eighth part. The first two stanzas of this poem will be sufficient to support my point:

The sorrowful Memory of old
That, in a dark shade, for ever
Squats with his head down
Pondering in silence on ineffectual thoughts.

The Memory that, having come stealthily
On hushed tiptoe like a sneak thief
Raises the dust and the wind of the bygone days
On a quiet mind and vanishes stealthily.

Here I do not think we need any lengthy explanation of what the poet has tried to achieve in this poem except maybe that the somewhat mischievous and sneaking function of an old memory of sorrow is vividly represented by means of a feline image built by a few modifying words and phrases.
Perhaps, among all the poems collected in Haep'ariũi norae, the most successful are the two poems, "Autumn" at the end of the sixth part and "Tears Degraded" which is the title poem of the seventh part. In the first the poet brings together autumn and the thought of his beloved who passed away long since, and in the latter he satirizes by a sort of caricature a lover who has shared out her love among men.

Autumn

Only autumn, just like the thought
Of my darling who died,
Fondly permeates my mind.

By now, all is forgotten - her eyes with a mysterious smile,
Her haggard face, pale and pitiful,
And even her sickly-white feeble fingers;
And what remains fading in memory is but the sweet thought
Fondly unforgettable.

Only the fondly unforgettable thought,
As though chasing worn-out old dreams,
But pours the white light of sharp "repentance"
And the darkly gathering "loneliness"
Into my carefree mind.

Only autumn, just like the thought
Of my darling who died,
Fondly permeates my mind.

Tears Degraded

The lover, who would mistake "love" for apples
But who would cook well,
Skilfully shared out her "dishes of love"
That were no more than a bowful, into many,
With the skill with which she would peel and divide apples;
And with a sweet tune and a smile on her face
She placed them one by one on flower tables
In front of many men.

No sooner had they eaten the dishes than all changed:
The earth began rotating in vain, and the tears,
A drop of which had been worth a saint's word,
Were at once debased and became
Less than a half penny worth.
As we see, both poems are very short and simple, but they have a quality that immediately appeals to the reader. This is largely due to the terseness in diction and the well-wrought style with which the poet has depicted his thought precisely in each poem.

With a language much more refined than ever, the poet aptly conveys in "Autumn" his experiences of his lover, who must have been dead for long. Relieved now of the first painful memory of her, he naturally feels it as a sort of gentle solace that he once had a sweetheart. However, autumn, among the seasons, with its sickly waning scenery, revives in his mind the memories of her - her eyes, and her fingers, pale and feeble, before her death, like autumn leaves. At this, his mind is stirred in "sharp repentance" perhaps because of his unkindness to her when she was alive, and then he is driven into "loneliness" realizing that he has been deprived of her love that used to light his life in the past. Notice that in the third stanza "the white light of sharp repentance" is contrasted with "the darkly gathering loneliness".

In "Tears Degraded" the poet gives a tragicomical touch to the subject matter by caricaturing a certain type of woman who without any scruple entertains many men with her love in order to please herself by showing off her skill in "love" cookery. According to the poet, she normally has a bowlful of love, which means that a lover, whoever she is, has all her love for only one man she really loves. Once this law has been violated, as described in allegory in the first half of this poem, the result is the change of all moral values and social disorder, with the earth "rotating in vain", as the satire in the second half has it. The tears of repentance with which we could have formerly washed away our sins have become futile and useless.
After Haep'ariũi norae, Kim Ŏk continued writing poems steadily, and about forty of his poems subsequently composed are found in magazines published from 1923 to 1929: Kaebyŏk (Nos. 41, 44, and 45), Ryŏngdae (Nos. 2, 3, and 5), Chosŏn mundan (Nos. 18 and 19), Paekch'i (Nos. 1 and 2), Chosŏn sidan (No. 1), and Munye kongnon (Nos. 1 and 2).

However, during this period, he tended to rely, with his poetic insight and technique sharply diminished, heavily on the conventional forms of poetry and folk songs. Therefore, even though he did produce in 1929 another poetic collection containing 122 poems under the title of Ansŏ sijip (Collected Poems of Ansŏ), few of these poems are comparable to any of his five poems we have just discussed. Therefore, I feel that there is no necessity to discuss his poems any further.

In Chosŏnŭi maũm (The Mind of Korea) published in 1924, twenty-eight poems composed by Pyŏn Yŏngno (Suju) and an appendix containing eight of his short essays, such as on the English romantic poet, Percy Bysshe Shelley, are collected. Among these poems, only three had earlier been published in magazines. They are "Roaming in the Snow" (Kaebyŏk, No. 31, January 1923), "My Darling Whom I Shall Never See in My Life" and "The Snow", both of which appear in P'yehŏ ihu (a provisional issue, February 1924).

It seems that Pyŏn Yŏngno was a well-established poet by that time, and even before, since in 1921, when Hwang Sŏgu published the first number of Changmi-ch'on (The Rose Village), a magazine exclusively dealing with poetry, Pyŏn, one of his co-editors, was asked to write a foreword to it.
Three of his poems that I would like to discuss here are "Non'gae", "Roaming in the Snow", and "Reminiscence Alone". The first of these is a poem of devout patriotism dealing with the heroic deed of a beautiful woman called Non'gae and Namgang, a river at Chinju, where she drowned herself with an enemy general.

Holy rage
Is deeper than religion,
And blazing passion
Is mightier than love.
Ah, on that water
Bluer than a haricot
Flows her heart
Redder than a poppy.

Her beautiful eyebrows
Loftily quivered,
And her pomegranate lips
Gave a kiss to Death!
Ah, on that water
Bluer than a haricot
Flows her heart
Redder than a poppy.

The river flowing
Will forever be blue,
And will your flower-like soul
Not be ever red?
Ah, on that water
Bluer than a haricot
Flows her heart
Redder than a poppy.

In this poem, the two colours of "red" and "blue" are obviously contrasted with each other so that both may stand out. The part of Namgang where she is said to have drowned herself is still noted for its cobalt-blue colour so that this factual colour of blue, symbolising peace, freedom, and eternity, may gain strength when put side by side with an imaginary red of her heart and soul. Thus, this poem becomes the eulogy of this intrepid woman who has sacrificed herself for the eternal peace and freedom of her country.
On the other hand, "Roaming in the Snow" and "Reminiscence" show the poet's sharp observation of, and remarkable insight into, nature and man. The first of these runs as follows:

When with a clean empty mind
I walk on the snow, walk on the snow,
The white snow comes into my eyes,
Creeps into my head,
And permeates my mind;
It turns my red love into white,
My yellow cares into white,
My blue hope into white,
And my dark hatred into white.
Unawares I too become the snow, the white snow;
And, veiled by this companion,
Falling in a strange curve in the air,
I drift down -
To cover the world of "colour" and "shape"
Where cares and death are born from fairness and beauty,
Like Vesuvius' volcanic ash
That fell and covered once beautiful Pompeii!

The first half of this poem is little more than a description of a man roaming in the snow and its effect on his mind, which an ordinary poet might well describe. However, a line which appears about the middle of this poem, "Unawares I too become the snow" arrests our attention with its absurdity. This effect can hardly be unintentional on the part of the poet. What he has subsequently achieved there is, as may already have been noticed, a presentation of his belief that the agony of the human race, which originates from their pursuit of beauty and pleasure in this material world of "colour and shape", ought to be subdued by "the white snow", which of course implies spiritual redemption, in order that they may have peace of mind. The metaphor which the poet has brought to the end of this poem is essential in this connection. Here, the white snow of the foregoing lines has presently been associated with the purgatorial ashes of Pompeii, and the implication of "fairness and beauty" in this poem becomes all the more self-evident.
In "Reminiscence Alone" the poet has manifested his philosophy of reality and reminiscence by an explanation of the relationship between them. We ordinarily pursue reality in this world, but according to him it is something too dazzling for us to keep.

Let all "reality" be covered
Forever in ivy shades
That only dewy reminiscence may make it
Faint in its sad glory.

Life is but a chain of memories, dim and far,
So, as the torch of "theory" and "fact" shoots us,
We huddle ourselves up - like an owl
Exposed to the sun!

So, to see visions more clearly,
Don't we gently close our eyes?
In the glory of the brilliant sunset,
Don't we bow our head with awe?

O, let all "reality" be covered
Forever in a purple and gold veil
That only the faint reminiscence may make it live
Fair and faintly.

We human beings are too feeble to entertain "reality" as it is, because it is glowing like the setting sun which dazzles and blinds our eyes like an owl exposed to the sun. We can only keep the dim memory of "reality" when it has passed away; and conversely, we can never achieve "reality" as it really is.

Hence, we are so made as to store in our mind only faint memories of "reality", such as of the happiest events and the most tragic moments in our life. Should "reality" ever be present to our mind, not "covered in ivy shades" of age and oblivion, we could hardly endure its impact. Such would also be the result if we were constantly exposed to "the torch of "theory" and "fact"". Hence, we come to cherish only the reminiscence of them, of which our life is composed, and which leads us on in our life.

The 28 poems collected in Chosŏnǔi maŭm become Pyŏn Yŏngno's
unique contribution to the poetry of the 1920s, for, as far as I am aware, no magazines published after this poetic collection contain his poems. And, though Chosŏn siin sŏnjip (Selected Poems of Korean Poets) edited by Cho T'aeyŏn and published in 1926 contains six of Pyŏn's poems, four of them come from Chosŏnši maun and the remaining two poems with the title of "The Sentiment of a Summer Day" and "On a Certain Day" do not possess any qualities worth mentioning.

On the other hand, Chu Yohan continued to produce poems after he had contributed 38 of his early poems to Hagu and Ch'angjo, which we have closely examined in the third section of the preceding chapter. Thus about 20 of his new poems appear in Kaebŏk (Nos. 30, 32, 39, and 44), P'yehŏ ihu (a provisional issue, February 1924), and Ryŏngdae (No. 1, August 1924).

Arumdaun saebŏk (The Beautiful Dawn), a collection of Chu Yohan's poems published in 1924, consists of 29 of his 38 early poems formerly published in Hagu and Ch'angjo, all but one of the poems that appeared in Kaebŏk, P'yehŏ ihu, and Ryŏngdae by August 1924, and 18 other poems that have not been published elsewhere. The total number of poems collected in Arumdaun saebŏk amounts to 66.

Therefore, our immediate concern here is necessarily his poems in Arumdaun saebŏk except those poems which first appeared in Hagu and Ch'angjo and his two earliest poems, "Sitting Alone" and "Under the Blue Sky", which we have already examined in our discussion of his early poems. Hence, we have for our discussion 35 of his poems in this collection composed up to about three or four months before its publication in December 1924.

(1) The remaining poem in these magazines which is not collected into Arumdaun saebŏk is "A Pronouncement" ("Sŏnŏn") in Ryŏngdae (No. 1), August 1924, pp. 39-40. This poem is noticeably inferior to his other poems.
Generally speaking, these poems are better than his early poems, and five poems among a dozen he composed in 1923 show a considerable degree of refinement and perfection. I would like first to examine two of these poems, "White Clouds" and "A Soliloquy" and then go on to his more successful poems, "The Farmer", "Someone Calling on Me", and "The Sound of Rain".

White Clouds

Spring is coming, my love;  
Spring is coming  
When I would nestle in the warm thawing earth  
When flocks of crows on the deserted farm  
And even their caws sound pleasing.  
Yonder, flocks of fleece-like clouds,  
The blue sky, the sunshine - O, my love,  
Isn't it spring which forces thoughts of home?

A Soliloquy

Come, my love;  
Here on the hill the grass has come out.  
Here, there are junipers washed green with the rain,  
Butterflies about to come out of their cocoon,  
The warm light, earth, and "snugness".  
And there is clear water to wash your feet.  
Come, when spring is coming,  
To forget all cares and to talk.  
The frogs after a long sleep  
Will romp about on the grass  
With no time to overhear our whispers.  
Dear H, my love,  
Here runs a clear stream to wash your feet.

In "White Clouds", which is but a short piece of only eight lines, the warmth, the freshness, and the peacefulness of the season of spring are effectively portrayed with only a few modifying words, and the redeeming nature of this season is implied by the subjective description of crows' caws. In Korea, the crow is usually considered as a bird of omen, and especially their caws are extremely ominous.
In this poem, however, the hopefulness of spring overpowers it, the poet saying, "... flocks of crows .../ And even their caws sound pleasing". The rhetorical question at the end of the poem is timely in bringing "spring" and one's "thoughts of home" together to enrich the spring scene described in this poem.

Descriptions of more tangible objects of spring, such as the grass, (Chinese) junipers, butterflies, and frogs, are given in "A Soliloquy". With these things around him, the poet invites his lover to join him in the blessings of spring. This poem has a touch of sensuality suggested in some phrases, such as "clear water to wash your feet", "to overhear our whispers", and "snugness" which is put in a pair of emphatic quotation marks in the Korean text.

As we see in these two poems, in a number of poems in Arūmdaun saebyŏk, the poet expresses his feelings more naturally than ever, with a great deal of command of poetic diction and style. The crudity of language and some awkward association of ideas, which we could detect in many of his early poems, have considerably diminished, and he is now exploiting some other qualities of modern poetry, as we may see in some of his poems which we are going to examine next.

Let us go on, then, to the three poems we have kept for our discussion of what he finally achieved in his poetry. "The Farmer" is a three-stanza poem describing a farmer who has patience and humble expectation.

After the rain the farmer went to the paddyfield.
The wind, coming down the mountain peak,
Danced away along the steaming furrows of the field
And the ridges of the paddyfield.

A black water-bird flew crying mockingly
From one paddyfield to another.
That the long summer sun shone silently
Was to fathom the farmer's mind.
But our farmer who knew what patience meant,
Proudly drew a long breath
And clearly saw, on the immense field now fearfully green,
Autumn with golden waves fluttering.

Notice that each stanza in this poem establishes a distinct unit - the first is a matter-of-fact description of a farmer going out to his paddyfield where the wind is blowing pleasantly, the second develops the theme of this poem by means of a subjective representation of a black bird and the summer sun by such words as "mockingly" and "to fathom", and the last stanza draws the conclusion so as to close the poem with a definite ending.

The characterization of the farmer is all the more distinct in the last stanza where we can presently see him standing on the edge of his paddyfield and gazing at the green paddy with the patient hope of an abundant harvest in autumn.

With "Someone Calling on Me", the poet has introduced yet another quality into his poetry - a quality of describing seemingly no other than ordinary matters in a mysterious way with a certain amount of suspense.

Someone has come to my window, calling on me.
In the room, "fatigue" weighs heavily on my eyes.
I peep out through a chink in my window
Only to see none but the wind and the night.

Someone has come to my window, calling on me.
But I hesitate to open my window -
For "habit" arouses illogical fears.
Shall I open the window and receive him when the morning comes?

Someone has come to my window, calling on me.
All my body is likely to explode with "expectation".
I get up, decide, and open the window.
The waiting moonlight washes my naked body.

This poem shows an unusual way of expressing the poet's emotional experience of the moonlight reaching his window, so unusual and absurd that one might disparage or totally discard this poem if one
interpreted it literally. The poet, however, presupposes that the reader should accept it figuratively from the outset with its title "Sonnim" (literally, "A Guest"), by which he already allegorizes the moonlight. There may be more than just one way of interpreting this highly figurative poem, and probably no one can pinpoint which is most likely to have been in the poet's mind when he composed this poem. Nevertheless, I would like to attempt to give one; by doing so, I shall be explaining my own views on this poem.

Chu Yohan must have seen(1) the picture, familiar to all Christians in this century, of Jesus standing at someone's ivy-mantled door, with a lantern in his hand and with the other hand raised as he keeps knocking on the door. This picture, based on Revelations 3:20, figuratively represents an abstract perception of Christianity with its gospel reaching an unbeliever who is as yet hesitant to receive Him because his "habit" arouses somewhat "illogical fears". A similar situation to this has been described in this poem. Then, the last stanza describes what we may expect to see when the someone in the picture might subsequently open the door to his mind, i.e., the exposure of his hitherto shameful mind to the light of the gospel - "The waiting moonlight washes my naked body", as the end of this poem puts it.

Although it may seem that the highly figurative use of expressions here in this poem looks unusual, it is not entirely new to him because he already experimented with some figurative words in such early poems as "A Tale", which we saw in Chapter III.

(1) Chu Yohan's father was a protestant minister to a Korean church in Japan.
Finally, there is "The Sound of Rain", a four-stanza poem, which has received very high acclaim, and which has been given a due place in many anthologies. Apparently, it is a simple poem containing a few metaphors pertaining to rain that are easily understandable.

The rain is coming.
The night has silently spread its wings,
And the rain is whispering on the ground
Like chicks twittering to themselves.

The waning moon was like a thread;
And after the warm wind blew
As if spring were dropping down from the stars,
Today, this dark night, the rain is coming.

The rain is coming.
Like a loving guest, the rain is coming.
I open the window to receive it,
But, invisibly whispering, the rain is coming.

The rain is coming.
In the garden, outside the window, and on the roof,
The rain is coming to tell my heart
Joyful tidings that others may not know.

In the first stanza, the rain is compared to chicks while the night is figuratively described as their mother-hen spreading her wings to protect them. Thus the rain is in harmony with the night, though the one chiefly appeals to our auditory sense and the other to our visual sense.

Then the second stanza makes it clear that the rain is coming on a "dark night", with only the merest sliver of a waning moon (probably symbolizing the hard time under the Japanese regime), but that it is a spring time with warm wind blowing (possibly implying the hope of the restoration of the country). The rain is then associated with "a loving guest" who has not entirely disclosed himself as yet, and the eagerness to receive him on the part of the poet is
clearly expressed subsequently.

The last stanza closes the poem with his confession that the rain secretly conveys to him some good tidings that "others may not know". Here again, the implication is that the sound of the rain in spring, the season of hope and revival, reaches his heart with an intimation that before long his country will see a bright day.

About this poem, Kim Hyŏnsŭng in his commentary on modern Korean poetry says:

Therefore this poem does not simply sing of nature, but then, nor does it disclose openly the idea of national freedom and independence. While singing of natural phenomena throughout this poem the author has let his people's expectation, wishes, and hope stealthily but naturally permeate it. (1)

This opinion on the dual character of this poem has generally been accepted by scholars of Korean literature including Mo Kiyun who has recently published a comprehensive commentary on representative works of Korean literature, and I see no reason why we should decline it. (2) At this point, "the rain is coming", a phrase repeated seven times in this poem, seems to be suggesting this dualism.

In the postscript to Arŭndaun saebyŏk, Chu Yohan expresses his notion of the art of poetry, which shows the attitude he must have taken toward the writing of poetry. An understanding of it seems so important for the appreciation and the evaluation of his poetry that


I am obliged to quote it in full here:

There are some people who would compose poems with "ideology". Especially among those who advocate the people's art and among those who have a tinge of social revolution, there are such people. Their poems become the songs of "ideology" in eight or nine cases out of ten. The poems collected in this anthology are not made of "ideology" nor have they been written to create "ideology". They are simply the records of occasional undulations of my mind. Hence, all kinds of ideas and emotions have been mixed there. The variety of colours is such that they seem to contradict one another. However, all these colours are an embodiment of part of "me". I think this variety will find conformity with the personality that is "me".

"Be faithful to yourself" - this is my motto of art and life. This "yourself" is not just an "ideology", an "idea", or an "ism" at all. It is a unity comprising all these things. The songs that have faithfully sung of this "yourself" are those collected here.

However, I have two things to confess here. The first is that I have consciously avoided "decadentism". "I" and "society" shall not be separable from each other. Therefore, "my" behaviour, however trivial it may be, shall inevitably have an influence on "society". I hate to give "decadent" and morbid literature to our present society. Hence, I do not like those authors who have a "decadence" tendency, and I myself have taken care to avoid such tendency. I have always sought such things as may be comparable to the quiet yet great power, full of healthy life, which is in all growing plants and trees.

The second confession is that for two or three years I have consciously made efforts to make my poetry draw near the people. As I have said above, while I am not in favour of "the people's poetry" made of "ideology", I think that poetry can essentially approach the people. And, for poetry to do this, the ideas, the emotions, and the language that are contained in it should, I believe, be sympathetic with the mind of the people. Thus, the songs collected in "Wood Engravings", "Thoughts of Home", and the like are in this sense an experiment in approaching the people.

In an essay entitled "To Those Who Would Compose Songs", which is in itself an elaborate critical survey of early modern Korean poetry prior to him, Chu Yohan says of two objectives of the movement of the new poetry:
You will know that the movement of the new poetry which began in this way still remains in its early stage. We who are in this early stage do not have any of the power that an established age has nor the immediate appreciation of a class of general readers nor again the forms of established poetry, but we are now only trying to create new literature with our bare hands. This is difficult but at the same time challenging. What are then the objectives for the future of this new poetry movement? In my opinion there are at least two objectives. The first is to interpret and express correctly the sentiment and thought of the people, and the second is to discover and produce the beauty and the power of the Korean language between us. (1)

Thus, undoubtedly, Chu Yohan was sharply conscious of the period he lived in and of the heavy task of the poets, including himself. With the number of successful poems that he had laid before the public, I believe that he had made a great contribution to the achievement of these two objectives that he set out here.

During the period from September 1924 to the end of 1929, he continued writing poems, children's songs, and sijo. I have found 27 of these poetic works in magazines; in Kaebok (No. 57), Ryöngdae (Nos. 2 and 3), Chosön mundan (Nos. 1, 6, 7, 11, 12, 13, 14, and 20), Paekch'i (No. 2), Munye kongnon (No. 2), and Chosön munye (No. 2).

Twelve of these poems together with 13 other poems, several sijo, and translations of some western poems are later collected in the second part of Siga-jip (Collected Poems and Songs), an anthology of works of three authors - Yi Kwangsu, Chu Yohan, and Kim Tonghwan, published in 1929.

Most of these 27 poems that appear in magazines are not so successful as those which we have discussed above, except, perhaps,

(1) From Chu Yohan, "Noraerul chiuryōnun ieje: (Sijakpōp)" ("To Those Who Would Compose Songs: (Prosody)") Chosön mundan, (No. 1), October 1924, pp. 47-50.
one poem with the title of "Ode to the Country", which I shall have occasion to mention when we examine this anthology at the end of the following section of this chapter.

Apart from those poets whose poems were collected and published during the period 1920-1924, there are several authors some of whom contributed a number of poems to magazines such as *Kaebyŏk*, *Chosŏnmundan*, *Kŭmsŏng*, *Seangjang*, and *Munye kongnon*. They are Kim Tongmyŏng, Yi Changhui, O Sangsun, Kim Sŏksong and Hwang Sŏgu. Here I need to make a brief survey of the first two poets passing over the other three who do not seem to have raised the quality of poetry in this period. (Though some of Yi Sanghwa's poems appear in some of these magazines, I will put them off to the next section because his most successful works, such as "Does Spring Come Even to the Stolen Field?", were first published in the latter half of the 1920s.)

Kim Tongmyŏng's early poems appear in *Kaebyŏk* (Nos. 40 and 42) and *Chosŏnmundan* (Nos. 15-17), and the number of these poems amounts to a dozen.

Among his early poems, "If you Open the Door for Me", his first poem dedicated to a French symbolist poet, Charles Baudelaire, is not a very successful poem but contains such passionate lines as the following:

```
Dear master! If you open the door for me
(The one into your country)
And cover my heart with thick steel-grey clouds,
Will I dance like a falling leaf
To your song that flashes like lightning. (1)
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(1) *From Kaebyŏk* (No. 40), October 1923.
Some of his poems published in the 1930s, such as "A Plantine" and "My Mind is a Lake", are still popular and found in many anthologies. Although he began to compose poems in the first half of the 1920s, it seems that he was not well established until the 1930s when some of his collected poems such as Naŭi kōmun'go (My Korean Harp) and P'ach'o (A Plantine) were first published.

Yi Changhŭi, who committed suicide in his late twenties, had written about 20 poems, a dozen of which appear in magazines, such as Kŭmsŏng, Saengjang, Chosŏn mundan, and Munnye kongnon. His best poem, "Spring is a Cat", which was first published in Kŭmsŏng (No. 3, May 1924), was later collected in Sanghwawa Kowŏl (Sanghwa and Kowŏl), a posthumous collection of the poems of Yi Sanghwa and Yi Changhŭi published in 1951. "Spring is a Cat" is a very short poem with only four couplets but it displays an astonishing finesse of fresh imagery.

In the cat's soft fur, like pollen,
Gathers the smell of sweet spring.

From the cat's golden-bell round eyes,
Flows the flame of mad spring.

On the cat's quiet closed lips,
Floats cozy spring drowsiness.

Over the cat's sharp stretched whiskers,
Hovers the spirit of green spring.

From the structural point of view, this poem has little to say, but the sharp observation and the proficient skill with which the poet has associated spring with a cat so that they become one in this poem were certainly exceptional in the period of the 1920s. With some well-chosen modifiers that are essential to both spring and the cat, he has achieved here a set of what is called "objective correlatives" without the intervention of his subjective emotions. This is why this poem is still estimated highly.
Before we go over to the next section to examine the poetry of 1925-1929, a comment should be made on Pak Yonghui and Kim Kijin who were the leaders of the so-called "new tendency movement" in literature from 1923 to 1925 and then of KAPF (Korean Artists Proletarian Federation) from 1925 for several years. They published a series of literary essays advocating class consciousness and strife and attacked "art for art's sake".

This, of course, was accepted as a fatal challenge by writers of what is now called the school of national literature, such as Yi Kwangsu, Kim Tongin, Yom Sangsop, and Yang Chudong. There followed a severe dispute between these two schools in 1926. Though Yang and Yom initiated some efforts to make a compromise between the different ideas held by the two groups, it did not succeed and the movement of proletarian literature persisted until after the turn of the 1930s, when some of the KAPF leaders, including Pak Yonghui, were converted to "national literature", some others were arrested by the police, and KAPF was eventually dissolved in 1934. (1)

Even though this proletarian literary movement was active for no longer than six years, it seems that it contributed to modern Korean literature in some ways. At least, it introduced a new angle from which to look at the society and the people; and secondly, it brought some logic and argument to literary criticism.

However, this proletarian literary movement was conducted much more by means of prose works, such as articles, essays and short stories,

than by poetry. The authors who belonged to the movement of new literary tendency or to the proletarian literary movement or to both, such as Pak Yonghui, Kim Kijin, Kim Soksong, and Yi Sanghwa, wrote a considerable number of poems but most of them are non-proletarian poems. For instance, Pak Yonghui, who started his literary career as a poet at the time of the *Changmi-ch'on* magazine in 1921, continued to write what are called "romantic poems" for some years and then went on to write short stories and criticism from 1925. Yi Sanghwa, who participated in both for some time, produced mainly non-proletarian poems.

Thus, it may be said that it is chiefly Kim Kijin's poems and some of Kim Soksong's poems that are proletarian among the works of established authors, although there are a number of poems written by amateurs and readers in response to the proletarian movement.

I would like to quote a couple of Kim Kijin's poems which appear in his essays, just to show their character.

On October the fifth, the Sea Leo cries,
The castaway Sea Leo cries in the mountain, in the field, and in Korea -

Wrapped in dirty white clothes,
The castaway Sea Leo cries with abandon
For the sorrow of the past "meaninglessness"
And out of uncontrollable anger against cruelty.

In yearning for his long-acquainted companions
And deeply for his companions in white clothes,
The Sea Leo, squirming to revive,
Cries; he cries in Korea!

On October the fifth, the Sea Leo cries,
The Sea Leo cries and cries! (1)

---

(1) Korean-English dictionaries usually define "haet'ae" as "a mythical unicorn-lion (as the guardian of the palace against fire)". However, "haet'ae" as thought of by Koreans does not have any horn. Thus, I have quite arbitrarily coined a word when translating "haet'ae" for this poem, which is "the Sea Leo".
This poem was published with an essay under the title of "Standing in Winter, the Ruin of Mind", which appears in Kaebŏk (No. 42). It is an anti-Japanese poem, as is apparent from its style and expressions such as "uncontrollable anger against cruelty" and "his companions in white clothes". Again, the figure "380,000", which appears in the prose passage preceding this poem, must be the number of the Japanese people residing in Korea in 1923, and this poem may also be regarded as proletarian because the same prose passage contains the author's mention of social classes:

... My guess is that our friends in white clothes have certainly been exploited between two social classes. How many friends have died wriggling when being squeezed in between? Whose is two thirds of the peninsula of over 14,300 square ri? Are 17 million lives now at the mercy of 380,000 people or not? (1)

The following is the first half of a poem entitled "The Sigh of the White Handed", which appears in his essay with the title of "Fresh Verdure", published in Kaebŏk (No. 48).

Before my eyes are the Russian youth of sixty years ago
Who, sitting astride café chairs
And boasting of their white arms,
Are shouting, "Go to the people".

Café chair revolutionists,
Your hands are too white!

Boasting of white arms,
They say, "Go to the people",
But in us are the ineffective sighs
Of the Russian youth of sixty years ago!

(1) What Kim Kijin means by the "two social classes" is not clear. Perhaps, they may be the upper and the upper-middle classes of the people who were dominant over the common mass.
Café chair revolutionists,
Your hands are too white!(1)

This poem is of course a satire primarily on the poet's contemporary
Korean youth who would support the proletarian cause but with only
idle talk and sighs. At the same time, it implies that the
proletarian revolution is a task that ought to be carried out by the
non-white hands of working class people.

Finally, let me quote one more poem with the title of "To the
New Street", which is by an obscure author named Ŭm Hŭngsŏp and
published in Chosŏn munye (No. 1, May 1929).

Sister -
You and I are son and daughter of the new century:
Why don't you get up with courage?
Look, aren't they calling us
In the street today also?

Sister -
You and I are son and daughter of the new century:
Let us go out to the new street, and to the new street,
To the waves of XX ... 
Keeping in step with the dauntless marching.

Sister -
You and I are son and daughter of the new century:
You've no time to make up with powder and perfume;
I've no time to ponder at the desk with my chin on my hand.
Let us go then! Come running out quickly;
Aren't many friends calling us
So in the street?

Even though this movement of proletarian literature with its
communist ideology aimed to turn the main current of modern Korean
literature to a large-scale social revolution, it failed for various

(1) In Russia there was a movement of populist crusade with its
slogan of "Go to the people" (V Narod) in the 1870s, roughly
about sixty years before this poem was published in Korea in
1924. It is said that this movement failed because the
peasants would not welcome it and the police oppressed it.
For detailed accounts, cf. Nicholas V. Riasanovsky, A History
reasons to win general consent and support, even from the major authors of the day, not to mention the reading public. Among the literary genres, its effect on poetry has never been significant.

3. 1925-1929

Out of the 12 poetic collections that I have studied for this period of 1924-1929, I would like to discuss four with chief emphasis here in this section, and two, Chindallaekkot and Nimui ch'immuk, exclusively in the next chapter. The four collections to be discussed here are Kukkyöng'ì pam (The Night of the Border) by Kim Tonghwan published in 1925, Chosön siin sönjip (Selected Poems of Korean Poets) edited by Cho Teayôn and published in 1926, Ch'öngnyöng siin paegin-jip (Collected Poems of One Hundred Junior Poets) edited and published by Hwang Sôgu in 1929, and Siga-jip (Collected Poems and Songs) edited and published by Kim Tonghwan in 1929.

Kim Tonghwan, who was born in Hamgyöng North Province in 1901 and studied in Tokyo at Oriental College, made his literary debut with a poem entitled "Pointing to the Red Star with a Finger" recommended and published by Kûmsöng (No. 3, May 1924). Before we go to his poems that were subsequently published, I would like to have a look into this poem because it is not only a poem of success but rich in local colour. In fact, this local colour of the northern country where he was born and where he spent his early life has become a prominent factor in many of his poems.

The snow falls every day and night in the northern country;
Whenever the white snow pours down from the grey sky,
We see whitish North Korea submersed in the snow.
The snowstorm that makes donkeys cry
Sometimes snatches rough sands from over a Mongolian river
And throws them at the cheeks of the white clothed people
shivering with the freezing cold.

Because of the cold, we cannot detain our guests
Who have come from afar, but we kindly send them,
Who in spring have come to see forsythia blossoms,
Back to the south on a sleigh.

Whenever white bears roar and the North Wolf Star winks,
We, who long for where swallows have gone,
Dance in each other's arms on the ice field pointing
to the red star with a finger
And looking at the strangers' blue eyes shining in the light
from the campfire.

It is cold in the northern country; in this cold night,
We hear smugglers' carriages pass by
And the bells' tinklings sink under the sound of cracking ice.

Oh, the snow is falling again - the foggy white snow:
On the luggage of emigrants going to the northern cold,
Large flakes of snow are falling on and on.

This is an emotive description of a winter evening in the border
country between Korea and Russia. It succeeds in rendering the
hard and somewhat exotic life of the Korean settlers there, and
in expressing their feelings towards the south. At that time
smugglers crossed the border at the risk of their life. The
Korean emigrants were moving to northern Chientao (the southeastern
part of Manchuria), refugees from a Korea which was under the Japanese.
As in the case of this poem, both smugglers and emigrants would choose
the filthiest night-weather in order to avoid the eyes of the border
guards.

A dozen of the poems he subsequently wrote are found in
magazines, such as Kaebbyok (Nos. 64 and 67), Choson mundan (Nos.
8-10, 12-14, and 18), Choson sidan (No. 1). Some of these poems,
including "The Bride and Bridegroom", "The Crowd being Pursued",
"Chastity", and "Our Brother and Sister Foursome", show an aspect of
narrative poetry.
In fact, this narrative character in him enabled him to produce two very lengthy narrative poems, Kukkyǒngũi pam (The Night of the Border) and Sǔngch'ónhanũn ch'ǒngch'un (The Youth Ascending to Heaven). The first is found, together with short poems, in his first poetic collection, of the same title, published in spring 1925, and the latter was published in the form of a collection at the end of the same year.

"The Night of the Border", which is the first long narrative poem in modern Korean literature, tells a tragic story of a housewife waiting for her husband who went smuggling a carriageful of salt into Manchuria and a young man who turned out to be her former lover. Her husband is killed on his way back home by mounted bandits as the poem draws to the end, and the last scene is his funeral and burial.

"The Youth Ascending to Heaven" is another pathetic story of a young Korean man and girl who fell in love with each other in Japan. Due to disastrous events that subsequently happened there, they parted from each other. Falsely informed that he died, she marries a young teacher, who soon comes to know that her baby is that of her previous lover and deserts her. The poem, however, closes with a happy ending where the woman is finally reunited with her first lover in a passionate love, which is figuratively described as their ascending to heaven by a mysterious ladder.

As a matter of fact, these two long narrative poems are only significant in that they are the earliest modern attempts at long narrative poetry that show some degree of narrative-dramatic skill. As may be expected of an early work of narrative poetry, both works are inevitably verbose and the tempo of narration in them is accordingly very slow. Besides, the language used in many parts of these works is much less refined than in the case of his short poems.
Going back to his short poems collected in *Kukkyŏngŏi pan* (The Night of the Border), we may see a few successful poems among the 15 poems in all there, including a very short introductory poem given before the table of contents. ("The Snow is Falling" among these poems is virtually the same, except for the changed title, as "Pointing to the Red Star with a Finger", which we have already seen.)

Two short poems, "The Pukch'ŏng Water-vendor" and "A Pioneer", show their author's insight in discovering unusual meanings in common matters. The first is a sketch of a water-vendor in Pukch'ŏng, a city in Hamgyŏng South Province. At that time, in many provincial cities including Pukch'ŏng, there was no modern system of water supply and often a number of families depended on a public well or two for their drinking water. In many cases, the distance between the public well and their house was quite long, and some families just bought water from a vendor, who would supply them with fresh water every early morning. Thus, his supply of fresh water every morning became essential to them, who in their turn came to look forward to hearing his steps early in the morning.

The Pukch'ŏng water-vendor,
Who comes treading lightly on my dream way,
Briskly pours the cold water at the head of my bed
And stepping on my chest fades away.

When my dream wet with the water
Is calling the Pukch'ŏng water-vendor,
He vanishes with creaking sounds,
Without a trace of his having been.

The Pukch'ŏng water-vendor
Who makes me wait every day and morning.

The first part of this poem is, of course, a hyperbolic expression of the brisk vendor who pours water into a vessel located in the kitchen and goes away with heavy footsteps which echo through the room where
the poet lies half asleep. Since Pukch'ong water-vendors were noted for their diligence, there is a Korean saying, "Pukch'ong water-vendors send their sons even to a college" which means that they were such hardworking, moneymaking locals as to afford a higher education for their sons that only a few very rich parents could think of at that time.

In the other poem, the poet gives a definition of a pioneer in his own way. According to him, a pioneer is one who has done something risky for one's fellow people before anyone else did. Such is the idea expressed in an allusive way in this poem.

It was a snow-smothering winter of a year
When I came dragging a donkey that was crying at the snowstorm to the side of the Tumen River
That was frozen and covered three foot deep with snow.

It was deserted and the sun set -
Many times I hesitated and thought of turning back
But ventured to cross the river coated with ice sheets.

Returning, I saw
A broad road newly made
On the lone trail I had made the night before,
By emigrants going into the cold of the north.

Many of Kim Tonghwan's poems reveal a good deal of the local colour of the northern country, but he has some other poems which are lively and passionate without any local distinction. For example, "The Waves", which consists of about forty lines, is in a completely different mood, of intense passion, dealing with the waves that are seen as a purifier, animator, and saviour of the country. Let me quote only the first and the last stanzas:

Waves!
The sea waves that wash along the country's hills,
The nocturnal sea waves that even on the current bite off the red beacon-light,
The dark nocturnal sea waves that come dashing upon the white sands,
Beating, smashing, singing.
You ever become flames morning and night
And dash against the cliffs
Like a pioneer, so restless and dauntless.

But roar, waves, like an oceanic plain caught up in a whirlwind.
Roar and seethe with all your might
To fire aglow the cold heart of the people in this country.
Then, there may be heard the sound of sweet babies sucking
the breast

When the living dead become aglow and dance.
O, you nocturnal waves
That wash along the country's hills every evening and night,
Forever seethe vigorously
Like bottles of beer uncorked in the heat of midsummer!

As when a poet engages himself in describing something with too much passion, he is liable to abuse language, so does the author of this poem hardly avoid some faults of this sort. Especially, the last line of this poem where he has attempted to connect the mighty nocturnal waves of the sea with "bottles of beer uncorked" is a failure, even though he has added a modifying phrase, "in the heat of midsummer", to this already misplaced metaphor. Apart from this, this poem has some virtues in its attributing multiple meanings to the waves.

Among his collected poems, there is one more poem of this type. That is a poem entitled "A Lament for the Ruin". It is an elegy written in 1923, soon after the great earthquake and fire in the Kanto area in Japan. Whether or not he actually witnessed this disaster is not clear, but there is a good possibility that he did, because he must have been studying in Tokyo about that time. This poem is an emotional response to the disaster but, quite unlike "The Waves", this poem shows that the poet has controlled his emotion with intellectual circumspection. This was probably because of the gravity of the
subject matter. As a result, this poem becomes an intellectual
pronouncement of the immanent Power that creates, destroys and
preserves.

Oh, Tokyo,
Ancient metropolis crying prostrate on the earth,
shrouded in the setting sun,
Citizens uttering words of condolence to brilliant palaces
and pavilions buried under the ashes,
Alas, sad eyes watching this "collapse of civilization";
Now the knights of old who guarded gold and beauties
Have thrown away their bows and spears and are chanting an elegy
at the altar of ruins.
Ah, "the end of civilization" being carried to the graveyard
on a pawlownia hearse,
Must you part from beauty and wealth, oh, Tokyo?

Ah, Tokyo of old!
The cries of the earth - the smoke, the flame, the blood,
man's treason - then, submission, madness, a roar
of laughter and sobbing.
Ah, Tokyo! Have you even imagined this day that thus
appallingly burns away the memory of mankind?
Have you even pictured these piteously afflicted citizens
violently shuddering before the great power of
remodelling history?

Ah, citadel bidding farewell to the ancient glory,
Citizens crying in your baptism of Nature!
Stop crying, and stop laughing, too.
Power is something that surpasses all.

Yes, it is power! For regaining the bygone days,
the great Power alone exists.
Ah, mankind, lend your ears in utter silence to those resolute
cries of Tokyo standing before dawning.
- at the time of the great earthquake

In the first stanza of this poem, the poet sees the "collapse
of civilization" and "the end of civilization" in the devastated hell
of the ruined Tokyo, and the entire scene is represented by him as an
image of a magnificent funeral with solemnity. In this great
funeral, all have become the mourners - the "ancient metropolis",
the "citizens", and "the knights of old" - and what is "being carried
to the graveyard" is the dead "end of civilization" that has parted
from "beauty and wealth".

Then the poet tells of something else in the second stanza. Overwhelmed by the tragedy of the disaster and astonished and astounded by the thoroughgoing devastation, he realizes an all-surpassing immense power of recreative destruction at work. In this great "baptism of Nature", man is but a paltry thing like a dead leaf "violently shuddering" before an autumn storm.

In the concluding couplet, the poet foresees, beyond the present chaos, the dawn of another day breaking "for regaining" the past glory.

Indeed, this poem is not only one of Kim's best poems but also one of the most successful poems produced in the 1920s. For all the remarkable qualities of this poem, however, it has generally been neglected and has never been collected in modern anthologies, though it was only once collected in Choson siin sonjip edited by Cho T'aeyŏn in 1926.(1)

Though Yi Sanghwa's poems were first collected posthumously together with Yi Changhŭi's poems in Sanghwawa Kowŏl, edited and published by Paek Kiman in 1951, about 40 of Yi Sanghwa's poems appear in magazines published in the 1920s, beginning with "A Wail for the End of the World" and "A Simple Melody" in the first issue of Paekcho, published in January 1922. To give the sources of these poems, they are: Paekcho (Nos. 1-3), Kaebŏk (Nos. 54, 55, 57, 59, 61, 65, 67, 68, and 70), Chosŏn munjan (Nos. 6 and 12), Munye undong (No. 2), and Chosŏn munye (No. 2).

(1) It is probably because of the subject matter of this poem that collectors of modern Korean poetry and scholars of Korean literature have long neglected and discarded this poem. However, I think this poem ought to be taken out of its obscurity and be given a permanent place in modern anthologies.
"To My Bedroom", which is one of his early poems, appearing in the third issue of the Paekcho magazine, immediately attracted attention with its intense love and passion addressed to his rather mysterious lover called "Madonna" in this poem. The identity of this "Madonna" has long been controversial, and still it is not clearly known to us. Some would regard it as a symbol of the country, and others consider that it is an object of the poet's dreams or hopes to which he addresses this poem. It consists of 12 couplets as follows:

To My Bedroom

- The most beautiful and enduring exists only in dreams
- my words

Madonna, even Night is tired now after attending all the banquets and is going to retire:
Ah, you too, before daybreak, come dashing so hard that your peach-bosom is laden with dewdrops.

Madonna, please come; leave the eye-bequeathed pearls behind at home and just come with nothing.
Let us go at once because we are the two stars that hide themselves somewhere when it becomes bright.

Madonna, I wait trembling in fear in a dark recess of the street of my mind.
Ah, the first cock crows already; dogs bark; my girl, do you hear them, too?

Madonna, let us go to the bedroom - to the bedroom that I myself cleaned overnight.
The waning moon is about to set. The footsteps that I hear - Oh, are they yours?

Madonna, look at the candle-flame in my mind, that, holding up a short wick, is entreating, though without tears:
Even by the fleece-like wind it is suffocated and going to die out in light-blue smoke.

Madonna, come; let us go. The shadow of that mountain gets here, though without feet, like a goblin.
Ah, what if someone happens to see - my heart beats, my girl, it is calling you.
Madonna, a day is about to break; come at once before the iron-drum of the temple mocks us.
Hug my neck with your arms; let us go to an old country together with this night.

Madonna, no one else will open my bedroom across the one-log bridge of repentance and fear.
Ah, the wind blows; come lightly like the wind; my girl, are you coming?

Madonna, alas, have I gone mad, for I hear non-existent sounds?
As though all the blood in my body, my heart's spring, has dried up, my mind and tongue are parching.

Madonna, can we ever forbear to go? If not, let us go, and not be dragged to go!
You are Maria who trust my words; you know my bedroom is the cave of resurrection ....

Madonna, the dream the night gives, the dream we weave, and the dream of life that men embrace and roll do not differ.
Ah, let us go to my bedroom that is not conscious of time, like a child's heart, to there that is beautiful and old.

Madonna, the stars' smiles are about to become dull, and the dark night-tide is about to recede:
Ah, before the fog fades away, you must come; my girl, I am calling you.

As we clearly see, this is a poem of love and passion, and not of patriotism of any sort. Hence the view that would regard "Madonna" as a symbol of the Korean country is not only superficial but contradictory to the series of ideas and images the poet has given in it. As Chŏng Hanmo and Kim Yongjik have pointed out in Han'guk hyŏndaesi yoram (A Handbook of Modern Korean Poetry), this view does not coincide either with the title of this poem or with the ideas expressed in such a line as "no one else will open my bedroom across the one-log bridge of repentance and fear". (Cf. the 9th couplet of the poem.)

According to Paek Kiman, who was a close friend of the poet Yi Sanghwa, and who later edited and published Yi's poems posthumously, the poet wrote this poem during his three-month vagabondage in
Kangwŏn Province in 1918 when he was 17 years old, before he went to Japan. (1)

However, Kim Haktong would not accept Paek's statement on this poem and has instead suggested, in his Han'guk kŭndae-si yŏn'gu (A Study of Modern Korean Poetry), the possible relationship between "Madonna" and the poet's mistress named Yu Pohwa whom he met in Japan in 1923. (2)

From the textual evidence of this poem, it is almost certain that the poet addressed this poem to a woman, not to his country. Nevertheless, it is unlikely that the poet composed this poem immediately after he had seen her, not later than the summer of 1923, and sent it to Paekcho so soon afterwards that it was published in the third issue of this magazine, which came out on 6th September 1923.

Furthermore, the epigraph of this poem that is, "The most beautiful and enduring exists only in dreams", implies that this poem is addressed to someone of the bygone days whose "beautiful and enduring" image existed only in his dreams. This judgment has led me to another beautiful girl whom the poet had loved before he went to Japan in the early 1920s. Her name was Son P'ilyŏn, and the episode between them is clearly described by Paek Kiman who met them one winter evening sometime between 1920 and 1922. Paek just gives this episode in his "Recollections of Sanghwa and Kowŏl" that appears at the end of Sanghwa and Kowŏl, and he does not suggest any relation

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(2) Cf. Kim Haktong, Han'guk kŭndae-si yŏn'gu (Studies of Modern Korean Poetry), Ilcho-gak, Seoul, 1974, pp. 175-7. Both this poem and another poem of Yi Sanghwa, which is discussed next, has a brief postscript. This seems to be a heading of poems he grouped together, but I am unable to confirm this.
between "Madonna" and Son P'ilyŏn. (1) Provided that there was no third woman to whom the poet felt so deep an affection as to address her a poem in the early 1920s, I think Son P'ilyŏn must be the "Madonna" for whom he composed this poem a couple of years after he had met her.

Though the structure of this poem consists of couplets each without variation beginning with "Madonna", each couplet contains one or more startlingly vivid images made up of superb similes and metaphors. Take, for example, the dew-laden peaches that are instantly connected with her breasts wet with sweat in the first couplet, the bequeathed pearls meaning women's tears and their easy-weeping temperament in the second couplet, the flickering candle flame in his mind holding up the last of the wick meaning the impatience and the urgency on his part in the fifth couplet, the one-log bridge of repentance and fear which lovers must cross even with much difficulty in order to attain the "resurrection" through love in the eighth and the tenth couplets, and so on.

Indeed, these fresh images created in this poem may be comparable to any of those appearing in modern Korean poetry, and I doubt whether there is any other poem where so many successful images are presented at one time.

One of his poems dealing with a leave-taking under the title of "Bidding Farewell" is probably addressed to the same girl he called "Madonna" in "To My Bedroom" because it must be one of his early poems written at about the same time as "To My Bedroom". The parenthesized "Kugo" (old manuscript) under its title shows that it was written early,

though it was published only in 1925 in Choson mundan (No. 6). This means that he had kept this poem unpublished for at least two or three years because we normally call such unpublished manuscripts "kugo". Besides the probable date of production, this poem has virtually the same structure as that of "To My Bedroom", and there are some identical expressions in both poems.

Bidding Farewell

(Old manuscript)

Why, must you and I leave and must we part after all? I never knew our farewell unknown to us would come between us who loved unknown to others.

My heart and lips tremble with uprising passion and I cannot even take breath, let alone words. Why can't I know your agonizing mind in which our life shall tonight seem a piece of dream?

Dear lover, look at the heaven; it has collapsed. Look at the earth; it has crumbled. Dear lover, does my body look as it did yesterday, and is your body still alive and sitting beside me?

Why must you and I leave and must we part after all? Let us rather become the stars that are looking and crying at each other than part and live with longing!

Is love but a feather-like reed-flower laughing on a flowing mind? Does the flower wither in time, fall and decay in time?

Were you but made to receive hatred from others' envy, and loneliness from their hatred? Was I but made to hate this penance while being a man who for happiness ignored their derision?

Dear lover, upon our minds, which have no boundary between them as when water mixes with water, Dear lover, a dark shadow glimmers up and down in silence.

I never knew our farewell unknown to us would come between us who loved unknown to others. Let us rather become cuckoos crying with blood than be parted human beings!
Come closer and embrace my bosom; I would like to weave our two minds in one pattern.
Let us welcome the discretion that comes with eyes closed between a small shyness and the faith of knowing each other.

Ah, that wrinkled face of yours - Is it the pain farewell gives? Drive out farewell and come to me. Come running to my arms that would embrace only your ivory-cross-like waist.

Dear lover, give me your hands; put your wax-coloured hands that are visible even in the dark in my hands. Dear lover, speak and tell my eyes the silent words uttered by dumb mouths.

Why must you and I leave and must we part after all? Let us rather plunge ourselves into the sea and become two mermaids and live than go mad after we part!

This poem is much less successful than the other, but the two poems, "To My Bedroom" and "Bidding Farewell", are structurally the same, and even their tone, style, and some of their poetic ideas are identical. In fact, the similarity between these two poems is such that I would regard them as twin poems, because in all his poems these two poems alone share it, and I would think that both poems are addressed to Son P'ilyŏn rather than to Yu Pohwa.

One more poem of Yi Sanghwa that we should discuss is, as I have already suggested in the preceding section, "Does Spring Come Even to the Stolen Field?" This poem, which was first published in Kaebyŏk (No. 70, June 1926), is generally regarded as his best poem and also as one of the most successful anti-Japanese poems produced in modern Korean poetry. However, except for the first and the last lines, this poem does not look like an anti-Japanese poem, because in all the other lines the author just describes pleasing country scenes in spring and his emotional response to them.
Does spring come even to the stolen field - now others’ land?

With the sunlight on all my body,
I just walk along a lane through rice fields that looks
    like a part in the hair
Toward where conjoin the blue sky and the green field.

You sky and field that have closed your lips,
Tell me, I am anxious, if you have enticed me or someone else
    has called me out:
I do not feel I have come out by myself.

The wind whispers to my ears
And shakes the hem of my coat as if telling me not to halt
    even for a step,
And the skylark laughs with delight like a maiden
    beyond the hedge.

You field of barley that has graciously grown,
You have washed your flaxen hair in the fine rain
That fell on until after last midnight; I feel my head
    refreshed also.

Even on my own, I will walk hard.
The good ditch surrounding the dry rice fields
Dances away alone in a shoulder dance singing a lullaby.

You butterflies and swallows, do not be hilarious
But say "Good morning" to cockscombs and wild hemp-flowers, too.
I like to see all the fields because castor-oiled women
    were weeding there.

Give me a hoe in my hand!
I would tread this soft earth that is like a plump breast
Till I sprain my ankle and would shed some good sweat.

My soul darting ceaselessly and boundlessly
Like children who have come out to the riverside,
What are you looking for? Where are you going? How amusing!
    Answer me.

Putting on the fresh green smell all over me,
I walk with a limp all day through where the green laugh and
    the green sorrow suffuse:
I seem possessed with the spirit of spring.

But now that the field is stolen, I fear spring will
    also be stolen.

In the Korean original text published in the Kaebyŏk magazine,
there is no space left between the last line and the immediately
preceding stanza so that the final four lines appear to become the
last stanza of this poem. This I think is an error made at the time of composing the type. A space should have been left there, because this poem structurally consists of nine three-line stanzas plus the opening line and the concluding line. If we look at the page on which the latter half of this poem is printed in Kaebýok, we can see that at the time of composing the type for it, the typesetter had no space to leave between the final line and the last stanza which immediately precedes it. (1)

At any rate, the first and the final lines of this poem are distinct from the rest of this poem in that only those two lines express some antagonism to the Japanese. When contrasted with the pleasing and familiar scenes of the spring field represented by the body of this poem, this feeling of antagonism usually awakens a warm patriotism in the mind of the reader. This is why this poem was cherished by the people in the past, and some people who have a sort of nostalgic attachment still like it very much.

Chosón siin sŏnjip (Selected Poems of Korean Poets) edited by Cho T'ae'yŏn and published in 1926 contains 2 to 8 poems by each of 28 Korean poets who were apparently treated as established by that

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(1) After the first publication of this poem in Kaebýok in the form of nine three-line stanzas plus opening and concluding lines, the printed form of this poem changed in Sanghwawa Kowül, where this poem appears in eight four-line stanzas plus opening and ending couplets. The stanza beginning with "Even on my own, I will walk fast ..." which is the fifth stanza of this poem, is missing, and the opening and concluding lines of the poem and the last line of each of the remaining stanzas are all divided into two lines. I think it was a serious error, carelessly made by someone who was in charge of the editing or publication of this anthology. From then on, however, the fifth stanza has been recovered in other anthologies containing this poem but its form has again changed into the form of consecutive lines without stanzaic divisions. This, I think, is another mistake made by one editor, and others have simply followed his injudicious example.
time. The contents include the names of many poets who are already familiar to us, such as Kim Kijin, Kim Tongwhan, Kim Ök, Yi Sanghwa, Yi Changhui, Pyŏn Yŏngno, and Chu Yohan. Most of the poems selected here are from those previously published in magazines and individual poetic collections.

Therefore, most of the poems selected in this anthology have been discussed by us already, are reserved for discussion in the next chapter as in the case of Kim Chŏngsik's poems, or are passed over or discarded by us as unworthy of mention. A few remaining poems which I cannot confirm as having been previously published elsewhere or not, do not seem good enough to be discussed here.

However, Ch'ŏngnyŏn siin paegin-jip (Collected Poems of One Hundred Junior Poets) edited by Hwang Sŏgu and originally published as the 5th, a feature issue of Chosŏn sidan in April 1929 contains a few notable poems or lines among about 120 poems from about 100 young men and women. Even though they are called junior poets in the title and in Hwang's preface to this anthology, they are not established poets at all but are amateurs, young ladies of literary interests, and senior-high school students.

Many of them had already contributed one or two poems to Chosŏn sidan, so their poems appear here and there from its first to third issues.\(^1\) In general, the qualitative standard of their poems is much lower than that of established poets' works. Occasionally, however, we may come across some good lines, as the following:

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\(^1\) N.B. The 4th issue of Chosŏn sidan was not published, but it seems that it has been treated as being included in the 5th issue, for the 5th issue, a special edition with far more pages than a normal issue, compensates for the unpublished 4th issue.
The dawn light rises
Scattering the mystery of the long heavy night of cares.
The morning glow breaks in varied colours shining brilliantly
Like a bride adorned with beauty,
And above it spreads the smiling morning sunshine
To the country, to Seoul, and to the end of the earth.
All things buried till now in the darkness
Three dimensionally appear like a picture drawn on a
huge canvas of the universe
With all objects busily drawing self-portraits in bold
and fine lines.

(from "The Morning Has Come" by Ch'unp'a [Kwak Chongwôn?],
pp. 79-80)

The last three lines of the first part of this poem quoted
above describe a daybreak in a witty image of all things "busily
drawing self-portraits on a huge canvas of the universe". As a
result the early morning scene is accompanied by a brisk action which
strongly appeals to our visual sense.

The following lines are a short poem with the title of "Spring
is Going" by Kim Sanghoe (p. 86).

Spring is going;
On the windless end of the field,
Azaleas are falling.

Spring is going
Leaving
In the eyes
Of the beloved one
An enigmatic puzzle.

Spring, the season of love, is going away, and the falling of azaleas
on the end of a field foreshadows the decline of her love of him,
and the uncertainty of her love is represented as "an enigmatic puzzle"
in her eyes at the end of this poem.
Finally, I would like to examine *Siga-jip* (Collected Poems and Songs) edited and published by Kim Tonghwan in 1929, which is often nicknamed *Samin siga-jip* (Collected Poems and Songs of Three Authors).

The first part of this anthology contains 40 poems and several *sijo* composed by Yi Kwangsú and some foreign poems, such as William Wordsworth's "Solitary Reaper", translated into Korean by him. Among the 40 poems, however, eight are not poems at all but short prose works, in spite of the fact that they were regarded as prose poems at the time of collection. In fact, they are really short essays on various scenes that he saw when he travelled in Japan. Therefore, if we put them aside, we have only 32 poems of Yi Kwangsú in the first part of this anthology.

Now, among these 32 poems, about 20 had previously been published in the 1920s in *Chosön Mundan* (Nos. 2-5). This means that Yi Kwangsú, who started by writing several poems for *Ch'angjo* toward the end of the 1910s, did not subsequently produce many poems in the 1920s. By then he was primarily concerned with writing stories, essays, and novels.

In comparison with his poems that appeared in *Sonyôn* and *Ch'angjo*, which we have examined in Chapter II and Chapter III, however, some of his poems produced in the 1920s show a certain amount of improvement in descriptive skills, easily discernible even by laymen.

In all the dormitory rooms, the lights are switched off; Children, tired with work, in bed Still think of arithmetic questions, And some are already asleep.

Holding the housemaster's lantern, I on tiptoe must look round all the rooms To see if a door is open And if some have kicked off their bedclothes.
Dear sons, and daughters!
Even in a dream, sleep well in peace.
Your widow-like Korea
Has only hope of you, children.

I ring the morning bell, children.
Pitiful it is to wake you from your sweet sleep,
But wake up. Get up and let us muster a day's strength again
For widow-like Korea is calling for you.

This poem is simple and lucid, even including the well-placed metaphor of "widow-like Korea", meaning, of course, the country without her sovereignty at that time.

A new quality that Yi has brought into his poetry composed in the 1920s is colloquialism, or, strictly speaking, dialogue, which often puts a whole poem in a dramatic situation. The poems that are entirely made up of dialogue are "A Poor Child", "Eighty Pence", "The Train", and "The Man of Justice".

"A Poor Child" is a short poem made up of a comment supposedly spoken by the poet's wife after they have for some reason declined what charity the poor boy, who managed to get into their garden, begged them to offer.

"Oh, poor child!
Oh, pitiful!
As he went out, he just pouted his lips;
But, once out of the gate, he wails
Holding the telegraph pole: Oh, pitiful!
Shall I go out and see?
You think he's gone now?
Should have taken him in,
Poor child!"
Thus said my wife and wept.

I think this kind of poetic quality had never been exploited by any Korean poet before Yi Kwangsu, though some of Kim Chŏngsik's

(1) The title of this poem is Sagam (The Housemaster).
poems contain a few short pieces of dialogue, and Han Yongun’s poetry, published shortly afterwards, certainly relies on this quality to a considerable degree.

The second part of Siga-jip contains 25 poems of Chu Yohan, of which 12 were previously published in magazines, as I stated in the preceding section of this chapter. The rest of the poems collected here are not good enough to be discussed favourably, except for one poem with the title of "Let Us Go to the Field". Here I would like to discuss this poem together with his "Ode to the Country" which appears in both Munye kongnon (No. 2) and Siga-jip.

Let us go to the field -
Passing through streets with many lamplights,
To the field where only moonlight shines.

When in the market-place quarrels have started
And under the electric lights wine and song
Expose all the ugliness of the nocturnal streets.

Let us go to the field -
Passing across a small bridge,
To the field where the wind blows,

Where Summer Night on the grass-covered path
Will receive us with Her naked body;
Where nothing but whispering millet-leaves
Will disturb our ears.

Let us go to the field -
To the field where on the fragrant Earth
Soul and soul will become one.

Compare this poem with the following:

Come to the country for the country
Brings us new joys:
Mellow fruit and red leaves -
Teeming autumn is now at its height.

Ah, cast away the bloodshot eyes of the city;
Cast away the drooping shoulders, panting breath,
And the clamourous streets of loneliness,
And come, come to the country of green towering mountain-peaks.
It is the time for our deep and silent meditation
When the moon shines white on the frosted ditches of the field;
And when, on frozen rivers, bridges, and fisherboats,
The snow falls down, and melts, and flowers bloom.

Come to the country, to the wholesome country:
Leave the city of artificiality, darkness, jealousy,
and cruelty;
The sleepless city. Make for the moon and stars,
And leave the idiotic rebelling city.

Songs that fill the fields echo through the hills,
Sweet-smells and colours spread from hills to fields.
Lovely spring! Spring when I would embrace and kiss
Lumps of earth thawing softly in the sun.

In both poems quoted above, the notion of "God made the country,
and man made the town" is explicitly voiced by the poet in his own
words. The only difference between these two poems is that while
the first poem, "Let Us Go to the Field", has some allusions to
inducing someone to carnal love, the latter is strictly a panegyric
to the pastoral country as well as an accusation of the city.
Perhaps, these poems are less elaborate than some of his early poems
collected in Arũmdaun saebyŏk, such as "The Sound of Rain", "The
Farmer", or "Someone is Calling", but still they succeed in conveying
to us his notion of modern cities in a simple unaffected language.

The third and final part of Siga-jip contains 36 poems of Kim
Tonghwan, at least three of which had been previously published in
Chosŏn mundan (Nos. 9 and 12). However, most of these poems are
unworthy works, but one poem with the title of "Ninety Spring Days"
shows some witty imagery.

It is a very short poem having only eight lines, but it somehow
achieves two unusual images - the spring as a lewd woman and the poet's
mind as a swinging twig.
Springtime goes away;
Springtime that stood laughing with Her open provocative breast,
Like a lewd woman,
Already turns Her steps waveringly.

Does spring come to flower-stamens and go away on
the tail of wind?
My mind that was about to burst into a laugh
Just swings toward the empty sky
Like a twig of a weeping willow after a warbler has flown away.

The metaphor of spring associated with a lewd woman is a notable success because there certainly is such an affinity between the two as to make our visual sense combine them as soon as we read this poem. Indeed, doesn't spring pass by like a licentious woman, with open breast, with gaudy and dirt-stained petals strewn everywhere?

The other metaphor that appears in the last three lines of this poem implies that the poet, who was going to laugh away the passing of wanton spring, realizes that it is not a laughing matter. After all he himself was also on the stage of the spring season and part of his days has passed when the spring, as "a warbler" perching on a twig, "has flown away". As a result, his mind is stirred "like a twig of a weeping willow" swung by the start of the bird's flight.

As we have seen up to now in this chapter, the Korean poetry of the 1920s achieved a fairly high standard. It was chiefly due to a number of successful poems published in Haep'ariũi norae by Kim Ŭk, Chosŏnũi maŭm by Pyŏn Yŏngno, Arũmduan saebyŏk by Chu Yohan, and Kukkyŏngũi pam by Kim Tonghwan. On the other hand, some of the fine poems published only in magazines, such as Yi Changhũi's "Spring Is a Gat" and Yi Sanghwa's "To My Bedroom" and "Does Spring Come Even to the Stolen Field?", contributed no less to modern Korean poetry than the poetic collections mentioned above.
This standard, however, was further heightened by the poetic works published in Chindallae-kkot by Kim Chōngsik and Nimūi ch'immuk by Han Yongun, which are going to be examined closely in the next, and last, chapter.
Chapter V

The Achievement of Kim Chongsik and Han Yongun

1. Chindallae-kkot

Kim Chongsik published 126 poems in Chindallae-kkot (Azaleas) in 1925, but before this collection, about 40 of his poems had appeared in the period 1920-1925 in magazines, such as Kaebyok (Nos. 19, 20, 22, 24, 25, 26, 32, 35, 40, and 55), Ryongdae (Nos. 3, 4, and 5) and Choson mundan (Nos. 7 and 10). After the publication of Chindallae-kkot, about 15 poems were published in magazines, such as Choson mundan (Nos. 12 and 17), Paekch'i (No. 2), and Munye kongnon (Nos. 1 and 2). Most of his poems published in magazines in the first half of the 1920s are collected in Chindallae-kkot. The total number of poems published either in this collection or in magazines in the 1920s amounts to about 150.

Since 1925, Kim's lyric poems, especially what we may call his "soft" poems in Chindallae-kkot, have appealed to the general public so much that this particular collection has always marked the highest sale-record among all the poetic collections and anthologies ever published in Korea, with more than 300,000 copies sold. Thus, he is often called the poet of the Korean people. They seem to consider that the content of his poetry is easy for them to understand, and that the subject matter of his poetry is more familiar to them than that of other Korean poets.

As a matter of fact, more than half of the poems collected in Chindallae-kkot are not difficult for us to appreciate, because they deal with subjects familiar to everybody, such as love, loneliness, and homesickness, in a simple lyric style. Several of these poems
have made the poet extremely popular, especially among the younger
generation. A few extracts from some of these poems will suffice to
show the point:

I wish I knew where our beloved nim has gone.
As I have nowhere to place my unhappy mind on,
Everyday I pick grass and throw it onto the stream,
And just try to mind the flowing blades.

(from "Picking of the Grass")

The clear songs of our beloved nim
Forever ring in my mind.

Though all day long I listen at the door,
The sweet songs of our beloved nim
Come to my ears till the sun sets and it gets dark,
Come to my ears till the night falls and I fall asleep.

The melodies rolling gently
Lull me so deeply to sleep;
Alone as I lie in bed by myself,
Softly I fall into a deep sleep.

(from "The Songs of Nim")

Really lonely it is, to go to sleep by myself.
At night I miss you so much that my heart will break,
So much like this
That I fear I shall even forget your face.

(from "The Night")

The moon rising at night in spring and autumn alike,
I knew never before.

That I would thus be broken-hearted for you,
I knew never before.

How to look at the moon, however bright she was,
I knew never before.

That that moon one day would be a grief,
I knew never before.

("I Knew Never Before")
You may not forget but remember;
Get on with life as it is,
Then there will be a day when you may forget.

You may not forget but remember,
Let time go by as it will,
Then you will forget some that you may not forget.

(from "You May Not Forget")

These are but a few examples of Kim's "soft" poems. With regard to his poems as a whole, however, scholars of Korean literature generally agree that Kim's poetry has three characteristics, which are usually said to be: a conventional rhythm derived from folk songs, the ideas that Korean people traditionally cherished, and local colour.

Before I go any further, I would like to discuss each of these so-called characteristics of Kim's poetry to see whether or not we can totally accept them, because to me it seems very important to know precisely what the nature of his poetry is before we make an attempt to analyse or evaluate it.

Cho Yŏnhyŏn, after defining Kim Sowŏl as a "traditional" poet, gives three aspects of Kim's poetry to explain the meanings of "traditional". They are local colour, a traditional rhythm, and traditional sentiments. On the aspect of Sowŏl's traditional rhythm, he says:

The majority of Sowŏl's poems have a certain external rhythm. And, it is mainly the 7-5 rhythm, and, partially, the 3-4 rhythm becomes the base. (1)

Kim Haesŏng in his Studies of Modern Korean Poets, says the following about the physical characteristics of Kim Sowŏl's poetry:

The poet who has established a poetic world of his own on the poetic form of "folk songs", which are the base of Korean literature and the mother of Korean poetry, is Sowol. As an innate lyricist, Sowol matured early and in his early period (of composing poems) was influenced by Anso and wrote many works in the style of the traditional folk songs of the 7-5 rhythm and the 3^4 rhythm (1).

Mo Kiyun also holds an opinion similar to that of Cho Yŏnhyŏn and Kim Haesŏng, and he regards one of Sowol's poetic characteristics as "the national rhythm", or "the Korean rhythm proper", which relies heavily on its character of music. Yi Ch'ŏlbŏm, in his extensive survey of modern Korean literature, says that, because of the folk song style, Kim Sowol's poetry has been widely read with pleasure among the people. (2)

I think the view explained and quoted above are shared by most scholars and students of Korean literature. At least, I have never seen anyone who has expressed an opinion basically different from them. All these opinions that would admit a close relationship between the rhythm of the traditional folk songs and that of Sowol's poems seem to derive from a remark by Kim Ŭk on Sowol's poetic form. This was made in his "Recollections of Kim Sowol", which is given in place of an introduction to Selected Poems of Kim Sowol edited and published by Kim Ŭk in 1935 in memory of the poet, who had committed suicide only the year before. There Kim Ŭk says:


If we can divide verse into the form of folk songs and that of poems, Sowol's poetic talent lay in folk songs. Yet this does not mean that to him there are no other poems but folk songs. In comparison with his folk-song poems, however, the other poems coming out through his intellect cannot escape stiffness, which is regrettable. For some unknown reason, Sowol himself hated to be called a poet of folk songs and wished to be called just a poet. As a matter of fact, however, he showed an uncommon skill in the form of folk songs. And it was the most natural for him. Indeed, among Sowol's folk songs there are not a few works which are worth reading over and over with pleasure.

In actuality, however, when we make a close examination of all the poems collected in Chindalldae-kkot, some other poems left out of this collection and those composed after the publication of it, we find that there is only a small number of poems which are either based on the traditional 3 4 or 4 4 rhythm or similar to the folk songs in some respects. For example, some of his early poems found only in Ch'angjo, which we have seen in the preceding chapter, show that the poet certainly made an experiment with the traditional rhythm there, and several poems in the 1925 collection, such as "Somebody in the Distant Future", "The Snow-falling", and "Purple Clouds", have some physical similarity to the folk songs.

On the other hand, most of the poems in his collection are either based on the 7 5 rhythm or are free-verse poems. In detail, Sowol's poems in Chindalldae-kkot are of the following six types:

1. Poems mainly of 7 5 or of 4 3 (3 4) 5 rhythm

2. Poems with the variations on the 7 5 rhythm
(3) **Poems having some embedded 7-5 rhythm**

"You May Not Forget", "I Knew Never Before", "An Owl", "Smells of a Woman", etc.

(4) **Free verse**


(5) **Poems having a partial similarity to folk songs**

"Someday in the Distant Future", "The Snow-falling", "Purple Clouds", etc.

(6) **Poems in couplets**

"Asleep or Awake, Sitting or Standing", "Though the Sun Sets beyond a Western Mountain Ridge", etc.

Therefore, I doubt whether we may properly consider Kim's poetry as having the characteristics of Korean folk songs at all, unless we accept the fallacy that the 7-5 rhythm can be one of the traditional rhythms of the Korean folk songs.

In Sowol's poems, we frequently come across subject matter in which sentiments such as affection, longing or yearning, loneliness, homesickness, and so on, are explicitly expressed, and the critics and literary historians seem to conclude that these emotions must come from the traditional thoughts of the Korean people.

Though one must agree that pre-modern Korean poetry and folk songs express feelings of joy and happiness less than sorrow and loneliness, such emotions as expressed in Sowol's poetry are rather universal and are generally found in all lyric poetry and ballads all over the world.

As to the local colour of Sowol's poetry, I must point out that only roughly one tenth of his poems, such as "The Mountain", "A Cuckoo", "
"Sakju[Kusong", and "Wangsimni", reveal what we may rightly call local colour such as we have seen in some of Kim Tonghwan's poems.

To those who might ask what I think is Kim Sowol's poetry, I would like to sum up my own views indicated above. In general, his poetry, which is based either on the 7-5 rhythm or on some variations of it or is free verse, deals with human sentiments, such as affection, sorrow, loneliness, homesickness, and so forth, which, being universal, have always appealed to a fairly wide audience. Although his poetry exploits the 7-5 rhythm to a considerable degree with success, it owes little to the traditional rhythm of Korean folk songs, nor does it exclusively contain any traditional ideas proper to the Korean people or any local colour which may be taken as a characteristic of his poetry in general.

Let us examine some of his most successful poems in the category of his "soft poems". (As far as I am concerned, there are in his poetry about 50 poems that we may call "hard" poems, which I will discuss later on in this section.) One of his most celebrated poems is, of course, the title poem of Azaleas. This poem was first published in the 25th issue of the magazine Kaebyök in July 1922, three years before his poetic collection. Hence, it must have been written by Sowol when he was about nineteen years of age or even earlier.

When you are tired of me
And go away,
I will see you off gently in silence.

From Yak Mountain in Yongbyön
An armful of azalea flowers will I pick
And strewn them on your way.

On the flowers spread
Step by step on your way,
Tread softly as you go away.
When you are tired of me  
And go away,  
Never will I shed tears though I die.

As we see, this is a love poem addressed on the part of woman to her lover. The soft feelings expressed in it have been greatly admired by readers who would see in it a prototype of traditional Korean women. However, it seems to me that this particular woman looks rather like a type of woman whom we may hope to see at all times, and her resolution expressed in the final line seems to reveal a stern discretion which we may expect only of a woman of some culture.

As to the physical structure of this poem, it has four three-line stanzas, each of which is made up of two 7-5 syllable rhythms. Thus, this poem may rightly be said to be based on a variation of the 7-5 rhythm.

In "Invocation" which is another celebrated poem of his, we see something else. It is an unusual poem which relies heavily on the poet's passion uttered in a trembling voice in lines frequently repeated and paralleled. The result is a confession of everlasting love to a lover who must have passed from this world.

The name that is shattered into pieces!
The name that has vanished into the air!
The name that is called but has no owner!
The name that I shall be calling till I die!

To the last I could not confess  
The only word remaining in my mind  
The one whom I loved!  
The one whom I loved!

The red sun hangs on a western mountain ridge;  
Herds of deer are crying sadly, too.  
On the top of a mountain perching far away,  
I am calling your name.

I am calling it till I am overwhelmed with grief;  
I am calling it till I am overwhelmed with grief.  
The voice of my calling echoes forth,  
But too wide is the space between heaven and earth.
If I turn into a rock here as I stand,
It is the name I shall be calling till I die!
The one whom I loved!
The one whom I loved!

This poem deals with the poet's intense personal feelings over the death of his lover, whether she was a real or an imaginary lover. The entire poem except the third stanza just centres upon his passionate cries to her, and the third stanza gives the poem the classical units of time and place, i.e., at the sunset and on the top of a remote mountain.

Although this poem is highly repetitive - ten out of the total twenty lines of this poem are either incremental or emphatic repetitions - the reader, who is more often than not fascinated by the music and touched by the pathos of this poem, does not mind the degree of repetition and just accepts the reiterated sounds as all the more pleasing. I think this is where an artificiality of a poetic structure and that of content cancel each other out to a considerable extent, so that the entire poem becomes unexpectedly natural.

Kim Sowol has made a poem out of the legend of the cuckoo orally handed down to us in some parts of Korea. This poem with the title of "A Cuckoo" has some embedded 7-5 rhythm, which is clearly discernible in the original text.

Cuckoo,
Cuckoo,
Amabros, cuckoo. (1)

(1) "Amabros" is my arbitrary but deliberate translation of the Korean contracted phrase amuraebi [auraebi], which is a contracted form of a urorabi. Cf. Sowol sich'o (Selected Poems of Sowol), p. 81. A urorabi is still a short form of a uri orabi (Ah, our [my] brothers). Hence, just as the poet contracted it to auraebi, I have shortened "ah, my brothers" to "amabros".
Our sister who lived on the beach of the Chindu River
Has come to the village fronting the Chindu River
And is crying.

Our sister who lived once upon a time
On the beach of the Chindu River
Far back in our country
Died of the jealousy of her stepmother.

To call her our sister,
Oh, so pitiful.
Our sister whose body died of jealousy
Has become a cuckoo after death.

Her brothers, well over nine,
Never has she forgotten even in her death,
And, wandering from hill to hill, in grief she cries
When at midnight deepens all-sleeping night.

Extremely simple as the legendary story may appear in this poem,
this poem has also attracted the attention of many readers. Here
again, I think it is largely due to the pathos and the internal rhythm
of this poem that it has succeeded to such an extent.

A poem which is even simpler in content than "A Cuckoo" has
greatly been admired by many people, including scholars and critics,
some of whom claim that it is Sowol's best poem. It has only four
short stanzas under the title of "Flowers in the Mountains".

In the mountains flowers bloom,
Flowers bloom:
Whether in autumn, spring, or summer,
Flowers bloom.

The flowers that are in bloom
In the mountains
And in the mountains
Are alone in bloom over there.

Little birds singing in the mountains,
They love flowers
And they live
In the mountains.

Flowers fall in the mountains;
Flowers fall:
Whether in autumn, spring, or summer,
Flowers fall.
Kim Tongni, in "The Distance to the Mountains", which is an essay on this particular poem, simply adores this poem regarding it as "a miraculous perfection" and traces the cause of this perfection in this way:

... in the case of Sowol's poetry also, if we exclude just one poem, "Flowers in the Mountains", all the rest are unfinished works, and they evidently remain in a form of experimentation as regards their formal structure. Indeed, it is miraculous that among his poems such a perfect product as this "Flowers in the Mountains" has appeared.

As to its formal structure, and especially as to its rhythm, no others' best works that have been produced up to now are comparable with it. More frankly speaking, perhaps it shows the best rhythm that Korean lyric poetry can ever hope to achieve ... (1)

Kim Haesong, in his Studies of Modern Korean Poets, praises this poem as "the zenith of rhythm" created by "the talents of a godlike genius". (2) I think many others who are less fascinated by this poem than these two still regard it as being superior in quality to other poems, including "Azaleas".

Here I would like to go to the original text of this poem and look into its structure carefully before we interpret the meaning of this poem and evaluate it.

The poetic form of "Flowers in the Mountains" looks like that of "A Cuckoo" to some extent, but the former is much more simple and brief than the latter. In fact, the poem in question has the briefest structure among Sowol's four-stanza poems. Apart from this brevity in structure, it has some other features that are characteristic of it. For example, the /e/ sound which is

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prevalent in this poem occurs ten times at line-end positions and four times elsewhere. The content words "mountains" and "flowers" occur six and eight times, respectively. The frequent occurrences of the same sound and words make this poem all the more simple.

Thus, when we read this poem for the first time, we get little more information than that "flowers bloom in the mountains". However, the two adverbial expressions, "alone" and "over there" which appear in the second stanza, give much significance to the context when we re-read this poem. It is Kim Tongni who first points out the importance of these adverbial phrases, maintaining that they establish in this poem a sense of distance between the poet and the mountain. (1)

Apparently, the meaning of "alone" may seem contradictory to what is said in the third stanza because the flowers are not "alone" but with "little birds" singing in the mountains. However, in the poet's subjective point of view, the flowers blooming in the mountains are "alone" - alone in a region unapproachable by him because there is a distance - an irreconcilable distance between nature and man. Man can only hope to be assimilated with nature, but there always remains this distance in between.

Another key word we must not overlook when reading this poem is, I think, the verb "fall" in the last stanza. It is because of this word that the everlastingness of nature is vividly represented by the poet. The two verbs, "bloom" and "fall", having meanings opposite to each other, indicate the endless processes of life-activity in nature. Without this word, the scene of nature

(1) Kim Tongni, op. cit., p. 146.
described in this poem would be very static.

Thus, the entire poem has become a rather lively scene where flowers ceaselessly bloom and fall in the mountains, with little birds singing merrily all the time in the foreground, all of which go in harmony with the background music coming from the light rhythm in this simple poetic form. Indeed, this poem depicts in the simplest possible pattern a lovely scene of everlasting nature as opposed to the human society where man is bound with all kinds of cares and concerns. Therefore, I would estimate it as one of Sowol's most successful poems in the category of "soft" poems, though I have no means to evaluate it as his best or second best work.

Since Sowol has addressed about half of his poems to his nim, tangsin, kūdae, or kūsaram, it seems that many scholars and students of modern Korean poetry have seriously thought about the question who his nim or tangsin may be. None of them, however, have found a definite answer because Sowol's poems ordinarily do not reveal the identity of his nim or tangsin very clearly. Therefore, the tentative conclusion they would reach at the end of their quest through the "maze" of Sowol's poetry is usually something like the following:

Sowol's nim is not clear. It may not be a real animate figure. There is no specific name ....

However, if we put Sowol's words "the loss of nim" in the historical context of "the loss of the country", it will come to have a realistic meaning other than from his personal standpoint. The loss of nim and the loss of the country would not necessarily agree with each other, but we may at least say that the realistic cause of the loss of nim lies in the loss of the country .... (1)

I think this kind of view is both illogical and misleading. Those who have this kind of view do not seem to have looked into Sowol's poetry carefully enough, because in his poetry there are definitely several landmarks by which we can distinguish the various types of poems that the poet actually produced, even though he did not say anything clearly about his nim or tangein.

From evidence and hints I have discovered in the various contexts of a number of poems, I can envisage at least seven types of poem, each of which refers to a particular person whom the poet has had in his mind. The types and the sources of my information are as follows:

Type 1. Sowol's mother

A poem with the title of "Old Tales". The nim in this poem is definitely Sowol's mother not only because the poet refers to himself in this poem as "chō", a polite form of "na", but also because "the old tales" mentioned in this poem must be the same old tales as told to him by his mother. For the evidence of this, compare the poem entitled "Parents".

A number of other poems in which the poet refers to himself very politely and often calls his mother "uri nim" instead of "naui nim", such as "Picking of the Grass", "The Songs of Nim", "The Words of Nim", and, possibly, "To Nim", must deal with the subject matter of his mother, not of his lovers, because the contexts of these poems are close to that of the two poems mentioned above.

Type 2. Sowol's wife

An indisputable proof is the poem with the title of "The Couple" which begins with a line, "Oh, my wife, my love!" Here the poet calls his wife "naui sarang" (my love) instead of my nim.

Another poem entitled "Farm" evidently describes the pleasure of the couple's working on a farm.

A number of poems, such as "A Theme Lost", "Hands Clasped", "A Silent Prayer", and "Distrust", are apparently related to the life of this couple. In these poems, we frequently notice the use of a pronoun "we" which must refer to this couple.
Type 3. The woman whom the poet met in P'yŏngyang

The woman in the poem "Changbyŏl-li", the name of a district in the city of P'yŏngyang, ends with lines, "In the middle of my leave-taking with you/ The rain ceaselessly falls and drizzles". (This poem is collected only in Selected Poems of Sŏwŏl.)

The woman standing under the moon in P'yŏngyang in the poem entitled "Moonlight" must be the same woman who appears in the poem mentioned above.

The woman in the poem with the title of "Unbalance" published in R'yŏngdae (No. 4) in December 1924 must be the same woman that appears in the two poems mentioned above. This poem begins with the lines, "When you were weeping in P'yŏngyang,/ I was in Seoul singing." From a line in the last stanza of this poem, "Today you are a wandering woman", we may regard this woman as one of the entertaining girls called kisaeng whom the poet met in P'yŏngyang.

Type 4. The entertaining girl whom the poet met in Yŏngbyŏn

An entertaining girl called Ch'aeran whom the poet mentions in an introductory remark on her song, "An Arm Pillow", which is collected together with his poems in Selected Poems of Sŏwŏl, strongly suggests the possibility of the relationship between the woman in the poem of "You Who Are Crying for Misfortune" and Ch'aeran. This poem appears in Azaleas.

In fact, there are some other poems concerning an entertaining girl, such as "The Powdered Face" and "Smells of a Woman", but we have no way to ascertain whether this is the same entertaining girl or not.

Type 5. The poet himself

In "The day when your mind was light", which is a line appearing in the poem with the title of "On an Autumn Morning", kŭdae (you) obviously refers to Sŏwŏl himself.

Type 6. The poet's friend

In "You and I, and maybe the girl", a line in the poem "The Powdered Face", kŭdae is a friend with whom the poet is having a drink.

Type 7. The poet's lover or lovers whose names are unknown but whom he held in much affection

In fact, there are too many poems to list here that either are addressed, or refer, to his lover or lovers, who are not, of course, any of those persons mentioned
above from type 1 to 6. This type of poem includes: "The One Who Comes in My Dream", "The Old Days I Dreamed", "The Snowy Evening", "You May Not Forget", "I Knew Never Before", "Asleep or Awake, Sitting or Standing", "Though the Sun Sets beyond a Western Mountain Ridge", and "The Mind Forgotten".

To conclude, all the poems that I have either mentioned or listed above deal with the poet's personal experiences with someone, mainly a woman. As far as I am concerned, Sowŏl has never composed poems on the subject of "the loss of the country" even including all the rest of the poems which I have not mentioned above.

From now on, I would like to discuss Sowŏl's poems that are not "soft" in nature. Again, for convenience, I will call all the poems that do not rely on sentiment "hard" poems. In Azaleas, there are about 50 poems that are not so "soft" as some of his love poems that we have seen early in this section. It seems that these "hard" poems were totally neglected by readers until about ten years ago, when Sŏ Chŏngju made a comment on some of them in his Modern Poetry of Korea in 1969. Even since then no one has shown any interest in these "hard" poems. I think this is chiefly because of Sowŏl's "soft" poems, which have always prevailed and overshadowed them, and partly because some of the "hard" poems, such as "Delight", "A Cold Evening", and "Loneliness on a Journey (I)", are not only difficult to understand but really ambiguous.

Nevertheless, I would accord some of these "hard" poems even higher estimation than Sowŏl's readers have given to his most celebrated poems, such as "Azaleas" and "Flowers in the Mountains".

Here, I would like to discuss, in particular, three of the most successful "hard" poems - "Farm", "Hands Clasped", and "A Silent Prayer", in which we may at once feel a touch of poetic composition quite different from that which we have seen in some of his "soft" poems.

Among the three, "Farm" is the easiest to understand. It describes the simple pleasures of a farm life and the spiritual blessings coming from it:

We two are sitting  
On a ridge of a field of barley full-grown to our height.  
The joy of rest after labour!  
Now is the time for our converse to blossom.

Oh, the glittering sun is shining down,  
And flocks of birds are singing joyful songs.  
Oh, grace, the fullness of grace to living bodies!  
Intimacy holds our minds.

Where does the end of the world lie?  
The sky of mercy overhangs far and wide;  
We two have been at work and alive.  
Look at the sky and the sun that create day after day  
Fresh and new joys on the same earth as ever.

Once again laughing with cheer, we went  
Into the wind-swaying barley farm,  
Partners, both hoe in hand.  
The joy of walking onward; oh, the betterment of life!

This poem does not appeal to our sentiments nor does it contain the stuff of "tears" that is so prevalent in his "soft" poems as we have seen already. It is full of "joys" and "blessings", so that ordinary readers of Sowol's poetry may not even recognize it as one of his poems. There are, however, a number of poems of this kind where the poet expresses his feelings of joy and blessedness, for example, "A Moonlight Night in Summer", "A Walk in the Field", and "An Evening".

Let us go on to the two poems that I have mentioned above,
i.e. "Hands Clasped" and "A Silent Prayer", both of which are poems of a metaphysical nature, showing a state of mind in which the poet has gone further into the world of spiritual rapture, to such an extent that he transcends all his bodily desires.

Out for a walk, just the two of us, the nocturnal light came to permeate us.
Ah, look at this: The moon has come down through the overgrown trees.
We had been having a chat while walking; the wind blowing as it was.

Under the lamplights the streets were pale; against the dim sky,
A fair fluorescent shadow was seen far away,
And on the grass nearby, dewdrops were twinkling.

The darkness had just deepened; quiet was all around;
By now we did not talk nor did we go any farther
But stood by the roadside face to face with eyes closed.
The peal of a mountain-temple bell, far, far away.
The moonlight has been awake all night.

This is an unusual poem, seemingly very simple but in fact highly symbolic. First of all, what does the title "Hands Clasped" mean, because the clasping of hands is never mentioned in the poem? Apparently, it has a Buddhistic implication of the posture of invocation. However, the couple does not seem to be engaged in a worship of Buddha in this poem. They are standing "face to face" "with eyes closed" in each other's worship. Thus the title of this poem stands for the state of the couple's minds which are in union in a spiritual devotion to each other. Hence the key word is "face to face" in the last stanza, without which the entire poem would have become a scene similar to that of Jean François Millet's "Angelus du Soir".

If we have a close look at this poem, we may realize how the couple has been led to such a transcendental precinct of the spiritual world during their walk on a moonlit night. In the first
stanza, the moon, which "has come down through the overgrown trees" to the earth, is represented as an agent of the sanctifying of their carnal love.

In the second stanza, the scene of the streets and even the sky are "pale" and "dim" due to the moonlight now prevailing on the earth. Dewdrops on the grass, reflecting the moonlight, are twinkling. At the sight of them in the surrounding tranquility, the two lovers' minds are filled with solemn spiritual raptures so that in the third stanza they unawares cease talking and stand still "face to face with eyes closed" in each other's worship. "The peal of a mountain-temple bell", together with the moonlight awake all night in the last line, symbolize their worship of spiritual love and the state of their everlasting blessedness.

Sowol's command of language has greatly improved, as is apparent in this poem, attaining a remarkable degree of terseness and simplicity and allowing little room for redundancy. Besides, the sonority and the harmony of sound in his diction is just amazing as is attested especially by the last line with recurring /n/ and /ch/ (/j/) sounds as in Mon mon san. Sanjolui chól chongsori, which is only to be read aloud very slowly with sufficient pause at the end of each word and phrase.

This poem reminds me of one of John Donne's secular poems with the title of "The Ecstasy":

As 'twixt two equal armies, Fate
Suspends uncertain victory,
Our souls, (which to advance their state,
    Were gone out,) hung 'twixt her and me.

And whilst our souls negotiate there,
    We like sepulchral statues lay;
All day, the same our postures were,
    And we said nothing, all the day.

(the 2nd and 3rd stanzas of "The Ecstasy")
The other poem, "A Silent Prayer", also describes a state that is similar to, but somewhat different from, what we have just seen in "Hands Clasped". Here the protagonist alone experiences sublimation with his wife who has already gone to sleep.

When, deep in the night, the night air is cool,  
Sitting on the window sill, dangling my feet,  
I hear the first frog croaking,  
Pitiful to see you already gone to sleep alone.

When in thought my body is still, through the dim woods  
Shine from a house the lights of an exorcism,  
And by and by the prayers fade away with the croaking.  
My soul becoming full ... between heaven and earth.

I unawares get up, step forward, and lean on your body in sleep.  
When, motionless again, all things are in silence,  
The starlights brilliantly shining down  
Guide my body infinitely closer.

In this poem, which is collected side by side with "Hands Clasped" in Azaleas, the tranquility and the starlights of the night have led the meditative poet to the sacred precincts of sublimation in love where, with all his carnal desires subdued and suspended, he feels an infinite closeness to his wife who is asleep beside him.

How unusual it is to witness in Sowol, who is still regarded by both scholars and readers as the poet of folk songs ("soft" poems in our expression), such a depth of thought and such a height in poetic skill as he has shown in his "hard" poems, and when he was composing these poems, he was only about twenty years of age. Even Kim Ŭk, who was Sowol's senior and teacher in poetry, was simply unable to appreciate what Sowol had achieved in his "hard" poems. As Kim Ŭk said in his preface to Selected Poems of Sowol, he who could favour only Sowol's "soft" poems excluded from this poetic selection as many "hard" poems as possible.

Kim did not understand why "Sowol himself hated to be called a
poet of folk songs and wished to be called just a poet", but I think we are now able to answer this question.

2. The Silence of 'Nim'

In 1926, a collection of eighty-eight lyric poems, mostly free verses, was published by Han Yongun under the title of Nimui ch'immuk (Silence of 'Nim') in Seoul. The author was a Buddhist priest and philosopher, with a pen name Manhae, who devoted his life to the Korean independence movement. (1)

As early as 1918, however, Han's first poem, "Mind", appeared in a Buddhist magazine called Yusim (Thinking Spirit), of which he was the editor. It is a short prose poem of 14 lines dealing with a basic concept of Buddhist philosophy, the absolute attribute of mind which generates rather than just perceives all things in this world. (2)

While serving his prison sentence after his active participation in the Movement of the Declaration of Independence in March 1919, he wrote a short three-stanza poem in the traditional 4-4 syllabic rhythm of Korean folk songs. This poem entitled "To Plant the Hibiscus" was published in September 1922. It is a poem of patriotism propagating the spirit of national restoration and the native culture in such lines as "I will cut away the cinnamon tree/And plant the hibiscus" on the moon brightly shining through the prison bars. (3)

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(1) For his biography, see Pak Nosun and In Kwônghwan, Manhae Han Yongun yón'gu (A Study of Manhae Han Yongun), Tongmun-gwan, Seoul, 1960.
(2) Yusim, No. 1, September 1918.
(3) Kaebvok, No. 27, September 1922.
As far as the poetic form and descriptive skill are concerned, these poems are much inferior to those collected in the *Silence of 'Nim*', but it seems reasonable to assume that Han steadily improved himself in writing poetry during the first half of the 1920s until the publication of about ninety poems in his single most important poetic collection in 1926.

With few exceptions, all these poems are love poems expressing his intense affection toward his *nim* that is the object of his poetry. (1) In most cases, the poet's *nim*, whoever it may be, has been removed from him for reasons not clearly stated to the reader.

In pre-modern and even in early modern Korean poetry, what is meant by *nim* was usually a human being, male or female, to whom the poet consistently addressed himself. For instance, in the case of Hwang Chini's *sijŏ*, her *nim* was a nobleman she loved, Ch'ŏng Ch'ŏl's *nim* in his *kasa* was his monarch, and Kim Sŏl's *nim* was either his mother or one of his lovers.

In Han's poetry, however what he means by *nim* does not seem to represent one definite object of his love or yearning, but rather seems vaguely to embrace more than just one object at a time. This is why a number of scholars have come to express diverse opinions as to the identity of Han's *nim*, which is still controversial.

Cho Yŏnhyŏn says that Han's *nim* is not confined to a mere lover but sometimes becomes Buddha, Nature, or the fatherland expropriated by imperialist Japan. (2) Cho Chihun regards Han's *nim* as a unity

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(1) All poems that appear in the *Silence of 'Nim'* are related, directly or indirectly, to his love of *nim* except a poem with the title of "On Reading Tagore's Poem, 'The Gardener'".

of the Korean people and Buddha, and Pak Nosun, who wrote *A Study of Han Yongun* in collaboration with In Kwónhwan, sees it as a complex body of what Buddhists call "all living things" that may embrace a lover of the opposite sex, the people, and plants and animals. (1)

Quite contrary to these, Ch'ong T'aeyong in his study of modern poets asserts that Han's nim is neither Buddha nor a woman but his fatherland that was under the Japanese at that time. (2) Kim Haktong, who has reviewed all these opinions in his studies of modern Korean poets, considers that the identity of Han's nim must be understood as "the source or the essence of life" in him, which persisted not only in his literature but throughout his entire life. (3)

On the other hand, Kim Uch'ang, who has recently published an essay on this particular poet, would regard Han's nim as a sort of "limiting pole" saying:

... we should rather take the "beloved" in his poems as a limiting pole in the dialectical movement of existence in the ambiguous arena of truth and untruth. If the "beloved" refers to the nation, it does not represent the nation as a static entity but points to the nation as it should become, free and independent, as contrasted with the nation as it is enslaved. It stands for the people, free and fulfilled as against the people as they are oppressed and unfulfilled. It may also stand for truth, but not as it has become the law of the world but as the truth of the world yet to be realized. In other words, the beloved is not an object of devotion as it is already constituted but the moving object or the haunting possibility of an object beyond the movement of negation. (4)


It seems to me that each of these opinions expressed on the identity of Han's nim except Ch'ong T'aeyong's bears a certain amount of truth in it. Han's nim differs from the nim of his predecessors in two respects. First, Han's nim, who usually appears in his poems as a lover, cannot be identified with a real person, because his nim is a purely imaginary character he has employed to set up a love relation between him and his ultimate object of love. Secondly, this unreal character of his nim usually stands for his ultimate object of love, such as his nation, Buddha, or truth, beyond the surface meaning of his poems. In this sense, the object of Han's love or devotion has variability or multiplicity.

Han Yongun himself has suggested what he means by nim in "Unnecessary Remarks", which he has given in place of a preface to the Silence of 'Nim'.

Not only "nim" is nim, but everything one yearns for is nim. If all living things are Sakyamuni's nim, philosophy is Kant's nim. If the nim of the rose is spring rain, Mazzini's nim is Italy. Nim is not only the one I love but also the one who loves me....

As for me, I write these poems in the yearning for the lambs that, having lost their way back, are wandering in the open fields in the gathering dusk.

Though Han's definition of nim here is highly figurative, we may realize that he has certainly broadened the conventional sense of nim to such an extent that it may embrace an object, whether animate or inanimate, that one really loves. The love in this wide sense is reciprocal between the lover and the object of love. Again, we may deduce from the last sentence of the preface that he has written these poems in his concern about the wandering "lambs" that obviously represent all Korean people who, having lost their country, were suffering at that time.
With this clue from his "Unnecessary Remarks", we may proceed to examine some of his poems, to see what he actually means by his nim, and how he has developed various subjects of his love or devotion with this central symbol, which he has employed as an agent of the ultimate object of his everlasting love.

First of all, there is in the Silence of 'Nim' a number of poems in which the beloved whom the poet calls nim doubtlessly implies the Korean people or the country. In this type of poem, the poet usually warns or solicits his nim not to be deluded by the enemy and expresses his loyalty and love toward his nim. For example, in "Do Not Go", the speaker in the poem entreats her nim not to go over to the enemy thus:

Those are not Love's wings wishing to embrace a lovely baby who, with its expressive pouting lips and bowing head in its mother's breast, wants sweet affection, but the enemy's banners.

That is not Mercy's halo but the glaring light of Devil's eyes.

... .................................................................

Oh, nim, my nim who is thirsty for comfort, turn back; don't go there; I hate it.

The music of the earth has fallen into sleep in the shade of the hibiscus;
The dream of light is diving beneath the dark sea.
The fearful silence is giving a stern lesson to the whispers of all things.
Oh, nim, my nim who is to be intoxicated with the flower of a new life, turn back; don't go there; I hate it.

... .................................................................

There is no sky in that country.
Shadowless people are making a war in that country.
The great time advancing with a key of life to all things in the universe in accordance with the stern rule that surpasses all measurement has stopped in that country.
Oh, nim, my nim who regards death as an aroma, turn back; don't go there; I hate it.
In another poem, "I Saw You", the speaker assumes herself to be a poor woman who has lost her husband, and, having nothing to eat, visits her neighbour to borrow some food. Here the speaker addresses the object of her love as tangsin, an equivalent to nim intimately used between husband and wife.

I cannot forget you since you went away
Not so much for your sake as for my own.

As I have no land to till and sow, I have no harvest.
When I have nothing for supper and went next door to borrow some millet or potatoes, the householder said, "Beggars have no personality. Those who haven't got it, have no life. Helping you is a sin."

Turning back at these words, I saw you in my pouring tears.

I have no house and for this and for some other reasons, I have no family register.
"Those who have no family register have no civic rights. What use is chastity to you who have no civic rights?" said the general who tried to violate me.
The moment after I resisted him, my rage toward others was turning into sorrow for myself, I saw you.

Oh, ethics, morality, and law are only the smoke of sacrifice at the altar of sword and gold, I realized.
When I wondered whether I should seek eternal love, or blot out the first page of man's history, or make myself drunk, I saw you. (1)

Again, in "Is It True?", a similar subject of a love relation between two lovers, and the tragic incident caused by the intervention of a third person between them, who has deprived one of them of the other, are described by the poet.

Is it true, nim? Tell me honestly.
I hear the people who took you away from me say to you, "You have no nim". Is it true?

(1) It is known that Han persistently refused to have his family registered under the Japanese regime so that, because of this, his daughter could not attend school, and he himself taught her at home.
So, you would cry where no one knew, and when someone saw you, you would turn your cry into a smile, I hear. Is it true?
While one's cry is unbearable, not being allowed to cry as one likes and turning into a smile are more bitter than the taste of death.

Is it true, nim? Tell me honestly.
I hear the people who took you from me said to you, "We'll find you your nim". Is it true?
So, you said, "I will live by myself", I hear. Is it true?
Then I cannot but vent my anger on them.
I will mix my little blood with my hot tears and spread them on their blood-thirsty swords, and I will cry, "This is the nim of my nim".

In the three poems we have seen above, nim or tangsin is undoubtedly the speaker's male beloved or husband who has been taken away from her by someone else. "Nanun siryŏpyo" meaning "I hate it", which repeatedly appears in the first poem, is an idiomatic expression usually uttered by women to protest about something to their lover or husband. In the second poem, the general would assault her who is destitute after the loss of her husband. The entire tone of the third poem with an anxious woman's inquiry, "Is it true?", and the living of a single life vowed by her nim suggest that the speaker's nim is her husband.

However, all these are what have been described on the surface of these poems. The first poem as a whole discloses beyond its surface meaning the wicked plots of the enemy country and gives a warning to the Korean people against the enemy's future evils. The second poem tells the tragedy and the humiliation that the Korean people have been undergoing during the dark age of submission and expresses their intense desire to restore the sovereignty. In the third poem, the poet dexterously reveals his anxiety over his country that has been taken by Japan, his worries about the possibility of
his people's losing their nationality under the Japanese people who would find them "a new nim", and finally his anger toward the enemy country.

Therefore, even though these poems may externally seem genuine love poems addressed by the speaker to her lover, they are in fact an indictment sought by the heart-stricken poet for the sake of his fellow countrymen.

The reason why the poet should have shrouded the poetic theme with a sort of dubious lover and the relation between the speaker and her nim seems to be that he primarily intended to produce a work of art by means of poetry, and not to make political propaganda. Besides, if he had overtly exposed the ultimate object of his love and the anger toward the enemy who has taken it, his poems could not have been circulated among the people due to censorship.

Hence, the poet who had his poetic theme established in his mind must have felt the necessity to conceal them in his poems so that they would be revealed only gradually to the reader.

Let me go now to the "Silence of Nim", that is the title poem of his collection, to see how he expressed his love toward the ultimate object of his affection in this most celebrated among all his poems:

Nim has gone away; oh, my beloved nim has gone away.
She has even deserted me and walked away along the trail made toward the maple woods breaking the green mountain hue.
The old oath, firm and bright as a flower of gold, became cold, cold dust and has been blown away by a breeze of a sigh.
The sharp memory of the first kiss has turned round the finger of my destiny, stepped backward, and vanished.
I have become deaf by nim's sweet-smelling voice and become blind by her flower-like face.
As even love is an affair of man, I was not unconcerned and off my guard about our parting from the time we met, but it has come all unexpected, and my startled heart bursts with a new sorrow.
Yet, since I know that making a spring of useless tears out of parting is an act of breaking love by myself, I have carried the force of unruly sorrow and poured it down on the crest of a new hope.

As we worry about parting when we meet, so do we believe in reunion when we part.

Oh, nim has gone away, but I have never sent her away. A love song that cannot repress its own tune circles round nim's silence.

Apparently, this is a confession of a lovelorn man who speaks out the bitter agonies of his broken heart and the resolution to overcome this misfortune. Yet, this poem is also highly figurative and has a far more important meaning than the one stated above.

Although, in the opening and concluding lines, the poet repeatedly says that nim has gone away, who is his nim is not clear to us at all. Therefore, we are obliged to discover it by working out some similes, metaphors, and key words we may find in this poem.

In the second line, the poet states figuratively that the aftermath of his nim's parting is the breaking of "the green mountain hue", meaning that the mountains have lost their green hue when his nim has gone away. As Kim Sungsyon says, this kind of metaphor is only rarely used in Korea when one would imply some nationwide disturbance. "The green mountain", of which the Korean word p’urun san may be written in the Chinese letters as ch’ong-san or ch’ong-gu, seems to stand for the land of Korea. Again, "the maple woods" in the second line, toward which his nim walked away from him, may stand for the country of Japan. "The old oath, firm and bright as a flower of gold", another metaphorical expression appearing in the third line, seems to suggest the Declaration of the Korean Independence of 1919 to which the poet himself added "The Three Articles of Pledge". (1)

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Perhaps a more illuminating clue for interpreting the theme of this poem as of a public character comes from the plural "we" in one of the concluding lines, because we ought to take this personal pronoun as "all of us" in the given context of the present tense, not just as "the poet and his nim".

Thus, we may come to realize that this poem is, in fact, a plea for a more lofty and sublime cause, such as for the restoration of sovereignty, than just for one's private unrequited love. In all the poems we have discussed so far, the poet establishes a sort of pseudo-love-relation between himself and his nim or tungsín on the surface, but ultimately he speaks of something else.

In this light, it seems quite reasonable to interpret many of his poems in the same way. For example, in "My Ways", the poet expresses his longing to be taken under the love and protection of his sovereignty, and at the same time makes it clear that he would rather die than be enslaved by the enemy country. In short, this poem enunciates the spirit of "Give me liberty, or give me death".

\[
\begin{align*}
\text{But my ways are but two in this world:} \\
\text{One is the way to be embraced by nim,} \\
\text{And the other is the way to be embraced by Death.} \\
\text{For, if I am not to be embraced by nim, any other} \\
\text{way is more steep and painful than the way of Death.} \\
\text{Oh, as for my ways, who has made them?} \\
\text{Oh, no one but my nim in this world can make my ways.} \\
\text{If nim has made my ways then, why did he make the} \\
\text{way of Death?}
\end{align*}
\]

"Come to Me" is a poem that appears toward the end of the Silence of 'Nim', in which the poet earnestly entreats his tungsín to come at once and, at the same time, makes a firm resolution to defend his tungsín against the enemy at the risk of his life. In this comparatively short piece of poem having only 21 lines, tungsínūn,
tangsini, or tangsinî is repeatedly used 24 times, though its English equivalent "you" or "your" actually appears here two times less due to the restrictions in English usage. The highly repetitive use of this particular word seems hardly unintentional because it does make a remarkable emphatic effect on the theme of this poem, which may rightly be termed as an earnest desire to be reunited with his nim and with no one else.

Come, it is time for you to come, come at once.
Do you know when it is time for you to come? The time for you to come is when I expect you.

Come to my flower bed. In my flower bed, flowers are in bloom.
If there is someone chasing you, hide in the flowers.
I'll become a butterfly and sit on the flowers that hide you.
Then the man chasing you cannot find you.
Come, it is time for you to come, come at once.

Come into my arms. In my arms there is my soft breast.
If there is someone chasing you, bow your head to my breast.
Though my breast is soft as liquid when you touch it, it becomes a gold sword or a steel shield when you are in danger.
Should my breast become a fallen flower trampled by a horse's hoofs, I'll not let your head be taken off my breast.
So, the man chasing you cannot touch you.
Come, it is time for you to come, come at once.

Come into my Death. Death is always ready for you.
If there is someone chasing you, stand behind my Death.
In Death, vanity and omnipotence are one.
Love in Death is boundless and imperishable.
Before Death, warships and batteries become dust.
Before Death, the strong and the weak become friends.
So, the man chasing you cannot seize you.
Come, it is time for you to come, come at once.

In the first of these two poems, the poet declares that he must either embrace his nim or die, and there is no third choice in this world; in the latter, he solicits his tangsin, who is apparently away from him and in some kind of danger, to come back to be reunited with him. In these poems, however, we have no way to tell whether his
nim or tangsin is definitely a male or a female lover except that "my soft breast" in the second poem is suggestive of a female. In a number of poems similar to these, it does not seem that the poet has deliberately been concerned to distinguish between the sexes of his nim or tangsin. It seems that such a distinction is unimportant to the poet as long as his poems reveal by means of their surface love-relation his earnest wishes for what his nim or tangsin stands for.

In all the poems that we have examined above, Ch'ong T'aeyong's views on the identity of nim, which would regard it solely as the fatherland, may seem to be on firm ground, because it invariably stands for such in them. There are, however, a number of other poems in the Silence of 'Nim' whose nim or tangsin does not seem to fit in Ch'ong's views at all. For instance, the nim whom the poet extols in "Nim's Face" seems to refer to a woman he was yearning for or possibly symbolizes Buddha, but certainly not the fatherland.

The remark that nim's face is "beautiful" is not proper, because the word "beautiful" refers to man's face, and nim is too beautiful to be said to belong to man.

Why nature has sent such a beautiful nim to man I have no way to know, however hard I may think. I guess I know, because there is no peer of nim in Nature.

Where is a lotus flower that is like nim's lips, and where is a white gem that is like nim's skin? Have you seen on a spring lake the ripples that are like nim's eyes, and heard from morning lights the fragrance that is like nim's smile? Heavenly music is the echo of nim's songs; beautiful stars are the embodiments of the look of nim's eyes.

Ah, I am nim's shadow. Nothing but nim's shadow is comparable to nim. The remark that nim's face is beautiful is not proper.
When this poem is compared with a series of four pieces of *si*jo which the same poet wrote under the title of "Ch'yu ya mong" ("An Autumn Night Dream"), it may reasonably be assumed that both "Nim's Face" and "An Autumn Night Dream" are addressed to a lady for whom the poet felt a good deal of affection and admiration. To quote only the first two pieces of *si*jo:

When, startled by the sound of autumn night rain,
I awoke, it was a dream that I had had.
Nim who came to me had vanished, and the lamplight is faint.
I long to dream it again, but hardly can I get to sleep.

Cruel was the sound of rain that awoke me needlessly.
Where has nim's touch gone, and why do I grip the hem of my quilt?
No use to clean the traces of tears on my pillowcase. (1)

In another poem with the title of "A Hymn", the poet pronounces the eulogy of one of the Buddhist saints, which is unmistakable from its style and context:

Nim, you are the gold-grain refined a hundred times.
May you be blessed with the heavenly love till mulberry roots turn into corals,
Nim, love, the first step of the morning sun.

Nim, you know well that justice is weighty and gold is light.
Sow the seeds of blessing in the beggars' barren field,
Nim, love, the hushed sound of the ancient paulownia.

Nim, you love spring, light, and peace.
May you be a Buddhist saint of mercy who sheds tears on the breast of the weak,
Nim, love, the spring wind upon the sea of ice.

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Finally, in the Silence of 'Nim', there are still some other poems in which nim or tansin is so elusive that we can hardly identify it. Take, for example, "Wherever", in which the poet comes across his tansin everywhere as if it were a supernatural being:

When in the morning I draw water in a basin to wash my face, you become the ripples in it and soothe my face as if it were a poor baby.

When I walk on a flower hill to forget my cares, you become the spring wind blowing through the flowers and touch my carefree mind with flower scent.

When, tired of waiting for you, I lie in bed, you become a quiet, dim light and carefully cover my little shame.

Since you are everywhere I glance, I have closed my eyes and found you above the clouds and beneath the sea. You have become a smile, hidden in my mind, and kissed my closed eyes, saying mockingly, "Do you see me?"

The nim that the poet sees everywhere as described in "Wherever" may be interpreted as Buddha or, as Song Uk says in his commentary on the Silence of 'Nim', as one's spiritual awakening to the truth behind visible things. In fact, Song Uk sees widespread Buddhistic implications in many of Han's poems collected in the Silence of 'Nim', though non-Buddhists including myself usually find it very hard to understand and accept many of these implications. (1)

Here, Chông T'aejong's claim concerning the identity of Han's nim inevitably loses validity, and Kim Uch'ang's views on the question of nim do not seem to hold fast to the facts of Han's ultimate nim, because Kim not only underrates the Buddhistic reference in Han's nim but also tries to maintain that nim stands for

(1) For Buddhistic implications in the Silence of 'Nim', see Song Uk, Han Yongun sijip nimūi ch'immuk ch'ondpyŏn haesŏl (A Commentary on the Complete Poems of Han Yongun, the Silence of 'Nim'), Kwahak-sa, Seoul, 1974.
the nation, the people, and the truth but as they should become, saying that nim "is not an object of devotion ... but the moving object or the haunting possibility of an object beyond the movement of negation". It is true that the poet in his poetry has endeavoured to reach the truth of his nim through his dialectic of negation, or through an "ontological paradox" as O Seyŏng claims, but it is not possible to support the view of "as they should become" with the textual evidence, because Han's poetry does not provide it. (1) As we have seen in our examination, Han's Silence of 'Nim' consists of songs of devotions to his nim, whether the nim ultimately becomes his nation, people, Buddha or the truth.

When composing his poems, Han not only knew the demerits of fixed verse-forms as well as the virtues of free verse, but also had his own opinion on the art of making poetry. Hence, he has intentionally applied free verse to all but a few of his poems. He expresses his ideas about this in a poem entitled "My Song", which is itself a free-verse poem.

The rhythm in my songs is unmetrical,  
So it does not fit a secular tune in the slightest.  
Yet I do not regret in the slightest that my songs do not fit a secular tune  
Because my songs must be different from secular songs.  
Tune is to modulate by force the defects of songs;  
Tune chops unnatural songs with the delusions of men.  
Adding tune to true songs is a shame to the nature of song;  
As making up of nim's face only becomes a flaw, so rhyming my songs only becomes a fault.

At least, two things are clear from the statement the poet has made in "My Song" on the nature of his poems. One is that he has deliberately cast off the conventional syllabic rhythm which restrains rather than prompts the natural flow of feelings, and the other is that, just as his nim's face has its own beauty, his poems have a kind of tune which is intrinsic in them, as opposed to the external syllabic rhythm of traditional Korean poetry.

Thus, in many of his free-verse poems, we may perceive, consciously or unconsciously, a rhythmic flow that is characteristic of his poetry. When the reader repeats them, reading them aloud, he is often fascinated by an invisible rhythm inherent in lines as though he were bound by a spell. I think that this incantatory effect of his lines created by the unmetrical but natural rhythm of his poems owes much to his poetic style with his poetic diction, carefully chosen, and his imagery and symbolism created by deep thought and wit.

I would like to quote just a few lines from some of his poems to show the extent to which the poet has successfully represented his poetic ideas in a flow of natural rhythm, though I regret the effect of original lines is irredeemably reduced in their English translations:

Oh, nim has gone away, but I have never sent her away. A love song that cannot repress its own tune circles round nim's silence.

(from the "Silence of Nim")

Whose footprints are those paulownia leaves silently falling through the windless air with vertical ripples?

(from "We Never Know")
I gathered grapes duly ripe with the autumn wind and 
the morning sun and brewed them for wine; their brewing 
scent dyed the autumn sky.

(from "Wine")

In the concluding lines of the "Silence of Nim" which are 
quoted above, the poet's irrepresible love towards his nim is conveyed 
by means of a sort of image so that the reader may perceive nim's 
silence and his love of nim as if they were concrete objects, such 
as a rose and a butterfly that is circling round the flower.

In the opening lines quoted from "We Never Know", the poet's 
keen observation of paulownia leaves falling through the air making 
"vertical ripples" has enabled him to associate these "ripples" with 
his nim's "footprints" left forever in his mind. Even through the 
windless air, leaves do not fall straight down to the ground but 
flutter down by themselves leaving behind "vertical ripples", which, 
though invisible, remain in an observer's imagination forever, just as 
nim's "footprints" leave an unfading memory in his mind. Thus, the 
poet sees in the falling of paulownia leaves the unfading memory of 
nim's "footprints".

In the opening line of "Wine" quoted above, the sweet-smell of 
brewing wine is brought together with the wine-blue colour of the 
autumn sky. The metaphorical effect here is that a plentitude of 
the smell of wine hanging in the air is to be felt at once by the 
reader through his visual as well as through his olfactory sense.

It seems that Han was well aware of the various functions of 
colloquialism so that he produced very effective lines in the right 
places in a number of his poems. For example, the following 
quotations aptly convey, with brief phrases embedded in them, the 
anxious mood of the protagonist who pleads something urgently to his
or her nim.

Oh, nim, my nim, who is thirsty for comfort, turn back, don't go there; I hate it.

(from "Do Not Go")

Is it true, nim? Tell me honestly.

(from "Is It True?")

Come, it is time for you to come, come at once.

(from "Come to Me")

Apart from the stylistic features, Han's poetry shows an amazing degree of intellectual depth through his dialectic logic and conceit. We have never seen such a quality brought into poetry elsewhere in modern Korean poetry. This depth, which is comparable with that of the 17th century British metaphysical poets such as John Donne, must come from his meditative life that he led as a Buddhist philosopher and priest. In "A Zen Priest's Sermon", the poet confutes the Zen priest as regards the bond of love:

I attended a Zen priest's sermon. "Don't suffer from the chain of love but break it, and your mind will become cheerful", said the Zen priest in a loud voice.

He must be very foolish. He was ignorant that, while painful it is to be tied by the chain of love, you will have more pain than the pain of death if you break it.

The bond of love is loosened when tightly tied, And the great deliverance is won in restraint. Nim, lest your rope of love binding me should be insufficient, I have given you twice as much rope of loving you.

John Donne, in one of his holy sonnets, prays to the three-
personed God to enthrall him for otherwise he shall never be free.

......

Take me to you, imprison me, for I
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me. (1)

"Make Me One with You", is another poem of conceit where Han expresses his embarrassment when his nim, who has taken away his heart, gives him only pain. According to him, nim's gift of pain given to him is useless unless he has his heart to feel or love it. Hence, the poet makes a compromise with his nim in this way:

Nim, if you will take my heart, take it with me who own it and make me one with you.
If not, give me not only the pain but all your heart;
and also give me yourself who own it and make yourself one with me.
If not, return my heart and give me pain;
Then, with my heart, I'll love the pain you give me.

In "Do Not Suspect", the speaker asks her nim not to suspect her while he is away from her. The poetic idea expressed here is that if her nim keeps suspecting her, she cannot endure the agony and she will die. The poet, however, does not say this in a straightforward statement, but in a euphemism in which the speaker declares that she will have to cancel her sin of grieving over the absence of her nim with her nim's fault of suspecting her. This cancelling of her grief with her nim's suspicion means her death because, as she says in this poem, the grief of yearning for her nim is none other than her life, that is to say, an integral part of her life.

Should there be a sin in me, it is my "grief" of yearning for you.
For it goes contrary to the earnest request you made when you kissed me over and over and went away saying, "Don't grieve for me but fare you well".

Yet, forgive this, above all.
For the grief of yearning for you is none other than my life.
If you would not forgive me, I will be punished later the number of times flowers fall in a stormy dawn in spring.
I will not refuse the corporal punishment of being entwined by the rope of your love.
I will also take whatever punishments you mete, yielding in ten thousand ways under your stern laws of love.

But if you lay suspicion on me, I will counterbalance your fault of suspicion with my sin of grief.

In "The Measurement of Love", the poet finds a paradox of love that the sorrow of love grows in direct proportion to the amount of love between lovers.

The more the quantity of delightful and beautiful things, the better;
But it seems that the less the quantity of your love, the better.
Your love is something that lies between you and me; So to measure the amount of love, we have no way but measuring the distance between us.
If the distance between us is long, the amount of love will be large; if it is short, the amount will be small.
But then, while your small love made me smile, your large love makes me cry.

Who has said that if one goes far, one's love also becomes far?
If love has become far since you went away, what is it but love that makes me cry day after day?

In a poem entitled "The Very First Nim", the poet describes the essential nature of Nim, with whom one must part some time or other. Nim basically differs from either "I" or "a passerby" because "I" has no parting and "a passerby" has no meeting, whereas
nim has both of them. Thus, both meeting and parting are considered by the poet as essential phenomena eventually happening between nim and the one who loves nim. Hence, the poet not only does justice to parting but also turns it into a promise to meet nim again with more delight.

So, it is not nim but I that, having met, never part; It is not nim but a passer-by that, having parted, never meet again. As for nim, we worry about parting when we meet, and we promise to meet again when we part.

So, it is not nim that we do not meet, nor is it nim that does not part. Nim gives us a smile when we meet and tears when we part. The tears of parting are better than the smile of meeting, and the smile of reunion is better than the tears of parting.

However, in another poem, "Parting", the poet ponders again the question of parting between lovers, and compares it with that of dying, which may be chosen as an alternative on the part of those who shall be suffering from the absence of their nim, finally reaching a John Donnian conviction that true love is imperishable and knows no parting, because it transcends time and place.

To love one's love dearer than one's life, one cannot die. For the sake of true love, living in pain is a greater sacrifice than dying; Parting is the greatest pain and reward to one who cannot die because of love.

So, one cannot forget one's love in death, but remember it in parting.
And true love knows no place:
True love loves not only lovers' embrace but also their parting.

And true love knows no time:
As true love is ceaseless, parting is only of lovers' flesh, and love is imperishable.

In the early 17th century, John Donne expressed exactly the same belief at the end of a song beginning with "Sweetest love, I do not go, / For weariness of thee," - a song he wrote for his wife, Ann More, before he went abroad to Europe.

They who one another keep
Alive, ne'r parted be. (1)

(Here, to "keep alive" means, as one of Donne's commentators has paraphrased, to love one's lover as dearly as one loves one's life.)

Han Yongun goes back to the subject of parting between lovers and glorifies the function of parting in a short poem with the title of "Parting Is the Creation of Beauty". In this poem, he sublimates it so highly as to declare it a begetter of beauty:

Parting is the creation of beauty.
The beauty of parting is not in the immaterial gold of the morning, nor is it in the warpless sable satin of the night, nor in deathless, eternal life, nor in the unfading blue flower of the heaven.
Nim, if it were not for parting, I, having once died in tears, could not rise to life again in a smile; oh, parting!
Beauty is the creation of parting.

In the postscript to the Silence of 'Nim' with the title of "To the Reader", the poet expresses a modest estimation on his poems:

Readers, I feel ashamed of appearing as a poet before you. When you read my poems, I know, you will sorrow for me and also for yourselves. I have no intention that my poems be read by your children and grandchildren. By that time, reading my poems would be like sitting in a flower grove in late spring, rubbing a dry chrysanthemum, and holding it to your nose.

I do not know how far the night has advanced. The heavy shadows of the Sôrak Mountains are thinning out. Waiting for the dawn bell, I put aside my pen.

(The night of the 29th day, August 1925. The end.)

Even though the poet says that he has no desire that his poems be read by future generations, his poems have continuously been read by the public, including many scholars and critics, many of whom consider him as one of the greatest poets Korea has ever produced. Among them, Song Uk has observed that the Silence of 'Nim' contains poems that are far better and more fresh than those which claim to be poems today. (1)

To sum up, Han Yongun has successfully expounded in the Silence of 'Nim' the profundity of love that is an eternal subject of imaginative literature. Whether it is his love of the people or the nation, or Buddha, or the truth that his poetry has ultimately represented, it has undoubtedly extended the limit of poetic description with his dialectic, conceit, and subtle play of argument and wit so that poetry may aptly disclose feelings most complicated and often too elusive for it to convey.

The poems collected in the Silence of 'Nim' are modern in every respect. The choice of diction, fresh and precise, the free-flowing

rhythm of lines, natural and effective, and the metaphors and imagery, witty and clear, all that are found in it surpass those of his contemporary poets.

In fine, his erudition in Buddhist philosophy, his insight of seeing into, and behind things, and his poetic genius, have made it possible for him to grasp and convey the significant bearings of spiritual love so that his poetry becomes, in Song Uk's words, "the testimony of love". (1)

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Conclusion

After having written much in detail on the various subjects and problems of the making of early modern Korean poetry in the preceding chapters, now I have but brief remarks to make here as a conclusion.

First, hundreds of the early transitional poetic songs, including the Patriotic Songs and the Songs of National Concern and Warning which were predominant in the period 1896-1910, are not evidently the earliest products significant of modern poetic transition, nor are they any improvement on the sijo or the kasa which were the representative poetic songs of the Yi dynasty, though they are still erroneously taken for such by most scholars of Korean literature. In fact, they are undoubtedly an extension in print of the traditional narrative folk-songs of the Yi dynasty handed down orally to the generation which, inspired by the nation-wide enlightenment spirit of the time, picked them up to be ready-made vehicles for their socio-political feelings.

Hence, they are not only structurally, but also stylistically, identical with traditional narrative folk songs, both of which in fact stick to a rigid syllable count and share all the characteristic features of oral literature including incremental repetition. What are expressed there in these transitional poetic songs are community feelings in the form of the propaganda of uniform slogans such as of self-support, independence, industry, loyalty to the king, equality of the sexes, and so forth.

Therefore, I call this early transitional period "a murky age", because in this period the main stream of poetry was diverted and
suspended, and narrative folk songs prevailed at the expense of individual poetic sensibility. When reviewing this unfortunate period in retrospect, however, I am inclined to suppose that it had its own merit of making a sort of negative contribution towards the making of modern poetry, because it was in this period of poetic vacuum that experiments for new poetic forms, and eventually for free verse, were effectively conducted with understandably less attachment to the forms of traditional poetic songs, and with a good part of the road towards modern poetry ahead cleared by the absence of traditional poetry.

Secondly, early modern Korean poetry was not evolved through the processes generally assumed by scholars, such as influence from Christian hymns, but largely by the efforts of several individual poets, among whom Ch'oe Namsôn took the initiative. Indeed, he is rightly called the father of modern Korean poetry because it was he who introduced a series of new poetic forms and then free verse into Korean poetry for the first time toward the end of the first decade of the present century. His early poem of remarkable success, "From the Sea, to the Boys" published in 1908 and his first poem of free verse, which is in effect the first free-verse poem in modern Korean poetry - a poem appearing in his travel account entitled "The Journey to P'yôngyang" published in the following year - are monumental works of modern Korean poetry, though the latter has never been remarked upon by any scholar.

Then the 1910s saw the publication of the two important literary journals, T'ae'söm'ün'yê sinbo and Ch'angjo, which took the lead in advancing the transitional poetry to a considerable degree. Among the poets who wrote poems for the first journal, Kim Ŭk, whose poetry is noted for its lyricism, seems to have had a great influence on his
juniors including Sowol Kim Chöngsik who became one of the leading poets of the 1920s.

Yi Il's poems which appear in T’aesŏm’uye are scanty in number, but they have a peculiar quality of meditation or reflection on life, which was quite unique at that time; and the several poems Sangat’ap Hwang Sŏgu contributed to this literary newspaper show a skilled use of imagery and symbolism.

In Chu Yohan's early poems, which are dominant in number and quality both in Hagu and Ch'angjo, lyricism and symbolism become characteristic features. Two of his early poems, "The Snow" and "The Bonfire", both of which are in fact the same type of highly figurative poem rich in symbolism, achieved a good deal of success. However, some of his other poems subsequently published in the second magazine that are less figurative, such as "The Season of the Sun", seem to have attained firmer ground, showing further development of his descriptive skill and poetic ideas.

Nevertheless, the poetry of the 1910s as a whole can hardly be said to have awakened sufficiently to the new trends that these major poets of the mid-transitional period introduced in their poetry, because all the other authors, many of them amateurs, who continued to remain traditional and who do not seem to have had an appreciation of new poems, could not produce any poems worth mentioning.

Thus, it was only later, in the 1920s, that Korean poetry could achieve a fairly high standard generally among the many poetic works published either in individual collections or in magazines or in both.

Among those who produced poems of success in this period, distinguished are Kim Ok whose collection Haep’ariŭi norae contains a number of fine poems of lyricism, Pyŏn Yŏngno who published several notable poems of sharp observation and insight in Chosŏnŭi maŭm,
Chu Yohan who continued to produce even better poems in Arumdaun saebyŏk, and Kim Tonghwan whose poems show local colour and intense passion in Kukkyŏngŏi pam.

Among the poets whose poems were published only in magazines in this period, Yi Changhŭi who wrote "Spring Is a Cat" and Yi Sanghwa, whose nim in his poem "To My Bedroom" is still controversial, seem to have contributed no less to the making of early modern Korean poetry than those mentioned above.

However, early modern Korean poetry could not have achieved such a high standard if it had not been for the superb contributions made by the two other poets, Kim Chŏngsik and Han Yongun, in the middle of this period.

In his "soft" poems collected in Chindallae-kkot, Kim displays a remarkable array of lyrical poems, and in his "hard" poems he reaches such a depth of thought and such a height of poetic skill as to be comparable to any modern Korean poets.

On the other hand, Han Yongun presented his everlasting love towards his nim in nearly a hundred poems collected in Nimŭi ch’immuk. The profound philosophy of life, expressed in these poems in a language refined and powerful, with all his witty imagery and symbolism and with his subtle play of conceit and argument, has been unsurpassed by any.

Hence, it may be said that while Ch'oe Namsŏn is the father of modern Korean poetry, Han and Kim are the two poets who successfully accomplished the process of making early modern Korean poetry.
Original Texts of Poems Quoted in Translation

봄 오신 삼무님 (상호님) 37
자비롭 삼무님
금 황히 보소서
이 나라 이길ひと
지켜 주 움시고
오 주여 이 나라
보 무 하소서

(고종황제 축가)

특수같은 세월 손정 업음으로
한번 지나가면 다시 안오네
엇그짓나날의 청춘소년들도
오도날에 즐간 빛발이로써

품 맵
함을 익시다 함을 익시다
공부 위로부터 함을 익시다
나라 위로부터 함을 익시다

(전복가)

생각신은 오직 너뿐은
우리 형실이로
삼주교과 동반도는
우리 복국 말세

품 맵
무궁화 송천히 화려강산
조선사람 조선으로 기리 보훈하시

(바례창성 애국가)
우정하게 토하난 기역소래에
남대문을 등 디오 떠나나가서
발터부단 바람의 형식간으니
날개가진 새라도 못따포켓네
(최남석 철도가)

한디반물 참묘후에
오주구역 연영이라

아세아주 동방 중에
대포선격 분명하다

후렴
독립결호 장구혹은
준민생이 데없이라

가문남 가문남
대조선국 독립훈날

가문남 가문남
대조선국 독립훈날

(최병현 독립가)

데 이심주 세상다어두위 빛염셨더니

일
세상다어두위 빛염셨더니
세상의 날빛 예수요
하늘бро잡들은 별꽃빛처럼
세상의 날빛 예수요
후렴

사람 한 사람, 나에게 품히요
모든 것을 넷에 넣어 앉으소
아름다운 옷은 나무 옷으로
세상의 날 밤 예수요

(찬미가 29 양)

1. 四海바로 기뢰도 단출로 자히리어니와

십의 德澤 기뢰도 어인출로 자히리잇고

후렴

幸福無限花朵 㴱蔭る 두리소서
幸福無限花朵 㴱蔭る 두리소서
一握明月이 亦君思이십다

(感君思)

(1) 우리 나라 동호 기쁨

비도 이다

하느님새

(향토사 아촉가)

(2) 하는님새 생명피도

국리향과

민 산작을

객실예상

있을세이

(당생회성 아촉가)

(3) 우리 나라 위하라면

하느님새 과도수야

(문자포 아촉가)
(4) 겸축 순서 겸축 순서

(검지편 겸축가)

(5) 렌티 만큼 창포 후에는
오후 구역 린댕이가

(대조체극 독립훈련)

(미발전 독립가)

(6) 렌티 표판 천연 후에는
일원이 싱겨 있고

일원이 싱건측에
만물이 번색하고

만물이 생존 후에
사람이 지혼껏 교

고명을 맞혼전히
하나님의 호화시라

호화로다 호화로다
지공우수 혼아심의

역현령 역만년이
목공근신 호화로다

초목금속 만물들음
디시기도 하날이도
법서 기도  하늘 이오
홍개 홍도  푸 날 이오

(7)  우리 완한 통포형제
호로 반정  낙심 마오

하나님의 도우심을
희복한날  걱가 합나
(이심경의 도래)

(8)  聖經賢傳  身本тол 삶아
(정주화의 도래)

말은 가려 물과 양은 잡교 아 나라
夕陽은 지름 남고 깃없은 수로로다
저남아 가는 날 잡지말고 지는 힘을 잡아라

小園百花叢에 늘어난 나무들아
춘나올 조히 너겨 根枝마다 만지마라
夕陽비 송무준 거락 그들 걸여 모다
술먹고 취한 뒤의 열음솥의 찬 술 맛과
새벽임 가래가도 교처안고 잔은 맛과
세월의 이 두 맛은 냉이 얼마나 싫노라

박과 영화와 몰과 목음을
이러 바래도
나의 마음은 보던 땅이여
또 다른 다른
다음 한없이 다음 한없이만
가디 못하면
그의 세상은 아직것 전교
감감 하리라
하늘우에서 나려다래는
모든 영화를
다울라도 아니odashi
나의 뻥과
세상 한두 잇난곳에만
생폭이 살고
해가요이고 백이 돌아서
폭력 알두네
다음이 다음 발설설어서
불수 업스면
유려움 당막 근심회당이
내폭을 업고
가시손가리 모든 마귀가
내흉을 밀어
잎거움에서 적정목으로
담아 가두고
건강한에서 검은방그로
미리 내린비

(포로낸 자로)
다 울어! 다 울어!
우리의 항복.
다 울어 위해
육기 닦 기고
어려운 것들
피하디 안난—
나라는 성교
인민은 희망.
오래가 보록
그 목 밖 수리.
다 울어! 다 울어!
내 몸기르고
댕신 사라도
살너 독 노나!

(대머리 신에게)

밤이나 빗이나
도리들은
한시로 한쪽도
허디 안고
행렬 밖 바다에
문한 손을 보고
굴러가네
가다가 황도에
사람들이
고이게 참다고
도막 황도
흐르다 못하게
막앗소나
대웃 도끔도
일리만네
돗ائم을 속려서
나가던사
모래로
심어드리가던
벼날에
선서늘나가던

막던니수구는
힘없이고
흐르난 다웃은
상함엽석
영원히 빛을 갈 бюдж가네
밤바나 낮바나 키디만고
(악은 줄)

自由로 제목에서 남교원의
울음이 몰혼일의 저목잔점
김교은 저벽폭에 거침없이
넓고긴 서조수에 마음대로
그와같히 다리고
쉬도록 펑라한다.
(무개)

우리는 아모것도 가진것엄소.
같이나 혹은포나 —
그러나 무서움없네.
教예것은 형용라도
우리는 못지 못하게.

우리는 몰혼것 정을지고
큰길을 거쳐 가난함잎서.
(출사 3:藩 속에서)

海에게서 少年에게

여………고써. 여………고써. 덕. 싸……….마.
아간다. 범순다. 문하여바란다.
출산것은 까은외. 입대것은 바치시 돌이나.
요것이 무어야. 문게 무어야.
나의 총렴. 아나냐. 모르냐냐. 호통바다 하면서.
아간다. 범순다. 문하여바란다.
나게도, 아모었. 두려움 염서.
판소에서, 아모라. 황과 막을 부리던 충라도.
내 앞에 있어서 끼앗아 못하고.
아모리온, 물약도 내게는 행세하지 못하게.
내게는 내게는 나의 말해드.
아.....로 써. 아.....로 써. 들키는, 작.

나에게 딸하디. 아니한 줄가.
만속까지. 염서로 [있거리] 동과 하고 나서 보아라.
내가 였. 나팔로, 나의 등이나.
누구 누구 누가나 너희 모든 내게는 통하지도.
나하구 거리리 잊었고나라.
아.....로 써. 아.....로 써. 작. 들키는, 작.

도고만 산모를 귀하치지.
효시 삶 갖춘 역은성. 손시 역만한 양은 가이고.
그곳에 있어서 영락한 테름.
부리면서, 나혼다 거룩하다 반행.
이리 좀 모나라. 나혼 보아라.
아.....로 써. 아.....로 써. 작. 들키는, 작.
五

타......교 셍, 타......교 셍, 타, 셍......아.
나의 색깔이면 찾아 봅니다.
그교 길고, 넓으며 뒷은 바 데부르 하산.
더것은 우리와 등렴이 엿서.
역은 모래 덕안삼 온갖만은 더러운것 엿다.
토사위 세노에 도사람 더럼.
타......교 셍, 타......교 셍, 타, 흑로름, 곤.

六

타......교 셍, 타......교 셍, 타, 셍......아.
더 세노 더 사람 모타미우나.
그중에서 셍 한가 사랑하난 일이있스니
제크고, 논정보, 소년서들이.
오르 더럼, 주암게 나이 풍에 와서 안검이다.
모나라 소년서 입맞더 두마.
타......교 셍, 타......교 셍, 타, 흑로름 곤.

新大韓少年

一

검불째 걸은 저의 열광 보아라
억세게 더군 저의 손발 보아라
나는 불교 먹지 아니 한다는
표의 아니냐.
그들의 칭시들은 흉분거리고
그들의 셈......대는 섯비거리다.
나는 힘드러난 일이 있다.
有力한 기록이 아닙니다.
둘다 올라果然그러라
新大韓의少年人
이리하니라。

二
全部의誠心 다리려 하기로
全部의精神 다사지혜너리서
우리는
우왕은
사용하물
하라하나라
弱者들
어린들
토음으로
強者들
어머리로
最後勝負은
正義로
도러간다.
 많은
理智를
보이러
함이
아니라
둘다 올라果然그러라
新大韓의少年人
이리하니라。

三
그에겐
저의
羞恥이나
財産의
私有한 것은
아모 것도
天下
一
億
萬
姓
이모모
兄弟도
사우래
生殖
한
은 것
品物이
저의
財産
아닌 것이
업난듯
至極히
松々하리라
둘다 올라
果然
그러라
新大韓의
少年은
이러하니라。

四

암호로 나갈 혹은 녹내하야도
위호로 물든 함은 조품도 업서
생нал한 그 다리는 야오매던지
내어 드의 것고

하날을 불나 Frm란 고호받이도
나려다 보난것은 아주어두어
받닭 위로 올너가난 사람길
함써 차질써 이리라。

ولد라 풀라 果然 그러라
新大殼이 少婦은
이러하니라。

 antioxid

나는 쓰운 절거 막노라.
그러나 그의 아리사운 태도를 보고 눈이 열이며
그의 향기로운 병새를 맛고 코가 반한야

精神 억시 그를 절거 마침 아니라.
다만 갈날 갓호 北風을 더운미로써

人心 염난 穢亂을 김혼 사랑으로써

代身하야 백두어

쇄가 져진 어름 밤이 높이고 휴도여릴 눈구멍에 끝여서 있던

億萬 횡음은 견치고 집어내여 다시 살니난

별바람을 慕怨함으로

나는 그를 절거 막노라。

 antioxid
나는 몇 안 걸려 보노라.
그러나 그의 두뇌 침울 멍은 울면 멈춘 흐리며
그의 풍부한 명량 나라의 높은 광양 함하야
호흡 없이 그를 짚어 봤어 아니라.
다만 그의 생명의 고운것 매양 실상이 적고
처음 서술 된것 대개 위 갖염난 중
우측 흔자 불린히.
若于英華 荒废之也 아리고 不得魔障 去而西去도 중하지 않고
徳華 목용을 만들고 느려서여 간히 편질나
씨열매를 성유 함으로
나는 그를 짚어 보노라.

허술한 문묘 위에
허술한 蒸淪 둔이 산겠네
두손을 무릎 양게 박잡고
문방대에 단배를 누우면서

松尾山 連 중요한 마음 염난 구름이 오락가락하고
滿月늘 둔이 아래에 개방 감호 중교기 두근두근 하도다
그가 얼업시 보난것이 무엇인가?

千午年 王業이 길기도 하거나
三國을 統一 하여 처음으로 高麗한 푸동에 帝國을 세우니
또한 盛하다.
그러나 지금은 거림자도 없구나
그가 얼업시 생가한것이 무엇이도?

(형절형 중의 시)
太白山賦

地球의 산 —— 산의 태백이냐?
太白 이를 산의 땅이냐?
詩人야 이를 풀지 말라.
그것이 염하게 반취하겠거나아.

하늘에 헤는 흔드고 하늘바닥은 험해졌다.
우리님 —— 태백이는 흔득!

獨立 —— 自立 —— 特立。

晴天？ 火著？ 攝筒이 몇?
築光의 堅塔！
避雷針？ 被人때？ 電桿木？
은김 다음과 풍이 한데로 몽타여 된 朝鮮임이다
至精大酉寂의 큰 갈축！

天柱은 불어지고 地軸은 생겨지도.
사색하여 이 堅塔！

裳軍 (포병부대) 이 천도, 硬翅가 항겨도 —— 九龍은 독서
봉치를 만들어 가지고 仰八仰裳 大례도.
사색하야 이 갈축！

地球面의 줄이 다 샀으니까 사지.
正義의 記錄은 모직이라.
그리하여 어두운 太陽의 卵塔이 되어 사람의 저작의
 큰길을 비호하여 우리라.

太陽이 재서영여라 되기까지.
正義의 호음은 반다시 이리라。
그리하여 어어(미)남의 날개가 되어 발발하여 변미리를 124
딥 투머라라.

하아 오세의 날개로는 봉은히 이 날개 — 이 맵서에
경신 노리개로다.

하와사면은 희동그렇고 사람바막은 덥혀질대,
무리없이 — 도서이는 옷복.

지구의 산 — 산의 도서이나?
도서의 산 — 산의 지구나?

詩人아 이를 못지말라.
그것이 훗하게 희소히 찬것 아이다.

惟死

하남은 사…… 암고, 쓰……연 하고, 한一字.
아하에 남이 업난도 연결하게 몽중.
겨울 소리는 고힐에서 나지마.
그의 위에는 지나간만 기력이 사지가 없다.
치홍다고, 다음다고 광동을 묘의조리하지한 기력이.
여러 넘기나? 못느냐?

한은은 파서도 나미러 편리한 풍속이 빠질을 밝고
한은은 파로서서 사미리아 향연이 칭풍을 가리반
그를 빼앗고자나라.
「우리는 대대로다!」
나리김의 — 북서진 — 전선 — 동서고 — 삼각구.
우리 부러진 보라라히난 드한 관상적은 바람은,
千軍萬馬는 모반듯하게 무인의境으로 지치라고 꿈마다
주경마다 한대 숭素晴らしい다.
「휘이익! 휘이익! 내가 가난것에는 설고 降服하지 아니하난 채 엎지! 휘이익!」
그의 全體는 은재 단지 毛혀 엎지 무릎。

우리의 胸中에 그득한 것은 際업의 動力으로 거칠것 엎지 나가난
議事와 같은 前進/心이도다。

經營하고 着手하고 運行 하다가 失敗.成功하고 立身.披身하고
이것이 우리의 生涯를 結絡한 사실이다。

문이라고 잇소에 하리라!

어떻게 것 잇소에 뭘이면 다같이 埋思 하리라 그가
어떻지나촉 나로도 埋思할 수이지 이루 못이롭은 우리기
무릎마저 아니도 알바도 아니라。

- - - - - - - - - -

우리는 다같 생각할 채. 만들 채. 행성!
동거도 아니. 前進하야 잇가야지 그리하지 아니하라 하야도
아니할수 엇서。

- - - - - - - - - -

허는 動動. 마음은 助懟. 그리하야 두만이 둘아줄며
가반히 잇은은 엇다
大半 世界는 小半 나를 想하여 엇도.

(쓰개로 피)

生命. 自由 동은. 이나 — 내 나라 適하야. 134
凸尺 短軸 이음. 가루물. 만들고.
心臓에 운므로. 誓약에. 도와가난.
말고. 밝고. 쓰껴준. 이 내 터로.
三千里 青霧를. 꿈의 푸리리라!
父母、兄弟、姉妹——彼等、往昔、우리同胞、134
生命、自由、平等、それ—— 내아리니、運命이
危機・愛桜、미세에 모날날——

(우리英雄)

이급이 주름을 단이다가 (自由로 自由로)
儼然히 섬명 저 늙은 배우름 보며
무등재가 그의 序遜을 받았듯하여 —貴重한 自我가
그의 序遜을 받았듯하여。
목숨을 내어 붕괴 死去이라 —참이 잃난대까지 竟가이
逝난대까지 死去이라 있는대 시가리。
그러나 그의 成功과 期許는 아니오.
다만 自我의 榮光을 最高点에 서가지 伸長 champs이라。
다시 말하노라 그는 평로 成功을 期許는 아니오.
다만 自我의 榮光을 最高点에 서가지 伸長 champs이라。
그는 身分도 그라도 다 그는 고통스라도。
그가 어리하지 않았겠든 그의 목숨은 더 좀 깊었으리라。
그러나 좀 더이 그목숨은 목숨이 만이라 交替 또는。
그가 비록 短命하게 죽었으나 그러나 그러나,
그의 잎은 一生은 全て 全て 自由이라
그는 永久 自然의 法則이외에는 自我를 帝王적 염나라。
금야！금야！

(음)

그 헌제

참노이 거 [거] 물음을 덥히도
 오히려 섬명 시소리 들리며、어두운 —색명은 全て 밝에도
 오히려 적은 밤빛이 빛난다。
하늘을 엿보시면 새무음에도
오리마치 희든 그림을 보으며.
_any_ 침자는 가운 바람에도
오리마치 다사한 낭동이 섬긴다.

가득한 농장의 찬세상에도
오리마치 풍명이 사망이 있으며.
여름은 가난한 가슴속에
오리마치 위로의 희망이 잠겼다.

봄은 간다
밤이도 달
봄이도.

밤만도 어른은데
봄만도 성각인네.

날은 사라른다
봄은 가난다.

집은 성가 [각]은 아득이는데
저 — 바람에 식가健康成长하다

집은니 석이도나
풍소리 빛긴다.

말도없는 밤의 새음
소리없는 봄의 가음.
서리도 엄시 나리는 끝은
어려운 곳도 오曽 전해.
김해가 희랑 다마호차서
자기도 못하고 씁어납니다.

기대려도 불사람 못차먹는
잠자리야 차다한들 엇계라.
비지우에 세도는 빛길은
라도 가까야 백사 흉히리.

눈오는 밤거리에 혼자 나서니
 모든것은 교호에 또교으한
 눈을 막하는 희미한등불만
 여의에 찬아 저외에도 봤다.

(재시 붙잡)
눈이 내린다
눈이 싸린다
개월에 달아가느라
그림이 희어오는 듯.

이리오야 둘에도 눈
이리오야 산에도 눈
눈썹이와 머리에도
눈썹이다 마음에도.

눈의 세나
눈의 머리
불이니 밧스라
疎이니 밧스라.

한울이 두 송이 내린다
한울이 두 송이 사힌다
한해도 한해 지내가는 듯
한아도 한아 희어오는 듯

(나리온 노)

봄바람에 홀로 누르면
심각의 가슴 저로교줄 고래의 손
에 다시 소리나다.

(봄)

나의 눈을 빼기며 바람에 흔들며
눈은 뒤의 오물이 그것파도 갖으며.
 큰바다의 노리꾼은 물결우에서
서렸다. 잠깐다가는 산데라도 갖다.

(나리 희를 따라함)
사과나무 뿌리라리는 밤은

이 나고록, 들이나 오한바다에
다 갖지 꼬/values를 잃한다.
이리손야 모든것은 속음에。

(겨울에 온천)

부인들 무리지어 떠는 여날

(느그의 시집)

아고 설어라. 겨울의 빙동—
적[절]음의 속음. 겨울의 교훈살은
슬어져 자취 못차 바이었는데
것들은 눈 둘에는 바람만분다.

(겨울에 온천)

내몸을 모든 모든 피

미소[四] 시간을 모침없시
오르도계의 허물 가지고
몸고 좋고 또 돈다

배를 먹는 생명의 흐르는
치운 대문 세상을 보르고
싹이 하는 것은 소리로
치고 치고 또 친다

내몸을 만든 모든 그림
김화 밤이나 밤은날에
평화로리고 태양을 차오며
CppI고 쉬고 또 올다.
나의 음울 도로 틀
나의 쓰Obsolete된 헤밍웨이
나의 몸에 묻은 커다란
나의 새나를 지으려나.

(나의 노래)

바람을 치한 물결소리에
발효되지 않는 물이 생기고
촉염의 원소가 암호로 오난듯
全身에 솟음이 솟은 난

주린 모양의 약은 것처럼
두근 쫓고 있지만 바람이 풀리지
나를 향해 달려으나 물결도
주린 생으로 두근 쫓고 있다

----

들한 생명! 물결 하나라도
저항치 못한 이 된 생명!
여러에 그 이유를 모두가
달려있으니 웃음소리.

모든 해변에 물결 소리 당신
一刻도가פד하가고
내 가슴에 묻은 생명의 흔적은
바람에 불어 멸어 가련다.

(해변의 노래)
暗黒を 笑いながら 星々の別々
内面を 笑わずに 笑って居る [わ]
高い柱を 奥門と 待望する
寂寞な場所で 笑い立てる

(夜明けの空)

永遠 に至る 看下がる
童話に於ける 色の生命
瞬間を越え 恋愛を織る
過去の生活 装飾も

渴みの出
だな出
 مؤلمな出
羚羊の出

無情の出

人生折りし 聖なる生活
悲劇вязし 不可思議
愁いをも

地上に於て 結露の星
空をも 笑花損する
水晶の星 落ちる日々
永遠さを 希望する

日々の光 寂遠に於
永遠に於 涙りも
孤獨으로 다리 끈고
永遠으로 갈아갈라
시가지가 가는 길에
孤獨으로 떠도 하고
많은 달과 밝은 밤이
시孤獨은 밝지 않는다
生涯의빛 이孤獨아
내 가가는 그 길에아
내 가면서 암소고나
生涯의빛 이孤獨아
(孤獨의歌)

頌（K兄寄發）
君之肉 — 深遠的、固有的
君名、為此而然矣。

君之靈 — 原理」이 싸나도는 瞬間
君名、為此而然矣。

君之眼 — 眼之 瞬間에도는新月。
君名、為此而然矣。

新我之序曲
勇者啊 橫亅拉。
未來之/今之 今/往/去/來
官能の煌煌、煌、落月の光を
故而其、衰微、風云から
新我之序曲 — 新我之頌。
新我도 몽겠다 「모두 대의의 린에
感電된 내의剛木 二我、一我呀。
新我어의始々然迦來 иностран、這너라。

나에게 哀愁였다、恐怖였다、苦悩였다。
快意「나」無限의傷과 滅亡받게、
喰、死와존는
調和이花火 있다、夕宴있다」라고。

(陸寄仙歌)

나무、나무에 사람은 연한 피리부터

( 혜)

하관라 惡에 부다이지 異有는
밤의 숲바닥에 여기만지며
고요히 자리다、고요히자다

( 혜)

아 여름은 열니다、사랑의 가지에
북게 열니다。
「 노력하라、努力하라」고 세는 손벽
지교가다。

(역해)

셋간골에 울리는 봄소리
늑드럽게 가슴에 방울 떠러지다
마. 쫀코리야

바로는 놓(溶)고
새로 가는 길에 흡침한다
마. 쫋꼬리야

나의 우울은 내 손이 먼저 만든데서
도리여 나를 울고 잊서요

(출로 안쳐서)

무로 하도 다래
오늘 또 밥치 찾다.
오늘 또 터음이 있다.
오늘 또 생들이 농히 쌓다.

엿던때는 외로운 짐승이 비에 젖겠다.
옛 언제는 가끔 놓친 가지תאריך
저든 해안 들키는 바람이 풀일거였다.
그런대 지금 새들은
저벅파 눈빛의 보 forall 머리 덜을.
그윽에 숨진 사람을.
지혜롭게 헛들여
아모도 모르는 꼬랑의 세계에
그들의 터음 가슴을 내여 준다.

오. 이날 이 감호 친척말.
보이지 않는 천개 절.
나름다운 누리에 고려낸 여러난 음을 줄.
또한 새어 더욱 너의 몇고여운 감들이
나라 밧혀 가듯고 붉은 다리가
나의 입실을 잊곤다.

아. 밤을 날, 터지는 밤.
우림과 갈호 목소리에
홍수초 소나 오른 꿀다란 생물.
이날에 한강 새 방을 도시야.
격 [세] 털수 업시 움직여서.
곤절 업시 노력하여서.
더, 더, 깊은 소식의 내면
وها까지 무어 두려고, 간직하려고.
쓰다듬고 저르려고 —
동혹고 충추고 소나오르는 꿀다란 생물들여여.
(포문 하용 아래)

보래밭 말론물에 밤을 잡고고
머리 쑤는 헛바쳐 물방울 치여
의당날 참혹비로 변득하는 물질을 사라
실수없는 두리로 눌러가는 「때」를 높으 싶으면.

또 다시 새로운 가을이 희롱남고 물사태에
우리의 깃_NPC는 홀로 환희에 남으리 — —
그러나 무지말라 하늘을 둘 향해 (여러번 나무 않을에 해여나)
나목이 너와 나는 앞으로 흐르는 속적이 줄길도야.
(시 아)

생물이 희라 죽
충추며 간다
산골만이 줄음으로
명물이 흔자서
우수어 간다
참한살길 낭사이로.

하늘은 맑은데
줄거운 그 소래
산 곶들에 울나온다.

도다나오는 태란 영우에 빠가 우스여
바람은 풋니기 시작하는 삼우에서 나려날세
눈물겨운 천녀의 팔은한 기습여에
소리없이 뜻봉오리, 형사로 보내녀.
قول [물]별이 셀내는 지리저 [기] 기름자 취고
어린세 나라안도 가지 혼들님사로 [록]육
봄이 몸혼 사라르다 .......

부타 [사] 맛이 되면
가음 젖주도다
속 생각 내려나
한업승으로.

강건너 벌판에
할미샛 펼다
벌건너 재범어
할미샛 된다.
봄처녀 백리조간
수엽은 「우음」 되여나
부는 바람조차 되여나
강건너 녹단에
수면새 편치는
할미꽃 사랑꽃.

해가 진다
로하산 봉어리로 해가 진다.
기속에 종단새 소리멍고
교가.club 붉어버리 엄드렸도다.
가만히 바람치는 길가에
도라가는 소매의 지름치 어저럽게개.
아소 푸른 아개 하소 옛기속으로
봄을 더듬어 도라가라. 나라 마음이며.
오오는 날의 피로움을 여비하려.

(봄)

지 Aussie 부러진 나무
웃찾 사이에 기며
서러련 보름달 난마다 무지러지는 서원.
술술술. 술술술은 부는바람——속상한 생각.
(또 엇던대는)
노란 닭교. 사과산의 말씀.
나무잎 말나 싶니는 가을——人身!
아야 밤마다. 별이 점점거릴별
물 każde는 생색기.
매 연은 못니러하며………
그와는 다만 음악하는
안겨와 안겨와 안겨——

(도라가장)
고호원이 새로운 `달` 을 둔 봄이  
초록색 건치마를 맡고 거리 옮습니다.

(이야기)

인경이 왔다. 장안서벽에 인경이 왔다.  
안개에 새로운 아름은 저노른 흰구름 뒤에서 남모르게 발가razier 
마는, 차디찬 바람을 받아 아악 내여 덥지는 저리거리는 정에는 
응중에서 허가적거리며. 밤은 서위 갈각이는 석간문문 아래 노두개 
.ga legisli를 따라 하늘로의 휘ڄ에 올려서 깊은, 장안의 거리 
를 빛으로 빛나서는 놀라운가면 노래의 가기는 희미한 바람작 
는 길다리 미지로 스쳐서 갑시며. 기름마른 동복이 움 rootReducer 
침 속소리로 오가는рыв을 거들면서 몸짓거칠며, 웅족에서 
불독으로 움직이는 인경소리가 울려 간다. 새벽교하는 인경 
이 울려 간다.

눈이 둥근다. 동지형 노론경주께 눈이 둥근다. 청기장길 벽서. 
날개가는 맹서 벽서, 멀리 갇긴 아니라는 물소리에 벌마더 
늑대는 들길이 뒤로도 아름드리 기둥사이로 스라沙特간IDS 
되어 헤어진 가위를 바람소리는 아직도 회라한 반밖에 어룩 
신한 티크로 보낸 새의 [마]마다. 아득 우리 둔으로 가슴 
매한 바람소리를 듣고, 희롱. 저마 혼어져가는 동강에서. 
해마다 뒤틀리는 거품아래서, 바람이 솟도지 틀고 털려소리 
를. 흘러가는 눈에 격려서 숨부 그 소리가 나의 마음속에 붙어 
내린다. 아직 눈이 둥근다. 섞여있었기무에 달려지는 눈이 
独一은.

사치가 온다. 장안 서벽에 사치가 온다. 도가니 나무수종에 흰꽃 
는 눈에 격려밀로서, 머지저녁 지르네 밤간구름에 정해두었던
아래 날이 저물다. 진명하늘에, 둘레로 둘둘에, 스러져 가는 봉봉빛 불....... 아아 해가 저물면 해가저울며, 날마다 살구나무 그늘에 홍차 우르봄이 떠오르기도, 토론은 퇴출시라 대담한 꿈결을 불명어가는 사람소리는 듣기만 하여도 통령시러우 거울 허나만 홍차가슴에 흐몰를 창을 수없고?

아아 충분하다. 충분 충분다. 심멸적 분위기가, 충분 충분하다. 잔은 항주석무에서 나라나보니, 불법해 모랫lesai, 밤을 새롭고 나들은 새도록 헛물이 그저도 무어시 찬란하리라 이별이 물결에 드돌고 또들어. 홍차서 여두운 가슴들, 진은 사람들은 운도의 끝인을 찬조물들에 내어들이나, 무당한 물결의 그 기쁨을 멸죄가 이리가? -- 아아 어서서 시론[토]지 안한 몇도 넘겨가, 가산님 생각에 자가도 좋은 이 마음이야. 번다 모르겠다. 저물것로 이가슴태와버릴가, 이심심작가 버릴가 어제도 아침날 문밖에 무언가가 보았더니 저문에는...
발었다 뜨이 어 느 것 되었쳤던 끝마는 당신의 빈은 �之初시 안도라 오늘가. 잘하리 죽시였 오로남이 몸이 죽이 담배에 외리에 형이 혼례사 불상에 너려 줄이나 이남가 외리에 흩. 탕. 불의를 날이라면 서 뒤어나는 매화도. 형렬가 운이나 우주선 iced는 규정 산의 소리가 저를 비웃는 듯. 달지는 듯. 아주 좀 더 강렬한 혈 야 살교십다. 저리저 할 처럼 염거지는 향기 설 맛하는 불 꽃의 풍부한에서 님도 더욱 쓰거운 산을 살고 싶다고 들밥게 가 승무손 거리는거는 나의 마음·

네달 당 다수한 바람이 칠등념으로. 청결과. 오란봉 노론
언덕우에. 혜어히 계 호락이는 사막시. 바람이 와서 불적마다
불터져 묘한 물결이 미친우음을 우스나. 집안은 물고기의 고래
마리 드러벽이고. 물결치는 낱령에는 조름오는 '나즘'의
형상이 오락가락 — 열린거리는 기름사. 봉어나는 우림소리.
달아든 동불미에서 목청苦し 길거리에 어린기생의 노래. 뜨
밝게 착착을 잇는 불무정도 인제는 깨고. 한잔 한잔 둔한잔
물음은 늘도 인제는 설래. 조저부한 빗마 창에 맥 İns 누으면
사람이가는 문을 든을 데우며. 간단 업은 강고 소리에 걷든
목소리는 미소로 부른다 원. 너의 중생된 향을 빛나는 듯으로
.cert. 드려가 어여나가면. 뒤에 남은 혼가 가는 흙불은 우글리진
치마것만에 조름 사다. 뜨이는 들키 시겨거리는 바력해 소리
는 더욱 가슴을 뒤돌다 —

아는 감물이 옷다. 옷다. 서로생한. 우증이다. 하여한
감물이 엿난한 하늘을 보고 용은 우증이다. 아서 배가 옷나은
다. 배가 오른다. 바람이 불적마다 솔로게 솔로게 시겨거리는
배가 옴다 —.
저어라. 배를 멀리서 잠자는 철거같이자. 몰살시바로
우주로를 저어오르라. 거리 너의 빛이 멀고서서
기다리는 엔 الأيام로 묶추 너의 빛머리를 돌니라. 물결
서에서 나라는 추혼바람도 무어시리오. 사주난 우승
소리도 무어시리오. 사랑 입한 소리의 어두운 가슴속도 너의
게야 무어시리오. 기름지 엿기는 「발톱」도 이를 수없는거울을—.
오오 다만 네 착있는 모든을 느끼지 말라.
오오 사라라. 사라라! 오늘밤! 너의 밝간 햇빛을. 밝간
입생을. 눈동자를. 또 신니의 밝간 눈물을------。
(별 도리)

아아 아줌마다 아줌마다
하략한 안개가 짐을 둘러씀니다.
보드럽게 섬진동목소리. 나의 빛머리에
가느듯 물결을 그리고 가는 만 냉하바이
그저시 모처럼 안개의 소문의 곡조 울시다。
(하아안 안개)

눈—is 붓는다. 가만히 들우며
흰치마를 입고 나라오는 나의 소녀이.

나는 마다. 저 눈—is. 찬입설속에서
숨어 있는 사람의 눈은 피로움에 말는거슬.

그러나 나는 그의 터음 속을 차질줄을 묻는다—
(오소 눈—is 나라온다. 나의 소녀이)
(신도)
「生」은 夕陽、태양의 바다
強하고 요란한 하늘이라
「死」는 黎明、화 안개
새로운 呼吸、素朴한 色彩。

「生」은 보기에 잔은 興劇、
「死」는 아름다운 悲劇、
「生」은 膽打ち는 초소본、
「死」은 빛나는 金剛石。
(소라 원)

森林가든 님의 눈이
나의 얼굴에 쓰밀며、
나의 눈과 마조함이、
나의 가슴은 바람가지 섬망합니다。
시내회가든 님의 눈시경
나의 가슴속을 후룰라、
나의 눈은 빛을 씨웃새、
나의 뇌는 문고기까지 첨첩니다。
(노사경)

 moden

모든 님의 우습이
여러번에 곳마다 모둔。
그 우습은 손으로 앉겼더니
모든 손도 아서려졌다。

당에 써러진 님의 우습
마음속 거리 간직했더니
고곡에 희어나 빛이 되어
이 하늘속을 왜전 희어.

(꽃)

달 많은 물결은 하늘을 헤엄며.
항의러른 밤하늘을 채웠다.
쇠로 불을 버른방로 받으면서
드문의 감각 속에 나는 앗간다.
눈물이 헤비를 비춰버려 번득이며
나려오는 그 빛과 쌓겨움은 몸을 꾸하게한다.
비 démarch로 느리게 부르는 노래도 귀에 들려이며.
사람들은 서로한 고들을 차차 무거운 Ballardg한다.

품내의 태양은 우리의 미리를 치.ReadKey하고.
소자오른 삼물을 우리여 받을 잃는다.
모든 태양은 더위에 불어들나. 머리속을 드는 곳이여.
삼르는 사람에 혼란이 있는 삼!
모든 해며. 무거운 바다를 두고.
모든 밤끝의 자연 속. 사람들.
그림없는 불무에 잡여네요 해의 시절이여!

모- 이려한 날에 나의 생활은 저지 못년다.
저의 내구에 거리가지라. — 나무검결을 헤린
창따린 표정을 송진남새와, 흐트러져 흘어난
빛을 한 곳이길, 더운 별점 옆의 질문.
거리서 나는 쉬리라. — 숨쉬는 톱미리.
거리서 나는 쉬리라 — 수근거리는 나무그들.
아- 마치 불무분으로 잇는 것까지.
나는 희하였다. — 삼배인 삼은. 죽련에서 부리오는 희운 바람호.
나는 사랑한다. 나는 마음껏 헤엄한다 — 은혜 무한시절을.

이삭 낡아가는 벌간에서, 소사모른 손목막이에서.
마음은 충주며, 마음은 흔들다.

뜨거운 내음새가 털여난다.

웃은 외엔 하늘에 빛나는 희망한 듯들!
아스나는 천지히 깎는 냇포반질을
나의 사랑이 가슴안에 심한다.

해여, 바람이며, 지음, 내가음에 넘쳐온다.
물부분에 제로한 태음 흉내는 이수한 대장점이 치열.
사람, 사랑으로 나의 가슴을 담우리라.

그만 바 해마다 쏟아질 물로개, 해를 물어갈가지
기름나는 이 말든한 두손을 그목속에 뿌리리라.

대한 축하이며, 나를 위하는 해리는 주름 같은 잔치에
₪직하나인 내벽벽의 '말',을 손으로 색이리라.

나는 네포로 바람에 띄는 것보다.
네 발음한 허문을 맛보도 것보다.
다만 내가음에 더욱쓰거운 '말씀'의 길은 불로 닫고리라.

모든모든 사람의 내음이여.
질기고 젊고, 은혜수없소 사랑의 시절이여.
억시한 광채 만 обо 속에.

EmailAddress 하는 나의 마음을 시러 가라 하느냐!
기리 불에 세운 나의 대한 국민으로。

( 해의 시절 )
새로운 햇이쳐 숲빛 바람을 너로써, 너로써.
나의 꿈을 부러가라. 하늘은 나마무, 삼림, 무귀름.
나의 애인이게 나의 '뜻'을 가려가면서.

이웃에 접문길이여, 빛나라, 빛나라, 나의 아내.
스토로 가진함을 의심없시 애쓰기위해야.
빛나라, 잠 ere게 시작한 거리거리여.
불빛은 침입 하늘로 숨차게 거리길에여.

나는 나무 새벽에 푹누사라.
희요한 새벽안개여 더욱 것입니다 씨스타.
나의 맥창한상의 단념내가.
모든 강한 사랑의 마음속에 빛아들이기 위하여.

하늘 사랑이며 봉등라. 나를.
너의 빛긴 통풍기로 나의 네손발을 매여
서로치단, 이伊拉이 너의 풀바리 쓰러있지라도.

이웃에 저른 아름이며, 빛나라, 빛나라, 그때에
만약가온 나의 사랑을 써거로 그의 마음에 내려가는 위하여.

(아줌, 부녀)

봄이이다. 내살들 흐르는 파주가을.
옛 봉분이 아서 홋드러겼던지.
써거온 가슴에 널치고 소나무나
зван_should한 몸속에 내 꿈을 사라칩니다.

사랑스러워 봉이이다. 봉이여.
당신의 풀은 영광에 해가 비춰여.
이슬에 휘هة 나는 햇 jTable가 하나이다.

당신은 이 노란 봉봉어作品内容이 희미 아름다이다。

대한 부인의 붉이

우리의 자와의 기쁨 상을 승음이다.

당신은 저 못가로 나라가보지 아님께니사아。

(봉)

아서 나의 사람아, 갖아히도거라.

모습은 가을, 봉리는 여름라.

그리고 봉은 우리의 소리를 듣서라.

바람이면은 어둠은 눈도 되리라.

그리고다, 가을의 대를 만들 우리 두가음.

내일이며 거울을 만두 우리의 몸.

새로이 산기록. 쓰겨운기소로

오늘 이 밤을 참의 밤에보시다.

(봉)

첫가을의 해빛에 무르익은

복숭아 빛과도 같은 그대의 입술에

사랑은 붉은기소를 색여라.

그리고 또는 향은 풍경의 천혜히 서위라.

(붉은기소)
이름도 물을 샀어
내 가슴의 담사한 고운수모을 마시고
비록 아賢이 새삼하게 펴인
이름 줄자 알수없는 몸이어.
내가슴은 이 세상에 병들었서라.
내가슴은 이 세상에 죽으러 햇서라.

그러나 가을, 성숙한 잎이의 때는 따서.
바람은 끝내며, 서리는 내려.
옛날 아침이가라, 마음 많고도 설어라.
이름 숲을 잎은 속음과 함께 갈서라.
이리 돌아 내가슴에는 병이 갈서라.
병이 갈서라. 병은 내가슴의 줄임없이어.

지금 양기이 빼앗게 과꽃 갖침잡혀졌다.
그곳을 속죄한 쾌락으로 지새는 바람다.
양기의 그림으로 하아, 둘 줄이나는.
반티불 (囉火) 의 묵은 칠풍기와의 '말'을
끌게, 풀게 흩사오너라.

아니, 양기아. 너와 나의 사회에는
사업에 터진 근본이 봉해 있다.
그곳에는 온천의 눈이 사히고, 사쇠온다.
아니, 양기아. 지금이야 말노에가 속 때다.

강배꽃(玫瑰花) 의 끝은 지갑자에 부딪혀도
 tường하고. 물기위한 내 마음은
지금울고. 아는 잔뜩이 묻어요르르 또 울어.
야녀 봄겨울의 나비 (bove) 깊이
내 마음의 단花개화에
집게로 떠들어도 떠리지 못 만든 꽃
즉시, 무수한 백만의 내 마음은
이렇게 그고. 벼랑끝에 엄히여
온다, 운다 사랑아, 나의 순종을 맹히 사랑아.

내 마음이 두운도, 더워도 모으던
내 눈물의 꽃밭 같은 그룹으로
생과를 내어, 변동도 되리라니가
당초로 말하며, 구구를 교요.
마저 내 눈물에 꽃들에 불 (화색) 빛나기 전,
눈만으로 눈만으로 사랑아 오나라.

아서 이곳은 내 세력의 독서장 있다.
많은 아무것도 없는 흙 umożliw 모래언덕에 풀꽂하여.
몰국의 저자의 더욱한 개심에 중독된
아마 흚없이의 은한 광물의 마음은
어んじゃないか 눈에, 덜여라 빛깔의 터 (址) 로
눈물에 가로 말러 (관수) 오는
난이의 백현 그피로운말의 물음으로
"하으" 못할의 그음과를 듣는다. 아서
눈만으로, 눈만으로 사랑아 오나라.
愛인아. 너는 내 금성에 화한 "모델"이다.
同時に, 너는 내 생명에 대한 날씨 해리다.
내의 평온의 환경의 광활함을 즐긴다.
속박. 태양의 조각에서의 과도는
그것이 모두가 사람으로 하여
네가 음악의 환상적인
을놓은 "동에 산복상"이리여 걷어.

아니. 너는 나의 심장의 "비밀실"이다.
아니. 너는 나의 심장의 "발명기"이다.
나의 생명은 내의 손에 의하여 기록되어
내의 협주로 가득 찬은
내의 "사랑의 희가"에 의하여 담는다.

愛人아. 내의 눈은
내의 삶의 "기록실"이며,
愛人아. 내의 입은
내의 삶의 "모헤라 (歌劇)"이며,
愛人아. 내의 입자 "歌劇"의 모든은
내의 나의게 밖으로는 "歌劇"가 모두를 밝혀.
아니 느.equ (만)으로, 느.equ (만)으로 "愛人아 (아) 모르 (어)navbar.

( 느.equ "愛人아 모허라 )

검열인
토속의
어구 (入際)에서
소리의
금담 쓰는
病鶴가
스물에
다너 젤 흥한
新月
바라다 보면서
은 (음악)은
異常해라!
(小曲)

보니

은것은 다 우연 흥하야
하늘을 보아라. 바다를 보고
億萬年 발마다 갓은길로 밤마다가는
太陽을 보아라. 제 우연한 太陽은
우리 사람들을 평凡한 체하고 偉大한듯이 엿내나
은것은 다 우연 흥하야
(平凡)

安東향애에 보낸 향불은 밤길도 중박합니다.
출중한 오늘날로 군중에 싸여 데메코있습니다.
봉사록 희미한불은 봉사록 사질듯한 합니다.
(安東향애 남)

꿈은 생각가득한 나무망울을 넘어서고
人生의 첫이순에 발을 적시는 봄철의 사심이어.
꿈을 되우라는 꿈은바람에. 그대의 보드란은
가슴의 사랑의 꿈분아리의 풀목 열고있herits라.

빛질듯한 悅樂에 음파만을 달 dàng고 레노는
黃昏의 세안신 줄음은 그립어하는 너음의 맛이며.
幸福의 888, 898의 생각은 몇 그대를 죽너사고
웃는 왕으로 휘두한 '인사'를 긴게 하여라.

빛깔에게도 고개를 숙이고, 빛내에 고요한 가을이며,
열을 소중히는 잔의 비로소가람은
눈을 감쳐, 높다란 밤의 세계에도 빛게동어.
잿빛마다 '죽은 맘'의 쓰사에 한가히 분주하러라.

화옷은 얽고, 고요히 둥둥은 저동의 애비스 금적이며.
부느름만 남고, 눈물 혹은 빛차 잇는 너의 눈가에는
아모리 잔(磐)에진 애인을 그림게 찬은 빛을 띠어도
울타로소 잡서라. 한새 인사람은 줄집이 쉽사라.

(여우의 노래)

그대의 희무에 무는 소리에 싸아나오는
무정은 그같은 나폴수가 바이עשה.
실제도 왠지에 빛겨놓기는 하으라.
아사 그러나 나는 아노라.——
그대는 벌써 나를 뇌고있다.

하로반의 길거리에 혼군하하여진 풀잎의
빛깔도 엿는 수풀속에서 냄넷을 찬죄여.
아득이여 도는 죽어 와같치 맘이 복기기는 하으라.
아사 그러나 나는 아노라.——
그대는 벌써 나를 뇌고있다.

켰족 그대는 내것을 쓰녀 있지만으로.
그대의 무정은 막막이 가슴에 숨어들어.
지내간날의 백곡은 도래하기는 하으라.
어 느 그 러나 나는 아 느 라.
그 대 는 별 서 나 무 뷔 고 있 서 라.

(期待)

언제나 휴식은 그동로에서
소리가 있고 암자색 머리를 숙이고
교요도 하기에 하품없는 생각에 잡겠다는
늦은하서 잔뜩은 희미하웠.

차도적의 헛대 삼가는 밝거품으로
삼각 바서는 잔뜩한 맘에
지내간 그날의 분지와 바람을
니르게 뜨겁는 삼각 엿서지는 희미하겠.

(그 희미)

가 운

그저 가운만은
동아가신 넋님의 생각처럼
살롱 하게 가운쪽에 숨어들어라.

웃음이야 야릇하게도 웃음을 쏟는이나
협온하게 하리한 가이도없는 그림물과.
하야켜도 평의를 연혹한 손가락이나마.
그나마 다 냉기취지로. 남은것이라
살롱하게도 냉지못할 말중한 생각들.

살롱하케도 못니줄 그념각만은
업서저 다한 냉담을 못 느껴도.
발가름은 '뒤춧춤'의 하얀빛과
어둠하기도 모래는 '뒤춧춤'을
하순면한 방속에 부어울러。

그저 가을만은
가산님의 냉생각처럼,
쫓_THAN도 가슴속에 숨어들었다.

저렴한 눈물

林檎과 사랑을 혼동하는
김씨 죽고 놀이를 만드는 사랑,
林檎 말을 빛게 고백조각 나 [난] 호른 꼬로로,
한그릇받여 안리는 "사랑의 놀이"를
문표름게도 씹어있게 낙호아서는
급한 노래가락에 미소를 쓴며.
여러 사람의 답답 노현 못한 후유에
한그릇식 한그릇식 내어노래하였습니다.

여러 사람들 그극물은 먹었음새부터
모든것은 시간이 지나는 듯이 엎어 돌아가게 되며.
이런 사회 minister a 명령의 발과 깨짐
그만큼한 '값값이 있던 곳'이 갑작히 떨어져야.
그때부터는 눈물한방울에 초적도 못가게 되었습니다.

저목한 분로는
종교 보다도 깁교
불듯은 사물결은
사랑보다도 강하다
아. 강남풍 죽보다도 더두른
그물결무에
양귀비 죽보다도 더분은
그마음 흩녀라.

아릿답은 그야말
실키 불(혼) 물나우며
그림잡 속가른 입설
「죽음」을 입맞추었네!
아. 강남풍 죽보다도 더두른
그물결무에
양귀비 죽보다도 더분은
그「마음」 흩녀라.

흐르는 산호줄
기리 ≪ 두르리니
그대의 죽다른 혼
어이 안이 북으려
아. 강남풍 죽보다도 더두른
그물결무에
양귀비 죽보다도 더분은
그「마음」 흩녀라!
(完号)

끝에 비인 마음으로
눈위를 거르면 눈위를 거르면
하얀 눈은 눈으로 드러보고
머리쪽으로 기어들어 가고
마음속으로 음매들어 가시
봄은 사랑도 하여지게 하고
누르는 적이는 하여지게 하고
폭을 희망도 하여지게 하여
접은 마음도 하여지게 한다
어느덧 나도 눈이되어 하고 눈이되어
幻想한曲線을大空에 거리우며 나리는
동무쪽에 힘아이며 나려간다——
금고 마음으로 근심과 죽음이 생가는
「色彩」와 「形態」의世界를 덮으려.
아름다움은 「품미아」를 나리 멍한
애비쓰쓰쓰火山의 재가미!

(雪山見返り)

모든「現實」은永遠히
아이비(蕨)의 그늘로가리취저라
그리하여 이웃가는這裡만이
그의 뛰운光榮 가운데서 음통게 하여라.

또이간 그윽하고 먼 과거과 기억과의連鎖인것분.
그리하여『理論』과『事務』의 해불이
우리에게 쓰임새, 우리는음치려겠다——
해빛에 내치여진 몰범이 모양을요!

그림으로幻想을 더숙박히보려고
우리는눈을금게 감춘것이 아니냐?
夕陽이燃然한光榮 가운데서는
우리는按apsed게 고개를 숨이지언는데?
하. 모든 '현작'은 희생 히.
브라질 손짓의 발분으로 가리워지거나
그리하여 아름다운 현작 만이
끊게 그목하케 살게 하여라!
(현작 만이)

# 희 구름

봄이 올니다 남이여.
야웃하게 푸른 망에 묵 아가시오
문은 밝혀 가마귀 사이
그 우음 소리까지 금제 들리리.
봄이 올니다.
저리 햇을 가운데 구름 사이.
프론하늘, 햇빛, — 오, 남이여.
고항생각 즐시나는 봄이 아님이라.

# 홍 잡 말

봄이여, 오시오.
여디 현작에 풀이 도닷소.
여디 비에 식기여 물은 창나무.
입덕이 버스라는 나비.
사뭇한 벼, 흔, 『교지막』이 있습니다.
또 그대 발을 세울 맑은 물이 있슴니다.
오시오, 봄 오는 동안
모든 곤심 낳고 나무 기 하려.
오전 잔에서 새어난 바구리를
두리진 좋지해 뭐로리기
우리 피복을 멋들어 새로 벗겠지요.
저시오. 남이어.
여기 그대 받을 씨술 맑은 시내가 흐릅니다.

비개인 뒤에 높부는 눈에 나갑니다.
바람이 산봉오리로 나려와서
김모르는 범이람과 몬드림으로
褲은 추녀 지나갔다.

검은 물새가 눈에서 눈으로
눈리는듯이 소리치면서 나라가.
기나긴 너듬해가 말엽시 쓰여도것은
동부의 녹을 헤아려 보냐는 것이다.

그러나 기다림을 아는 우리 동부는
자장한듯 진한숨을 드리마시고
서방은 목숨에도 혹은 떨은별에
금빛 불길이 희득길 가움을 확실히 보았다.

(동부)

창밖저 속님이 와서 나를 찾는다.
방에는 '외론'이 내눈을 잡기려한다.
나는 창문틈으로 밤겨를 엽보았소나
바람과 밤빛게는 아모도 없다.
창밖에 손님이 와서 나를 찾는다.
그러나 나는 창문을 열기를 주저한다 —
「버릇」이 아름답다는 무서움을 주기 때문에.
아침이 되겨던 창을 열고 손님을 마절가.

창밖에 손님이 와서 나를 찾는다.
나의 손님이 「 נותן」으로 떠밀고 있다.
나는 니러셨다. 걱심한다. 창을 열다.
「larınd련 탈바치 나의 버순음을 씻는다.
(춘남)

비가 옵니다
밤은 교묘히 짙을 벌리고
비는 충분에 속색있다
물내 짙거리는 빗니리 가치.

우리러진 단이 실 Büyükşehir
별에서도 봄이 흐름셋이
「다웃한 바람이 불더니
오늘은 이 여두운밤에 비가 옵니다.

비가 옵니다.
다짐한 손님가치 비가 옵니다.
창을 열고 마즈리 하여도
보이지 안게 속색이 면 비가 옵니다.

비가 옵니다.
소운에 창밖에 집중에
남 모름 깃분 소식문
나의 가슴에 전하는 비가 옵니다.

(비소리)
살풀여 담이여! 당신이 만야 내게 무언을 염아 주시면
(당신의 나라로 드리가노)
그러고도 담이의 봄은 두근두근으로 내가슴을 덜:hidden
시스템의 언어 갖춘 노래에
כות 죽치 충수없나이다.

(당신이 만야 내게 정한 염어주시면 쓰르르어가기)

쏘가루와 가지 부드러운 고양이의 털에
고운 도의 음조가 어리무도다.

금방울과가리 호탕고작 고양이의 눈에
빛진 눈의 밝길이 흘르도다.

고운히 다꾼은 고양이의 입술에
오른 한 붉은 빛으로 이 씨들아라.

남가 onResume 숯사뿐 고양이의 수염에
다운 붉은 색감이 씻어가라.

(붉은 고양이로다)

시원(四月)은 첫달사 해태가온다.
쏘겨난 해태가 산에서 옵다. 들에서온다. 쌓아서 온다.

넓은 희웃으로 토품치고서.
지나간 날날의 '음미가' 가슴까지.
모든 기쁨의 향원을 품어
쏘겨난 해태가 꺾은 몇모르운다.
오래동안 지녀온 동모가 그리워
 Hindi 옷을 동모가 몸시 그리워
 다시 살아나고 자 발버둥치면서
 해태가 온다. 응답석이 온다!

十月은 첫 달이 해태가 온다
 해태가 끝이 해태가 끝이다

(「아름다운 봄이 가을에 서서」 줄이시)

가이주 - 캐이주의 젠터안자서
희고한 짧은 생대여가며
우. 나로 - 든 라고 서류고있는
육그레의 露西亞青年이 눈앞에 온다.......

Cafe Chair Revolutionist,
너희들의 손이 너머도 하고나!

희고한 짧은 생대여가며
입으로 말하기는 우. 나로 - 든 라
육그레의 露西亞青年의
헛입인 말씀이 우리에게 있다——

Cafe Chair Revolutionist,
너희들의 손이 너머도 하고나!

(목매의 말씀)

누나야——
너와 나는 서프라이의 달콤한 삶이다
위 강력하게 멀어지지 않으나
보아라 오늘도 거리에서
우리는 또 보으지 안느냐 — —

누나야 —
너와 나는 새벽의 아름다운 삽이다
나아가자! 새거리로 새거리로
X X의 물결양으로……
저벽 저벽 흐긴한 발등짝추어

누나야 —
너와 나는 새벽의 아름다운 삽이다
잡과 숨으로 언제 전화하고 있겠니
책상에 뛰고두고 언제 생각만하고 있겠니
그만가자! 어서 뛰어 나오너라
거리에는 만년동우가
우리는 저란케 물으지 안느냐!
(새거리로)

겨울에는 날마다 밤마다 눈이 오는니
백색 하늘로 눈여겨 보았으셔마다
눈은 이 파릇하기는 하며 어느 것이 하늘에 보이느니

가끔가닥가도, 당나귀 옷니는 눈바래가
초미르로 건너로 숨은 모래들 흔들어가
추움에 어려서는 [별어ائه] 봄이없의 지붕을 사라리느니

증감이 멸니서 오신 흔남을
부득히 휘두로 못하느니
봄이라고 나의 첫 보라한 손님을
눈밭 위에 살여주게로 南園에 불녀 보내니

白熊이 응고 北狼星이 눈생짝일 때마다
제비가는 곳 그림어하는 우리네는
서로 부두까 안교 瞳容을 손가락질하며 水原에서충추너서 —
고라분에 밟희는 못부시의 샛따란 눈만을 보면서

고라분은 흥어라. 이추문밤에도
고니에는 密輸入馬車의 지나는 소리뿐니니
어품상같니는 소리에 활동소리는 잡켜지면서

오. 저눈이 또 내리나 브—만눈이
이음으로가는 移풍문집무에
말씀이참박 갖춘눈이 갈도 내리나니
( 충무는 손가락질하며 )

새벽마다 고요히 움合约을 백교와서
머리아래 반분을 좌— 터놓고는
그만 가슴을 뜯면서 멀리 사려지도
北//=물장사.

물에 저존음이
北//=물장사를 부르면
그는 새락 새락 소리로 치며
은차라도 잡시 다시 사라진다.

날마다 아침마다 기대려지는
北//=물장사.
( 北//=물장사 )
눈이 흐르더욱은 어느해 겨울이였다. 228
눈보라 아우는 담나기 (蹇祭)를 잊고도 풍하에서 저마. 229
 이제는 열고 두부에 희노이 섭자나 사먹었다.

 사람또도 억고. 해를 지고 —
나는 몇번이고 묘라서 망서리라가
大膽하게 어 automáticamente 조용히 전혀나.

울세며 보니
北塞으로가는 모랄을 순애
빛다란 新광문가 변분어 노였다.
지난방 겸녀온 내외목 갈우에야 —

(先驅者)

불결!

國土의 멜직을 산지마난 바다불결.
생간 철을 불은 불교도는 불결에도 밤마다 불결.
새리며. 부위며. 노래부르며
白莎場에 달니는 쌍-한방 바다불결.
몸시 보צע하여 그리고 목소리로 무거운 차림. 229
늘. 분절이 되야 마음에도 밤에도
목소가며 젊은이에 달니도도나.

그래도 물어라. 물결이어. 旋風 맞난大海原가치
물대에. 쓰름대로. 절꽃
그래서 마나우고 또의 식은마음을 설가키 태어나.
산중장이 공책해 출을 때에
그로서 마음다운 다이 견서는 소라들으리.
아. 밤마다 저녁마다 國土의 연락을 소개하며지나는 밤마다 물결이며.

五六月三伏에 마고써온 麦酒瓶 사치

을 씀어울너라. 기온있게!

(물결)

오호. 東京이어.

落日에 되어 아래에 염려여우는 뱃발의 都府여.

昨夜에 따뜻한 暖然한 煙霧과 煙霧에 思惟를 드리는 市民이어.

여름여러이 이「文明의 末落」을 바라보는 서러운 都도이어.

 이제는 煙靄과 심은을 착히은 뱃발의 騎士는

羔羊을 냉인하고 廢墟의 結縛로 오가는 萬歌를 부르노라。

아하. 榆樹馬車에 실니여 墓地로 향하는「文明의 末路」이여.

美와 富와에 被別치 만 들수 엿던가. 오호. 東京이어.

아하. 뱃발의 東京이어!

大地의 무브소리——煙靄. 火焰. 火. 사랑의 悲嘆.——그저서

屈従—癲狂—喚笑—呼泣.

아하. 東京이어! 이리게 慘惨하게 人類의 悲嘆를 불나나리라

이활문 想像이어 하였던가.

歷史再造의 偉大한 想像해 두두세세는 可憐한 災災의 市民을

그리[呢]가 보았던가.

아하. 한 뱃발의 萬歌에 告別하는 城砦이.

大自然의 洗禮에 鳴咽하는 市民이어!

울기로 쓰치고 웃기도 그만두어라.

힘은 모든것을 超越하는 무엇이다.

그러나 힘이라! 지나간 뱃발을 驅逐함에는 도적 크다란형이

있을产妇다.
나의 寫 窗로

가장 마음으로 오셨다는 보름달이면 밤사나야 — 아침 사

마른나물 짜증은 밤도, 오름국가지리에, 다니노라 피곤하야 좋아 가려분도다.
아. 너무, 면동이로기점으로, 水蜜桃의 비가음에, 이슬이있도촉달라요니라.

마른나물 오르면도, 네짐에서 냉으로 묘사한 묘결도, 다우고 몸만오나라.
방향기자 우리는 밤음이 오면, 어단지도 모르게움은 두벌이여라.

마른나물 구석치고도 어둔 마음의거리에서, 나눈 두려워 셀머 기다리노라.
아. 어둠둥 깔끔히 돌고—못겨가짓도라. 나의 아시여, 네도못느냐.

마른나물 지산 남이 새뇨룩, 너혼수약가로 寝좋고가자. 寝좋고!
함은 말은 세자례문도, 내키가듯는 받자욱 — 도, 너의것이나?

마른나물 삽은 심지를 더우잡고, 포름도 엎시 하소임하는 내가의 힘없는바라.
부런가를 바갈 겉에도 몸이 되어, 몰론 명과로 서지러듯도라.

마른나물 오른가자. 임산 고름여가, 독감이 처짐, 발로업시 아웃것가이도다.
아. 해여나, 두가본운지 —가음이되두나. 나의 아시여, 너무 부두라.

마른나물 얕이 새を迎え다. 새끼오르면도, 두 ‫(​)의 소복이, 우리를 비웃기전에
네요인 내목을 안아라. 우리도 이밤과가리, 오랜나라로 가고말자.
마돈나, 웃음과 두려움의 의미가 다가단녀 잇는 내 가슴에 멀이도 엿보니!
아, 바람이 불도나. 그와 가지 가볍게 오랫으나. 나의 아씨여, 내가 봤녀?

마돈나, 가염서라. 나도 미치고 맘껏는가. 염료소리로 너키가음은 —.
여몽에 피간터—가슴의 섬이. 말라버린듯. 마음가목이 타려온조다.

마돈나, 염전을 안건 수 없소라. 깨어면. 우리가 가자. 소문말가지말과!
너도 내 맘에 잇는 마리아—내 가슴이 여편의 혼란을 내어 암녕면….

마돈나, 밤이주는음. 우리가 앉은음. 사람이 안고없는 곳은하늘아르지한다.
마. 어린애 가슴처럼(삭) 모르는 나의 가슴도가자. 다음날교모란 거의로.

마돈나, 별들의 웅등도 흐려지여하고. 어두영끝도 자지려와라도.
아. 안개가 살아지기 전으로. 내가와야지. 나의 아씨여. 너를 부른다.

여행소를 하 느니 —— (유권)

언제면 너와 나 <우리아해>이며 아보리도 우리는 난호야겠느냐?
남들이 사랑하는 우리사이에 우리들의 해별이 분홍을 몽상하다.

색 commodo는 아름다운 깔판에 가랑과 목심이 서로 따뜻한도의조차 못히조라.
모두님 우리들의 목숨이 옹겨 가치보여 어다는 네일목을 내어이모르라.

sms아 하름을 보아가 하름이 사라졌고 사람을 보아가 사람이어것도.
sms아 내몸이 어제 가치보이고 네님도 아득 살았서 내게로 안겼느냐?

捺지면 너나 나 <우리아해>며 아보리도 우리의 난호야겠느냐.
우리둘이 난호여 생각과사니 차라로 바라보며 무는범이나퇴자!
사람은 흥려가내 마음속에서 못做的事는 가비만은 각대셋인가。236
(대가오면 속죄는 고라지며 대가가면 대러쳤다 세상마루가。)

남의 기림에서 태어음(음)을 올고 남의 마음에서는 흉흉한 바풍비운드나。
득탈을 자거선 비웃음도 모르는 사람이라면서 어ลงไป들은식어할 마였드나。

사람 아 불어나 불탄듯 서로의 사이에 흉흉가 엎은 우리마음우호로
사람 아 검은 거름이가 오르락내락 소리도 잔디 열린그리고다。

남몰려 사랑하는 우리사이에 우리종의 하소이이 웅동은 풀었서다。
우리들이 날로에 사람이 되는니 차라로 터봉음우는 존경이나 되자!

모림으나 더갈가히 너가삼춘단으라 두마음한가락으로 열야보고싶다。
자고만한 못그룹과 서로아는 밝은사이로 눈감고으는 것이를 마지하자。

나 주품들인 네영운—稻別이주는 양반이나 稻別운 숙고 내게교오느라。
주품의 진하값가본 네허리만 더위잡는 내일단으로 달려간느라。

사람 아 손절다고 어둠속에도 보이는 녹색이 본술 내론에 취여도고。
사람 아 말해다고 벼미리 ủy이 말하는 섬회의 말을 내로에 말려도고。

엇지만 너희나 쓰나야 갖소며 야모래도 우리의 낙소아 갖느냐?
우리들이 날로에 멋지고 마노니 차라리 바다에 사져 두어리소라라
되여서 살자！

지금은 날아 땅—새벽만간 зло에도 봉은 오는가？238

나는 운풍이 해산을 밝고
동한들 두춘들이 만 좋은 괴로。
가끔은 가론 봄철을 바라 붉은등 가듯 거러만 간다.

입술을 다른 한울아 봤어
내 맘에는 내혼자론것 갓지 못한 우나
네가없었느냐 누가브르도나 악단위라 말할해도아.

바람은 내꺼에 속삭이며
한자목도 섹지마라 못자락을 흔들고
좋리든 울타리범의 마녀가리 구름위에서 반갑다못해.

고맙게 잘자간 보리밭아
간밤 자정이 넘어 나리은 꽃은비로
너는 삼단가론 머리론 쌀쌀구나 내머리조차 깊본다.

혼자라도 갓부쳐나 가자
마론도는 단고도는 착한 도망이
젓먹이 말론는 노래를 하고 저혼자 없게중만 추고가네.

나비 제비야 삼치지마라
맨드럼이 들마쇠에도 인사를 해야지
아주까리 기름을 바른이가 지심매도 그물이라 다보고싶다.

내손에 희미한 취여다도
살찐 것가음과 가론 부드러운 이목을
받목이 시도록 밝어도 보고 조혼세조차 희리고 싶다.

강가에 나온 아라와가리
샴도 모르고 께들도 많는 내혼아
무엇을 찾으냐 어데로 가느냐 웃어움다 담을하려니.
나는 문문에 봉패를 쓰고
두운 암영 속은 설움이 어우러진 사이로
따리를 젖여 하루는 것보다 다마도 봉신령이 집혔나보다.

그러나 지금은 봉패 끝에 몬표자 사배마저 흀네

(사배마저 봉패에도 몬표자 모모가)

목임교교성소현 본방의 신묘를 헤치고
세 맥빛이 사모성다
시집 가는 시막사 갖지 그윽게 백래하고
표돈이 화려한 새벽노을이 둘지로구나
그 우드로 빛그리 무소며 마음해зван이 되진다
시폰에 서둔에 그리고 다웃마지
지급간 어둠에 묵침노모문물은
우리의 큰강자 속우례 귀려진 괴묘적응 좋은 몬증 놀림이 소사모그
모든 형체가 죽은 끝에 가지는 빛으로 축초히 빛깔이 된 그리면서

(iae 사람 잘못)

봄은 간다
바람 업무물가에는
진달래잎은 사라진다

봄은 간다
저법은 사물의
롱동자 밝혀
망기어 없은
수수벽가를 남겨두고

(봄은 간다)
제 357

김호식의 모든 동에 물들은 써지었다.

조 선에 매우한 아뢰들은 나불거술에서
다저도 산행 문제를 생각하고 있다.
다져는 벌써 잠이 들었다.

나는 술쟁의 화성등을 들고
발석소리 아내게 모든 등은 들에야 한다.
오성령이 열리지거나 아니하였다.
나불을 차던지지나 안았다.

귀려운 아름다워.

생이라도 풀음하기 잘못 자거라.

부녀와 가른 나히위받이
나희를 밟게 무엇을 바라라 아내둘아.

나는 새벽봉을 친다.

여쳐러온 녀희들의 단장들/개오거나라

날다니라, 날아나 하로의 힘을 또 결투자.

부녀와 가른 화평이 나희를 부르나니.

(경상)

「째고 불상해!」

「째고 불상해!」

나갈パー에도 임만 빛속거리더니

대문밖게 나서서는 전신대를 살/碚고 염영우는 구려

째고 불상해라!

나가 몽가오?

범서 갖을가오?

겨리고 드려봉겠을
불상해!  
안타는 더러게 말하고 졌었다.  

(불상한 아이)

드름로 가사이다 —
등불만은 거리를 지나서  
단박만 잇는 드름로.

장림에는 싸움이 버려졌고  
전등불미에는 풍파 노래가  
밤의 거리의 보기넣은것은  
모두 나타낸때로.

드름로 가사이다 —
조교만 빛을 지나서  
바람부는 드름로.

특로 엽힌길에 "여름방황이  
버순품으로 마저주는furt  
수수림의 숙색이는 소리바끼  
우리의 치를 어우러일것 없는뜻

드름로 가사이다  
경혼과 결혼이 "야."의 행귀우에  
하나이되는 드름로.

(드름로 가사이다)
덴원으로 오게. 덴원은 우리에게 새로운 것들을 가져오나니.
석은 덴매와 불은 합사커—
가을의 풍성은 지금이 한창,nil.

아마. 도회의 징조선 눈물버리고
수고한 역객과 가슴 호흡과
아무식치의 교목의 거리를 버리고
폭풍볼아리 소소호른 덴원으로 오게. 오게.

당이 서른 발도망을 희게 비취고
어려 부른 강풍과 다리와 어선루에
눈은 나려서 독고 또 못길적이
우리들의 기다 또 교묘히 목상할세일서.

덴원으로 오게 전갈의 덴원으로
인공과 망축과 시기와 잔혹의 도회
잠간은 오로는 도회들과 변을함하야
어리석은 반항을하는 도회들 새나오게.

노래는 드물에 가득히 산에 울려나고.
항거와 빗겼은 산에서 드물로 퍼져간다
다음 봄날! 양지에 보름달매 푸림
밤낮이를 서산소 입마주고 시든 봄.

(田園頌)

봄날이 간다
못한대게 가슴을톡하고 못그려든봄날이

나라님 흔다 가대치
다니 걍듯 법서발음들너라
봄은 숲길에 달기가 바람소리 가던가?
우스란 이 마음은
昨소리 나란히 되 항복 버들 아주가치
虚포를 상하야 길바만 쉬노나。
(九十八年)

그리운 우리 편은 어디 계신고
가없은 이 내 속을 들끔 없어서
삼각다 풍은 따서 몸에 던지고
줄러가는 없이나 밤에 [해] 보아로。
(팔구가)

그리운 우리 편의 밝은 노래는
언제나 제 가슴에 젖어 있어요
긴 낮은 문 밖에서 서서 들어도
그리운 우리 편의 밝은 노래는
해지고 저우도록 키에 들려요
밤들도 잠도도록 키에 들려요

고히도 흔들리는 노랫가락에
내 잔은 그만이나 깊이 들어요
고적이 한 잔자리에 홀로 누워도
내 잔은 포스코히 깊이 들어요
(칠의 노래)
혹시 장돌기가 참말 되고자요
받에는 샤무처럼 그리워 와요
어리도 무언히
아무 얼굴조차 잊칠 듯해요.

(밥)

봄가를 없이 밤마다 듣는 달토
「예전엔 미쳐 몰랐어요」

이렇게 사무치게 그려 본 줄도
「예전엔 미쳐 몰랐어요」

달이 막반 빛아도 첫따봉 빛은
「예전엔 미쳐 몰랐어요」

이제금 저말이 설움이 쏟은
「예전엔 미쳐 몰랐어요」

(예전엔 미쳐 몰랐어요)

웃ie어 생각이 나겠지요.
그런 대로 한 세상 지녀시구려.
사모라면 멋칠 날 있으리다.

웃ie어 생각이 나겠지요.
그런 머로 세월만 가라시구려.
웃ie어도 더러는 만히도리다.

(웃ie어)
따려져 내가 많은 산 위에
나는 그대의 이름을 부르노라.

성음에 견도록 부르노라.
성음에 견도록 부르노라.
부르는 소리는 미쳐가지만
하늘과 얕 사이가 너무 냉구나.

선 채로 이 자리에 들이 되어도
부르다가 내가족본 이름이며!
사랑하던 그 사람이여!
사랑하던 그 사람이여!

(초혼(침묵))

집담
집담
아무 [우] 라비 집담

진두장 (바르림) 가람 가비 상더 [돈] 뉴나는 257
진두장 칭 마음에
마시옵니다

예날, 우리 나라
먼 뒤편의
진두장 가람 가비 상더 [돈] 뉴나는
이복 어머 시생에 죽었음입니다

뉴나라고 불리보라
오오 불 섬취
산이 빛나
요아리네
강 봄 여름 없이
 testim

산에
산에
히든 곳은
저만큼 혼자서 되어 있네
 testim

산에서 무는 곳은 새로
꽃이 좋아
산에서
산노라네
 testim

산에는 꽃지네
꽃이 지네
강 봄 여름 없이
꽃이 지네
 testim

(산육화 (山有花))
우리 두 사람은
지 돌이 가득 자란 보리 밭. 발코장 위에 앉아서라.
밀은 마치고 쉬는 동안의 기쁨이에요.
지금 두 사람에 이야기에는 꿈이 짙 때.

오모 빛나는 태양은 내려 쓰이며
새우들이도 순겨운 냄새. 노래 불리라.
오모 은하에. 살아 있는 끝에는 넘치는 은하에.
모든 은은여름이 우리의 밤 숙을 차지하려라.

세계의 줄은 어디? 자애의 착들은 법계도 던졌는데
우리 두 사람은 일하며. 살아 있으면서.
하늘과 태양을 바라보아라. 날마다 날마다도.
새라 새로운 황희를 지어내며. 둔 같은 땅 위에서.

다시 한 번 화기 있게 웃고 나서. 우리 두 사람은
바람에 잃리우는 보리밭 속으로.
호미 들고 돌아 갔으라. 가자리히 가자리히.
길어 나아가는 기쁨이에요. 오모 생명의 향상이에요.

(발코장 위에서)

나들이. 단 두 봄이라. 밤 빛은 배며 와라. 265
아. 이 절 밖. 우거진 나무 아래로 막 들어라.
우리는 말하며 걸었어요. 바람은 북는 데로.

등불 밖에 거리는 혼적하려라. 희미한 하늘 끝에
고취 받은 그림자 다둑하고
고도 가 kir을 불발에서 이들이 변적이다.
빛은 막 격어, 사방은 교호한다
아마저, 밝도 만하려, 더 만가고.
건가에 무두커니, 눈강교 마주셔서.
먼 면 산, 산절의 절 종소리 달빛은 지새어라.

(향방 (合集))

이속한 밤, 밤기문 서늘한세
흙으로 창덕에 걸어앉아. 두 다리 놓이우고.
첫 어구리 소리를 들어라.
머치 우리의, 그대는 먼저 홍차서 창드누나.
내 몸은 생각에 감잡하며. 희미한 수중으로서
혼가의 약맥이 저지너는 불빛은 시어오며.
이인고, 비난수도 어구리와 함께 찾아가저라.
가득히 차오는 내 심장은…… 화분과 뜨 사이에.

나는 무심히 잠이 어절어 그대의 잎은 음 위에 기대어라.
음직임 다시변이, 만리 (萬理)는 구적 (個契)한데.
히로 (熙耀)히 내려비후는 별빛들이
내 몸을 이끌어라, 무한히 더 가깝게.

(묵법 (默念))

 그것은 어머니의 가슴에 머리를 숨이고 자려 44한 사람을 바득하고
비름겨지는 입술로 쌍목하는 어엽은 아기를 싸 안으라는 사람의 발가지가
아니라 흙의 흔 발음이다.
것은 은한의 흔한음양이 아니라 번득가며 악영의 눈 (眼) 빛
임이다.

........................
아시 남이어 철권에 묶마른 나의 넋이어 거름을 못나서로 거죄를 272
가지마서도 나는 시리오

세계의 역행은 쓰러진 그동에 잔도없습니다
세계의 쓰러진 경은 바다에서 잔도없습니다
무서한 담화에는 몇이 속성거침에 서울이 두른 재해를 나고
있습니다
바로 남이어 내 생명의 꽃이 죽어하려는 나의 넋이어 거름을
못나서로 거죄를 가지마서로 나는 시리오

그나라에는 악이 엄습니다
그나라에는 그림자 없는 사람들의 싸움을 하고 있습니다
그나라에는 유채인상을 보고 생명의 싸움 대수를 가지고 무도를 극복할
세계의 자리를 향해 하는 싸움이 긴밀한 시간의 "Cannot be read"
아시 남이어 죽음을 상식이라고 하는 나의 넋이어 거름을 못나서로
거죄를 가지마서로 나는 시리오

(가지마서로)

당신이 가시 뒤로 나는 당신을 이족수가 엄습니다
가지사는 당신을 위하나나보다 나중에 많이 반란합니다

나는 강요됨으로 당신을 생명으로 그리번가 엄습니다
저녁거리가 희미시 고나가를 쉬리 이야기에 깃들이 호소는 '거리는
인생이 엄다. 인생이 엄다는 사람은 생명이 엄다. 너무도 아주는 것은 스트레스.
고 말할 만합니다.
그맞을 들고 모리나운시대에 쓰던에는 눈물속에서 당신을 보았습니다

나도 전도 엄과 다른 사람을 께하니 민족이 엄습니다
'민족명부는 노는 사람이 엄다. 사람을 잡는 눈에 그러나 무슨 민족이
하고 성명 하라는 적군이 잇겠습니다
그것이 참담함가요. 널이여 속임없이 말씀하야 주셔요 
당신을 나에게서 벗어난 사람들이 당신을 보고 '그대의 남이 없다'고 하셨다 테요.
그래서 당신은 남모르는 곳에서 솔itary가 넘어보면 우울증 우울증으로 변하다 테요.
사랑의 우는 것은 결혼을 할 것인가 물기조차 마음대로 묻고 우울증으로 변하는 것은 축염의 망보다도 더운것 같습니다.

그것이 참담함가요. 널이여 속임없이 말씀하야 주셔요 당신을 나에게서 벗어난 사람들이 당신을 보고 '그대의 남은 우리가 꾸하야 줄다'고 하셨다 테요.
그래서 당신은 '만남 생활을 하겠다'고 하셨다 테요.
그러면 나는 그들에게 분투를 알코는 결혼수가 엄습합니다.
만치만한 나의 티를 더욱데울에 섞어서 되에목마른 그들의 막에 떠서 '이것이 널의 남이라'고 우울증셔서 말했습니다.

(참담함가요.)

심은 갖습니다. 아직 사랑하는 나의 남은 갖습니다.
독자 산책을 하시고 단풍나무속을 향하야난 적은 것을 거셔서 참여셨치고 갖습니다.
황금의 맘카니 곱고빛나로 멋질문은 차셔갈것슬이여야시 275
한숨의 미용예나라아습니다
남가로는 저 '%m소'의 두려운은 나리들은의 지름을 돌려보고
위시거품쳐서 사려하였습니다
나는 행복으로 남의말소리에 헤 prevState면다음 남의말끔에 눈
바렸습니다
사랑도 사랑의 일이라 맛날때에 미리 새랑것을 엿녀하고
경계할지 아니할것은 아닙지만 리발은 총봉히 일어나고 놀란가슴
은 새로로 숨음에 헤집니다
그러나 리발을 쓰는 엽문은 놀란의 원음을 만들고 마는것은 소로
사랑을 새치는 것인줄 아는아래에 견검문수없는 숨음의 힘을
몰어서 새롭는의 전투박여며 드러무엇습니다
우리는 맛날때에 떠날것을 엿녀하는것과가리 새까래에
다시 맛날것을 엿습니다
다시 남은것지마는 나는 남을보내지 아니하옵니다
제곡조울곳이기는 사랑의 도래는 남의 '沈黙'을 힘써요옵니다

(남의 '沈黙')

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그러나 나의같은 이 세상에 웅박게 엿습니다
하나는 남의통에 안기는 긴장
그러치 아니하면 죽염의통에 안기는 긴장
그것은 만일 남의통에 안기지 못하면 다른것은 죽염의길보다
혐하도 괴로운 아픔임니다
다시 나의같은 눈가 내톱습빛이나
다시 이 세상에는 남이나고는 나의같은 내밀수가 엿습니다
그러나 나의같은 남이 내โอกา면 죽염의것은 제내것으로요

(나의 길)
모서로 당신은 오실때가 되어있POSITORY 어서오셔요
당신은 당신의 오실때가 며지인지 아실빛가 당신의 오실때는
나의 기다리는 대금이요
당신은 나의 옷박혀로 모서로 나의 옷박혀는 뜨들이 되어 있십시오
만일 당신을 조쳐오는 사람이 있으면 당신은 못속으로 드러가서
숨을 쉽시오.
나는 나비가 와서 당신을은 옷 위에가서 만았습니다.
그러면 조쳐오는 사람이 당신을하질수는 엄습니다.
모서로 당신은 오실대가 되었습니다. 어서오셔요
당신은 내의 평에로 모서로 내의 평에에는 보드러운 가슴이 있었습니다.
만일 당신을 조쳐오는 사람이 있으면 당신은 머리 القوم에여서 내의
가슴이 대입시요.
나의 가슴은 당신이 맨개때에는 몽가리보드려옵치마는 당신
의 위험을 위하자는 색끝의 잔도되고 쇠관료의 반대도 있었습니다.
나의 가슴은 달성이에 밝힌 폭발가 되지형정 당신의 머리가
나의 가슴에서 쉴러질수도 엄습니다.
그리면 조쳐오는 사람이 당신에게 온은 대답수는 엄습니다.
모서로 당신은 오실대가 되었습니까. 어서오셔요.
당신은 내의 독심속으로 모서로 충렬은 당신을위하야의 준비가
언제든지 되어 있습니다.
만일 당신을 조쳐오는 사람이 있으면 당신은 내의 죽염의
위에 서십시오.
 충렬은 무모하고 약능이 하나입니다.
충렬의 사람은 무한의 통게에 무능 임니다.
충렬이 망하는 거란과 혼술가 써들이 됩니다.
충렬이 망하는 강한과 약한가 벌이 됩니다.
그러면 조쳐오는 사람이 당신을잡들수는 엄습니다.
모서로 당신은 오실대가 되었습니다. 어서오셔요.
남의 열구는 '어업부'라고 하는 말은 통상한 말이 아니니다. 어업부다는 많은 시람이 등의 열구에 대한 말이오. 남은 시람의 것이라고 할 수가 엄히 반치 어업부가 됩니다.

저는 여기 하여 그러계 어업부님을 시범으로 보낸도지 아모리 생각하야도 마다가 엄합니다.

확어 엄습니다. 자연의 가온대에 늘의 색이 된 반한 무없이 엄을 사가옵니다.

남의 엽색가온 운연이 채데있서로 남의 살림가온 섞터이 어여있서로.

물펄부에서 남의 눈과가온 진분수를 보았습니다가 아름

법에서 남의 매크빛가온 껍질을 드셨습니다가.

천국의 풍광은 남의 노래의 반향입니다. 아름다운 별은 남의

눈빛의 임현입니다.

하나 나는 남의 그림자여요.

남은 남의 그림자봐게는 비일만한 것이 엄습니다

남의 열구는 어업부로하하는 말은 불일만한 말이 아닙니다

(남의 열구)

가운방 빛소리에 들라켜니 풍이로다.
오셨든 남 간곳없고 동간불만 드리구나.
그품은 또 구라한은 잡옷 이루어 하노라.

선취라 호 빛소리 중에히 잡옷 깔노.
남의 손길 어려가고 이불리만 잡았는가.
비개 위 눈물 혼적 쌓어 무삼하리요.

(秋夜夢)
항선은 복잡한 길을 통해 향상 
생각방식이 고정되어 되도록 푸른 하늘의 사랑을 바탕으로 
남이니 사랑이여 아름다운 향기로니여 

남이니 당신은 꽃 가루가 떨어지고 빛냥이 가벼운 것을 잃어버리다 
거지의 거친 빛이 풍의 세운 색이음소서 
남이니 사랑이여 쁘轹한 산의 숲은소리여 

남이니 당신은 봄과 광mares무하를 조아하십시오 
䗖의 가슴에 눈물은 섭리로 편견의 폐해가 되옵소서 
남이니 사랑이여 어둠바다에 봄바람이어 
(모의)

아침에 이치나서 세우하라고 대야에 물을 나더도 번당 신은 대야 
만의 간은물시절이 되어서 나의연꽃그림자로 분명한 터가가처럼 열리충 
니다 

은심홍이중시가하고 천둥산에서 거칠게매에 당신은 꽃새이웃음치는 복 
바람이 되어서 시람들은 나의마음에 망향머리를 두쳐주고 감싸다 
당신을가리리니 못하야 장사자리에 누렇든더니 당신은 고요함을드러부이 
되어서 나의간부심절을 삼으로도 덕주님니다 

어디라도 눈에 보이는데 마자 당신이계시기에 눈문장고 구름취와 
바다빛을 차려보았습니다 
당신은 끝동안가되어서 나의마음에 숨었다가 나의갈은눈에 임 
마추고 "너가 나를보너냐"고 밝은소리입니다 
(아래라도)
나의 노래 가득의 고저참판은 대중이 엿봅니다
그리서 제주의 노래 목조와는 조금도 맞지 않습니다
그러나 나는 나의 노래가 제주목조에 맞지 않는 것을 조금도 애써 하지 않습니다
나의 노래는 제주의 노래와 다르지 아니하니 아버지는 사담합니다
곡조는 노래의 결점을 여기로 조절하려는 것임이나
곡조는 자연한 노래를 사랑의뜻으로 도약시킨것임이나
함께 노래에 곡조를 두키는것은 노래의 자연에 해롭습니다
남의 영광에 단장할 하는것이 도로히 혼이리는것과 가리 나의
노래에 곡조를 두키면 도로히 결점을 잃습니다
(나의 노래)

아사 삼은것지마는 나는 넘을보내지 아니합었습니다 283
제곡조를 못이기는 사랑의노래는 남의 결점을 혼사교줍니다
(남의 결점)

바람도없는 평중에 흔히의 움츠름은내이며 고요히 서러지는 283
오동남은 누구의말자취임님이가
(함사수 엽서도)

가을바람과 아름없에 마치맞먹은 항해로운도로를 다시 숲중 284
비箸습니다 그 숲과이는 항가는 가을하늘을 물들립니다
(항행노래)

아프 남이여 빗속에 목마른 나의 남이여 겨울을 둘러서도 285
거울을 가지마셔요 나는시려요
(가지 마셔요)
그것이 참말인가요 남이어 숙임없이 말씀하시여 주셔요 285
(참말인가요)

오서오 당신은 말씀해가 되었소여 여서오서오 285
(오서오)

나는 참사의 설명을 드겠습니다 285
"너는 사랑의 죽사실에 묻어서 봉습을 막지말고 사랑의 줄을
설어라 그러면 너의 마음이 질거우리라" 그 참사는 큰소리로 말
하_ALREADY

그 참사는 어지간히 어리석습니다
사랑의 줄에 묻어도 것이 약속기는 약속지만 사랑의 줄을
설어 묻는것보다도 더 약속같은 모르는 말씀입니다
사랑의 죽사실은 단순히 없어 매달었기 폭력주는 것입니다
그렇므로 나막한 것은 죽사실에서 얻는것입니다

님이 어찌하든 남의 마음의 줄이 빛받가버서 나의 남을
사랑하는 줄을 몰드렇습니다
(참사의 설명)

님이 어찌하든 나의 마음을 가져가락 어떤 마음을가진나한지 가져가서요
그러하면 나로하야 요청에게서 하나가 되게 하셔요
그러치 아니하거든 나에게 고향만을 주지마시고 남의 마음을 다
주서요 그리고 마음을가진남한지 나에게 주셔요 그레서 남으로
하야금 나에게서 하나가 되게 하셔요.
그러치 아니하거든 나의 마음을 풀어보너 주셔요 그리고 나에게
고향을 주셔요
그러면 나는 나의 마음을 가지고 남의 즉시로고 풀어서 شامل
(하나가 되야 주셔요)
나에게 결별한다고 당신을 그리워하는 내의 "숨음" 입니다.
당신이 가실 때에 내의 잔은 수가없시 엎마주고 "부대 나에게 대하여 헹어하지말고 잔것소라" 하고 당신의 가실한 복락에
반복되는 말씀입니다.
그러나 그것은 응서 하여 주셔서
당신을 그리워하는 숨음은 곳내의 생명인 애주합니다.
만일 응서 하지 아니하면 그에 대한 못을 "주인"의 복생벽의
포화의 햇마치라도 받겠습니다.
당신의 사랑의 동아를 어려져 하는 뒤에도 사랑지 않겠습니다.
당신의 사랑의 동아를 좋아에서 잔마치로 그를하는 것마저도 받겠습니다.
그러나 당신이 나에게 의심을 두시면 당신의 의심의 희풀과
나의 숨음의 헤를 막비가고 받겠습니다.

(이심하지마세요)

절검고 아픔 마음입은 물이 만활수록 조용것입니다.
그런데 당신의 사랑은 물이 적은 수록 조용가버리고
당신의 사랑은 당신과 나와 두사람 사이에 있는것입니다.
사랑의 물을 닿아면 당신과 나의 중대한 켈임을 해수 밖계 없습니다.
그래서 당신과 나의 중대한 절을 멸명 사랑의 물이 만하고 중대한 경우가 가까
으로 사랑의 물이 적을것입니다.
그런데 적은사랑은 나중 옮가더니 만한사랑은 나중 용입니다.

위에서 사랑이 머리지면 사랑도 머리지다고 하여도
당신이 가실위로 사람이 머리지면 날마다날마다 맨물니는 것은
사랑이 아니고 무엇이여요.

(사랑의 꼴줄)
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'나고 나병이 앓는것은 날아야하나 나라

나병하고 맛낸지받는것은 날아야하나 결가는 사랑받니다

우리들은 날에 대하여 맛날때에 나병을처럼하고 나병할때에

맛많을 피억합니다

그래서 맛나지만는것도 날아야하나 나병이 앓는것도 날아야받니다

날은 맛날때에 우습을주고 섬날때에 눈물을줍니다

맛많때의 우습보다 섬날때의 눈물이 조금 섬날때가 눈물보다

다시 맛나는 우습이 좋은들입니다

(작화 이명)

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생물보다 사랑하는 사람을 사랑하기 위해하는 즉중단가능은 것이다

절정한 사람은 부하하는 의욕케 사랑받의 즉중단보다도 더 큰 섭취이다

러병은 사람을위하고 즉지못하는 가장 큰 칩책이므로 적음이 다

그래서 사랑하는 사랑을 즉바에서 잊지못하고 러병에서 성

작하는 것이다

... 288

그리고 정정한 사람은 못이없다

정정한 사람은 사랑의 불법한 사랑할뿐 아니라 사람의 나병도 사

항하는 것이다

그러고 정정한 사람은 못이없다

정정한 사람은 사랑의 불법한 사랑할뿐 아니라 사람의 나병에 사

항하는 것이다

그러고 정정한 사람은 못이없다

정정한 사람은 사랑의 불법한 사랑할뿐 아니라 사람의 나병에 사

항하는 것이다

(러병)
리벌은 뜨드 죽도입니다.
리벌의 죽는 마람의 바람(모) 업은 뻗슬과 밤의 온(물) 업은
검은 비단과 죽은 업은永远의 생명과 실물이든 하늘의 땅
에도 업습니다.

당이어 리벌이 아닌 반하늘을 죽었다가 우산에서 다시
사라같다가 업습니다 오소 리벌이어

미는 리벌의 죽도입니다

(리벌은 뜨드 죽도)

당자며 나는 출산으로 여러분의 양께 보이는것을 부르러 합니다. 여리분이 나의 출산을 업은 새에 나을 심어하고 스스로 심어한 중을

나는 나의 출산을 죽을 때까지의 우산에게 하지 못하고 싶은 마음을 업습니다.
그때에는 나의 출산을 업은것이 느긴 녹색 물순물에 안겨서 마른 꽃을

을 비녀서 코에 대하는 것과 가늘동지 모르겠습니다.

밤은 얼마나없는지 모르겠습니다.

요새 산의 무거운 고림자는 없어짐니다.

새벽중을 기다리면서 빛을 엿집니다.

(乙丑八月二十九日 밤 臥)

(讀者에게)
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