The Character and Shape of Moral Philosophy Shown in Toegye’s Poems

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Abstract

Toegye 逝溪 Yi Hwang 李滉 (1501-1570) was a moralistic philosopher in the Joseon Dynasty era. His life was recorded in his chronology, books of his personal history, and collections of his words and deeds in detail. His learning attitude, educational method, practicing etiquette, friendship with his students are well written in the memoirs recorded by his disciples. Yi Hwang as a moralistic philosopher wrote 2,330 poems. All his poems, which were quite diverse in type, were included in his anthology. They were diverse in forms, contents, and topics. The mainstreams of his poetry were poems about birds, flowers, moon, trees, etc. (詠物詩), poems about plum blossoms (梅花詩), poems reciting reason (說理詩), responding poems (和答詩), extempore poems (即事詩), poems reciting inner-most thoughts (詠懷詩). Poems attached to pictures (題畵詩), poems mourning death (挽詩), poems in which one line is composed of four letters (四言詩), poems in which one line is composed of six letters (六言詩), poems reciting dreams (醉夢詩), social poems (社會詩), patriotic poems (憂國詩), history telling poems (詠史詩), journey poems (紀行詩), and song poems (樂府詩) are also important, although they were partial. Due to the diverse types, the research on them has been also diverse thus far. The origin and background of his poems are moral philosophy. Thus, the poems of Yi Hwang had kept the moralistic character. Owing to its moralistic character, they showed less inspiration and romantic aspects. Instead, they emphasized morals, studying, mind purification, and moral training. Toegye combined gaining knowledge...
by the study of things to his works. Yi Hwang himself said, “As my poems are stern and lofty, people do not like them.” He did not want to only pursue what people liked, namely, their interest and enjoyment. Reading the poems written by his disciples, he said that poems without morals and studying were not good poems despite beautiful expressions and distinguished thoughts. When composing poems about plum blossoms (梅花詩), poems about birds, flowers, moon, trees, etc. (詠物詩), relating one’s thoughts poems (詠懷詩), Yi Hwang recited his personal feeling without intention to form a moralistic factor. But the moralistic factor was naturally reflected in many poems. The moralistic aspects varied in each poem. The concentration of implied moral philosophy varied, depending on the materials or theme. It was morally deep in the poem that recited the theme of practicing Dohak (道學) or that clarified the reason for things. On the contrary, it was morally shallow in the poems with specific objectives such as journey poems (紀行詩) or history telling poems (詠史詩). In the poems written to poetically describe the ethical factor, the words or phrases of sages were used as poetic words. This utilization and poetic shaping enable readers to well understand the meanings of poems in breadth and depth. Therefore, unlike other poetry, Toegye's poems had moralistic elements at the base. They had an emotional side of enjoying and appreciating nature, but at the same time, it had a rational side that does not leave Dohak. However, the level of their moralistic shape appeared differently for each of his works.

Key Words: Toegye 退溪, Yi Hwang 李滉 (1501-1570), poems about birds, flowers, moon, trees, etc. (詠物詩), poems about plum blossoms (梅花詩), moralistic character, responding poems (和答詩), extempore poems (卽事詩), journey poems (紀行詩)

1. Introduction

The life of Toegye Yi Hwang (1501-1570) was recorded in detail in his chronology, books of his personal history, and collections of his words and deeds, and was discussed in numerous studies so that it is not necessary to explain his life in academic papers. Toegye was referred to as a moralistic scholar or a Confucianist. He did a lot of research on Liqi (理氣) philosophy. Research on Toegye's philosophy has been widely conducted both in Korea and abroad for a long time, so it is difficult to accurately count the number of theses. Toegye has occupied an unchanging honorable position in the history of Korean philosophy.

Also, Toegye as a moralistic scholar deserves to be called a poet since he wrote many poems, including Dosansib-igog 陶山十二曲. Until now, research on Toegye's poetry is less than on his philosophy but more than on other scholars and writers. Compared to other moralistic scholars, more studies have been conducted in both
his philosophy and literature. Researches on Toegye's literature are mainly on poetry and literary theory. There is a lot of research on his poetry, the main ones of which are on the types of his poetry. There has been much research on Toegye as a writer or poet, but it is rare to study about him as a moralistic philosopher (道學者) or on his moralist poems. There has been a common belief that the term Dohak (道學) has been popularly used in the past so that there is no need to specifically examine the concept of Dohak. However, the scope of Dohak was wide and its concept and perception also showed differences as the times passed. Thus, the study of Dohak (moral philosophy) was conducted early on. From the standpoint of studying poetry with a moralistic nature, it is also necessary to solidify its concept. Philosophical research tends to study Toegye from the standpoint of Confucianism and Liqi (理氣) philosophy, so studies on his literature may also tend to that trend. But, in that case, there is a possibility that the meeting between philosophy and literature may not be harmonious.

Judging from the existing concept, Dohak has a wider range, easier to meet with literature than Confucianism and Liqi (理氣) philosophy, and shares a lot in common with literature. Toegye was both a Liqi (理氣) philosopher and at the same time a poet.

A fundamental question can be raised as to what is the true spirit of the poetry of Toegye as a philosopher and a poet, and what character it has. The purpose of this paper is to analyze the moralistic character and shape of Toegye's poems which were written based on moral philosophy.

2. Realities and Types of Toegye's poems

Since the poetry represents the meaning of the poet, the aphoristic definition of “Sieonji (詩言志)” in Shujing 書經 is essentially quoted up to now. When a poet writes several poems, the meaning of the poet, ‘Ji (志)’ in sentences or words, is formed into a work. The Ji (志) of a poet is different in each work. However, the ideological Ji (志) that has been condensed over a long period of time, through studying and training, is mixed with the Ji (志) of each object in all works, and transformed into poetry. The Ji (志) of each work is shaped differently depending on the situation, time, object, point of view, and level of inspiration, but always appears mixed with
the ideological Ji (志) that flows through the base.

Toegye wrote about 2,330 poems\(^1\), and there are about 180 research papers on them. Toegye’s poetry is very diverse in materials and forms. Wangso presented the survey statistics\(^2\) by the type of Toegye’s poetry to help understand the reality in each type. According to these statistics, there are more five-character (syllables) Chinese poetry (漢詩) with four steps in the composition of poetry, introduction-development-turn-conclusion (起承轉結) than five-character Yulsi (律詩) with eight phrases, and seven-character Chinese poetry (漢詩) more than seven-words Yulsi (律詩). This proves Toegye’s preference for condensed and concise poetry beginning with four steps in composition. Most of his poetry was classical Chinese verse (近體詩). But he also enjoyed writing old-style poems (古體詩), which showed that he pursued free expression and form. He wrote 103 five-character old-style poems, which is more than the seven-character old-style poems. He wrote poetry since he was 15-years-old, but the main works were written from the age of 33, and active writings continued until the age of 70.

For three years, when he was 37, 38, and 39-years-old, he wrote little poetry, due to the following reason. In April 1537, when he was 37 years old, he was appointed to the government post as Seongyorang (宣敎郞), in May of the same year, as Seunghoonrang (承訓郞), and in September of the same year, as Seunguirang (承議郞). In October of the same year, his mother, of the Chuncheon Bak family (春川朴氏) died. After his mother’s death, he was in three years of mourning. But, when he was around the age of 50 and 60, he was prolific in writing poetry. This has an important meaning. His writings from his 50s and 60s contain all of his important poems, recognized by his disciples (及門弟子) and several scholars. Hence, his poems of this period should be taken seriously. In addition to the classification by the type of Toegye’s poems, classification by content should be followed. However, there are no clear criteria for classification format. Due to a large number of overlapping parts, classification by the entire contents of Toegye’s poems has not been made yet. However, researchers are using existing terminology from the classification by

\(^1\) Wangso surveyed the total number of Toegye’s poems as 2,013, but after that, Jeong Seok-tae investigated various literatures and poems not included in the literature, and revised the total number of Toegye’s poems including 陶山十二曲, to 2,330.

\(^2\) Wangso, Toegyesihag, Bupyo 1, 2, Toegyehag-yeonguwon, 1981.
There are many types in Toegye’s poems, including those about plum blossoms (梅花詩), reciting reason (說理詩), ideology (理趣詩), pictures (題畫詩), birds, flowers, moon, trees, etc. (詠物詩), responding poems based on a rhyme (和答次韻詩), extemporaneous poems (卽事詩), poems mourning death (挽詩), poems in which one line is composed of four letters (四言詩), poems in which one line is composed of six letters (六言詩), poems reciting dreams (醉夢詩), social poems (社會詩), patriotic people loving poems (憂國愛民詩), poems about six friends (六友詩), history telling poems (詠史詩), journey poems (紀行詩), and song poems (樂府詩). This classification is inconsistent in which poems are classified by form, subject, material, content, etc., Notwithstanding, it is a general method that has been used in the classification of poetry from an early age. This classification has been widely used in temporary studies of not only Toegye poetry, but also other poets' poetry so far. Since it has the characteristics of each type and the subject is clear, there is no problem with the results of the study of excerpts from related poems by this classification as far as the subject is concerned. However, this classification is limited in showing only one aspect of Toegye’s poems and not to explain their overall nature. Therefore, the overall characteristics of Toegye’s poems will be revealed only through the ideological roots that permeate the entirety of Toegye’s poems.

Since Toegye’s poems are so diverse, research is also being conducted in various ways. The recent research on Toegye’s poems can be categorized as follows3): general

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research; research from the moral philosophy and Confucian perspectives; research from nature’s perspective; research on poet's consciousness; comparative literature research; research on types, styles, and characteristics of poetry; research on themes and expressions; research on several poems written under one title (一題多首); research on the transformation and figuration of works. In addition, in-depth research conducted on the basic data including Kwon Oh-bong’s Toegyesidaejeon (a complete collection of Toegye’s poems), Yi Jang-woo and Jang Se-hoo’s Toegyesipul-i (explanation of Toegye’s poetry), Jang Se-hoo’s Toegyesisaeg-in (Index of Toegye’s poems), and Jeong Seok-Tae’s Toegyeseonsaeng-yeonpyowol-iljolog (Toegye’s chronological table). made easy and quick follow-up studies of Toegye’s poems possible. They were also helpful in writing this article.

In the study of Toegye poetry, many studies were conducted from the point of view of pure poetry, but some studies focused on the ideology of poetry. Poems reciting reason (詩理詩) is most directly related to moral philosophy. Poems reciting reason of which concept is unclear, has similarities and differences with ideological poems (理語詩), poems for an ideology (理趣詩), making ideology into allegory poems (寓理詩), philosophical poems (哲理詩). Sulli (說理) means explaining Dori (the right way) (道理) and Ichi (reason) (理致). Therefore, Sullisi (說理詩) refers to a poem that explains Dori or Ichi. In this meaning, research has been conducted so far. The word, Sulli (說理) has been around for a long time. Yang Xiong 揚雄 of the Han Dynasty (B.C.53~ A.D.18) said in Guajian 寥見 Chapter of Fa-yu 法言 that there was nothing better at arguing than the Book of Odes [Songs] 詩經 in explaining Ji (志) and there was no better argument than The Spring and Autumn Annals 春秋 in explaining Dori (道理). Based on this, it can be said that Sullisi (說理詩) is a poem that argued for Dori and Ichi rather than Ji (志).

Toegye is a moralistic philosopher. Therefore, Toegye's poetry has a moralistic character. In this paper, at first, the concept of Dohak (道學) will be summarized, and then the moralistic characteristics of Toegye's Poetry that could be defined as Dohak poems (道學詩) will be analysed.

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papers did not use the term “dohak” and were not based on conceptual definitions or historical grounds.

4) 揚雄, 法言, 寥見, … 說志者 莫辯乎詩 說理者 莫辯乎春秋 …
3. Character of Dohak (Moral Philosophy, 道學) in Toegye’s poems

1) Concept of Dohak poems (道學詩)

Dohak (Moral Philosophy) (道學) is a study to realize Do (道). However, Dohak is a term used in various ways according to the times and scholars. It became more diverse as it was mixed with Neo-Confucianism (性理學) and Theories of Liqi (理氣論). According to the dictionary, Dohak is a very important field of Confucianism, and it is an alias for Chengzhuxue (程朱學) or Zhuzixue (朱子學) developed in the Song Dynasty of China. Neo-Confucianism is an abbreviation of Xingming yili zhi xue (性命義理之學, philosophy of man and the universe). Theories of Liqi (理氣論) is a theory for an organic and systematic explanation of the problems of phenomena of the universe and the moral practice of human beings.

The word, Do (道) has been used for a long time in Confucianism, Buddhism, and Taoism (儒佛仙). According to the quotations from Four Books 四書, etc., at first only the term “Do (道)” was used.5)

An explanation of 'Dohak (道學)', which is a combination of 'Do (道)' and 'Hak (學)', was mentioned earlier in Liangzhi Chapter 量知篇 of Lungeng 論衡 and Jingjizhi 經籍志 Suishu 隋書6) of the Han Dynasty in China, but did not have an academic system. In Lungeng 論衡, it was used as the meaning of the study of morality, while in Suishu 隋書, as the meaning of the theory of the emperor and Lao-tzu 老子, that is, the study of Taoism. Different concepts were used in the same word (Dohak) by Confucianism and Taoism. This concept of Dohak was used in Confucianism in the Song Dynasty in a different meaning from Dohak used in Buddhism or Taoism. Dohak was mentioned in the preface of Daoxue 道學傳 of Songshi 宋史 and Liechuan 列傳, Zhongyongzhangjuxu chapter 中庸章句序 by Zhuzi 朱子. In Songsa 宋史 Yeoljeon 列傳, in addition to Rulinchuan chapter 儒林傳, which has been in existence since the Han Dynasty, Daoxue 道學傳 is separately entered. Daoxue 道學傳 has a separate sub-preface.

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5) the doctrine of the mean 中庸 Sujang 首章. 這條路也 人物各循其性之自然 則其日用事物之間 莫不各有當行之路 是則所謂道也; the doctrine of the mean 中庸 4 章 道者 天理之當然 中稀而已; Confucian analects 論語 In 里仁 7 章 道者 事物之當然之理. The works of mencius 孟子 公孫丑上 18 章 道者 天理之自然.
6) 蔡公能言黃老 文帝宗之 自是相傳 道學衆矣
“The name of Dohak has not existed since ancient times. When the Three Periods of Xia, Yin, Zhou (夏殷周) flourished, the emperor (天子) governed and enlightened the country with Tao (道), ministers (大臣) and government officials (百官有司) did their jobs with Tao (道), masters and disciples of Dansangulseo (黨庠術序, school) taught and were taught with Tao (道), people everywhere used Tao (道) every day, but they did not know its meaning. For this reason, the Tao (道) was full of heaven and earth, and all the people and all things received the grace of the Tao (道), and their character was fulfilled with the Tao (道).” 7

Throughout these phrases, there was no word for Dohak (道學), but Tao (道), the foundation of Dohak, had been already established in politics, enlightenment, education, and everyday life since the Three Periods of Xia, Yin, Zhou (夏殷周). However, as the era of peace and prosperity ended and the era of tribulation came, the Tao (道) was cut off and could not be continued.

Dohak (道學) was greatly developed by Zhou Dun-yi 周敦頤, Chenghao 程顥, Chengyi 程頤, and Zhuzi 朱子 during the Song Dynasty, and was embodied as an academic discipline. In particular, Zhuzi朱子 completed Dohak (道學) and embodied the essence of the study. At the end of the sub-prefix to Daoxue 道學傳 of Songshi 宋史, there is a saying as follows.

“By the time of the Southern Song Dynasty, Zhuzi朱子 from Shinan Clan had the books of Chenghao 程顥, Chengyi 程頤, which added clarity to the study of Tao (道). By the time of the Song Dynasty, priority was given to Gyeokmulchiji (格物致知), and the Myeongsconseongsin (明善誠身) was the main point, so the study finally became bright and orderly, and each obtained appropriateness, although the text of Siseoyukye (詩書六藝) was messed up with the words left by Confucius and Mencius by the Beomse (firing books, 焚書) incident of the Qin Dynasty, divided and left behind by Confucian scholars of the Han Dynasty, and hidden deeply by the scholars of the Wei, Jin, and Southern and Northern Dynasties (魏晉南北朝). This is why the study of the scholars of the Song Dynasty is superior to others whose genealogy went up to Mencius in the previous era. The rise and fall of generations and the harmony of energy have a lot of influence. Although Dohak was successful in the Song Dynasty, it was even strictly forbidden because they did not seek to use it. To rule the country by the royal politics (王道政治), the rulers of later generations must take this method.” 8

7) 宋史 列傳〈道學 1〉, 道學之名 古無是也 三代盛時 天子以是道為政 教 大臣百官有司以是道為職業 黨庠術序以是道為 講習 四方百姓日用是道而不知 是故盈載之間 無一民一物 不被是道之澤 以遂其性 於斯時也 道學之名 何自而立哉

8)
So far, the historical changes of Dohak were explained, and the rise of Dohak of the Song Dynasty and its importance was examined. Dohak was recorded in Daoxue Ⅰ道學一, there were set up Jeon 傳 about Zhou Dun-yi 周敦頤, Chenghao 程顥, Chengyi 程頥, Zhangian 张栻, Jangjeon 邵雍. In Daoxue Ⅱ道學二, there were recorded Jeon 傳 about 10 literary men of the Jeong clan. In Daoxue Ⅲ道學三, there were recorded Jeon 傳 about Zhuxi 朱熹 and Zhangshi 张栻. In Daoxue Ⅳ道學四, there were recorded Jeon 傳 about 6 literary men of the Zhou clan. Its mainstream was the school of Cheng Zi 程子 and Zhuzi 朱子. Therefore, it can be said that Dohak of the Song Dynasty was based on Chengzhuxue (程朱學).

It was Neo Confucianism of the Song Dynasty, different from the original Confucianism centered on Confucius and Mencius, the exegetical studies (訓詁學) of the Han Dynasty, and the Cizhāng studies (詞章學) of the Tang Dynasty. Afterward, in the Qing Dynasty, Tao (道) separate from the Confucian classics was said to be heresy since it was obtained by experiencing the essentials of the Confucian classics in mind and practicing it. Therefore, moral training was emphasized through the study of Confucian classics. This was the exact succession of the core of Dohak of the Song Dynasty.

The Moral Philosophers (道學者) of the Joseon Dynasty who had inherited Dohak of the Song Dynasty, especially the doctrines of Chu-tzu (朱子學) greatly developed it. Jeongam 靜庵 Jo Gwangjo 趙光祖, who was said to have created Dohak (道學) in the Joseon Dynasty, said about Dohak as follows.9)

“Just trying doesn’t make a learner a sage. Even if a king wants to reach the Three Periods of Xia, Yin, Zhou (唐虞三代 夏殷周), he does not necessarily reach it. However, if you set up your will in this way and work hard on Gyeogchi (格致)‧Seongjeong (誠正), you will gradually reach the level of Sage and the achievement of Emperors Yao and Shun (堯舜). If you work on only high and far away and do not practice the actual, you will only move to an unfavorable state.”10)

8) 宋史 列傳〈道學 1〉 … 宋南渡 新安朱熹得程氏正傳 其學加親切焉 大抵以格物致知為先 明善誠身为要 凡詩書六藝之文 與夫孔孟之遺言 頸鍊於秦火 支離於漢儒 幽沈於魏晉六朝者 至是皆煥然而大明 秩然而各得其所 此宋儒之學所 以度越諸子 而上接孟氏者歟 其於世代之汚隆 氣化之榮悴 有所關係也甚大 道學盛於宋 宋弗究於用 甚至厲禁焉 後之時 君世主 欲復天德王道之治 必來此取法矣 …
10) 靜庵集 卷 3《啓》試讀官時啓 6, 學者 以聖賢爲期 未必卽至聖賢之域 人主 以唐虞三代為期 未必卽至唐虞三代
Toegye defined the study of the Song Dynasty as Dohak (道學) and gave preference to the scholars of the Song Dynasty. He also said that it was bad for a petty and crafty person to get some will to fight the justice of the world, and to refer to the study of a man of virtue (君子) as a cunning falsity. He also gave some praise to the Yuan Dynasty for making the scholars not afraid to discuss Dohak.

“While descending from the Three Periods of Xia, Yin, Zhou (夏商周), there was nothing better than the Song Dynasty to give preference to the scholar in the country, but it was unacceptable to the world that petty and crafty person to get some will to fight the justice of the world, and to refer to the study of a man of virtue (君子) as a cunning falsity. On the contrary, there was no such better thing in the Yuan Dynasty, which made the scholar not afraid to discuss Dohak.”

The Dohak that Toegye used here refers to Songxue (宋學). He referred to the study of the Song Dynasty, specifically Chengzhuxue (程朱學) as Dohak. He also said that Dohak's training process and implementation method should also follow that of Jeongjuhak. He pointed out that Dohak of the Song Dynasty had developed greatly, but was rejected as a fake study by a petty and crafty person, and that Dohak's discourse in the Yuan Dynasty was rather free. In particular, Yulgok栗谷 Yi Yi 李珥 (1536–1584) mentioned Dohak in Gyeong-yeon-ilgi 經筵日記, which is included in the book 1 Sasil 事實 in the appendix of Jeong-amjib 靜庵集.

“There was no Ihag (理學) passed on to our country, and Chung Mong-ju 鄭夢周 (1337–1392) of the previous dynasty finally opened the ground, but its scale was not precise. Kim Goeng-pil 金宏弼 (1454–1504) of the Joseon Dynasty also caught the clue, but he couldn't raise it greatly. When Jo Gwang-jo 趙光祖 (1482–1519) brightened up Tao (道), the learners gratifyingly followed it. It is thanks to Jo Gwang-jo that we had Neo Confucianism (性理學).”

In this writing, Yulgok栗谷 Yi Yi 李珥 (1536–1584) took Ihag (理學), Dohak (道學), and Neo Confucianism (性理學) in confusion. Therefore, we know that these terms...
were used interchangeably at that time. However, it is Dohak, as seen in the previous writings, of which concept became defined from an early age.

Yulgok clarified the concept of Dohak (道學) in his Donghomundab 東湖問答.

“Dohak is to reveal the goodness (善) by Gyeokmul (格物) and Chiji (致知). Moral training with Seong-ui (誠意) and Jeongsim (正心) is to bring us Cheondeog (天德). Governing by it is to be the royal politics (王道).”

This is the understanding of the process of “Gyeokmul (格物) → Chiji (致知) → Seong-ui (誠意) → Jeongsim (正心) → Moral training (修身)” in The Great Learning 大學 as the core training method of Dohak, which succeeded the concept of Dohak of the Song dynasty and made it more clear. He said that the practice of Dohak becomes heavenly virtue for himself and its practice in the government becomes royal politics. It is a detailed explanation of the ‘Sugichiin (修已治人)’ quoted when referring to Dohak.

Yulgok’s definition of Dohak is the most specific and accurate representation of the concept of Dohak of the Song dynasty, which inherited the core learning of Jeongam (靜菴) and Toegye 退溪 of Joseon Dynasty. Poems written by the moral philosopher or based on such Dohak is called “Dohak Poetry”.

This paper will examine the character and shape (形象) of moral philosophy (道學) shown in the poems of Toegye 退溪 by Yulgok’s definition of Dohak which inherited the concept of Dohak of the Song Dynasty and the core learning of Jeongam and Toegye of Joseon Dynasty.

2) Character of Dohak in Toegye’s poems

Toegye once told his student about his poems.

“The teacher loves poetry, so he has been working very hard throughout his life. He said earlier, 'My poetry is so simple that others do not like it.'”

On the other hand, through his letter sent to Jo Sa-gyeong 趙士敬, the thoughts and perspectives of Toegye's poetry can be learned.
“Looking closely at your poems, in recent years, you have made great strides and found your hobbies, so it is good for you. However, among them, there are not little forms of exaggeration, pride, and self-pleasing, and no humility, self-withdrawal, and gentle will that might be a hindrance to your moral training and learning. The phrase "Only sleeping birds are aware of my going when turning around and going the long way to the river village" reveals that you have mastered a high level that others cannot even notice. It can be said that it was very meaningful when it comes to a hobby writing poems. However, in learning, I am worried that illness might be in these passages.”

He emphasized in writing poems, not to exaggerate feelings, not to take pride, and not to rejoice, but to foster a humble and gentle will. He recommended writing poems with the spirit of Dohak, taking the actual work as an example. This saying of Toegye describes his view of poetry, serves as the background for his poem creation, and reveals the character of his poem.

Toegye considered ‘Eonji (言志, saying his own will)’ important by attaching the word to the title of the poem or by referring to it as the theme of his poem. The works with this word attached to the title of the poem are four works, such as _Sam-wol-byeongjung-eonji_ 三月病中言志, two poems of _Dong-am-eonji_ 東巖言志, and _Dosan-eonji_ 陶山言志. _Guji_ 求志 is also of the same theme. Eonji means his own will; that is, poetry such as in the word 'Sieonji (詩言志)', but Toegye emphasized Eonji only in a few works. Let's take a look at one of them.

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新卜東偏巨麓頭
縱橫巖石總成幽
煙雲杳靄山間老
溪間尋環野際流
萬卷生涯欣有托
一犁心事虐猶求
丁寧莫向詩僧道
不是織休是病休
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15) 退溪先生文集 卷 23, 与趙士敬书, 细看公诗 近觉有长进 得趣味 可喜 但其间不无有造逞矜负自喜之态 而少谦虚敛退 温厚之意 恐此不已 终或有妨於进德修业之实也 其首章 歸來十里江村路 宿鸟趋林只自知 此一句正是公所以自言 其超然独得於人不及之处 以诗人趣味论之 亦其得意 然以学问意思看来 正恐病处在此句上.
A new (bird's) nest was built at the foot of the high mountain to the east,
All the standing and lying rocks are deep.
Fog seems old and deep in the mountains,
A stream flows through the winding fields.
I have the joy of entrusting my entire life with 10 thousand books,
What will this plowing heart save for,
Surely don't talk to Siseung,
It's not really a break, but a sick break.16)

It is one of the two poems of Dong-am-eonji 東巖言志17) written in May and June 1546 while staying in Yangjinam (養眞庵) constructed on Dongam (東巖) of Togye (兎溪). This work was recited by Yangjinam at his new house, at the foot of the mountain, and his learning and taking a sick break.

In the first two lines (首聯) of this Yulsi (律詩, an eight-line poem), a new house at the foot of the mountain and the surrounding rocks were shown. It is the appearance of stillness (靜) composed of the highness of the rocky peak (巨麓) and the depth of the bedrock.

In the second 2 lines (頷聯), the fog in the mountains and the stream flowing through the fields were harmoniously expressed. Fog and streams are moving and changing nature compared to the foothills and rocks. In particular, ‘Gye (溪, a stream)’ is the same ‘Gye (溪)’ in Togye (兎溪), Toegye's hometown. A stream (溪) flowing through his hometown became “Gye (溪)” in his nom de plume (nickname, 號). In this poem, it looks only meandering, but when viewed through the poem, its meaning is heartfelt as an object of returning to his hometown, looking back on learning, and reflecting on himself. It is not just watching and appreciating the flowing stream. It is to look at the reason for the stream. When watching and appreciating (玩物), it should be regarded as losing his own will, so from the viewpoint of Dohak, it should rather be regarded as seeking the principles and laws of something (格物).

The third two lines (頸聯) are the writer's lyricism that expressed his life and reflection as a scholar. In the coordination of “Mangwonsaeng-ae (萬卷生涯)” and

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16) 退溪先生文集 卷 1, 章 28, 東巖言志.
“Illisimsa (一犁心事)”, can be seen the achievement of learning and pursuit of sincerity as a moral philosopher (道學者). He compares the width of reflection (心事) with “plow (一犁)” to convey his modesty and reflection. The first half of the poem describes the scenery, mainly the harmony of nature, and the second half shows lyricism.

In the last two lines (尾聯), the situation of being sick was expressed in eloquence. He considered a break (眞休) bad by emphasizing that it was not a break (眞休), but a sick break (病休). In case of sickness, a sick break (病休) is unavoidable, but its meaning contains not to rest and not to rest comfortably. There may be many interpretations of a break, but in this poem, it is understood as a break from study. Going to the flowing water, reflecting on whether or not studying without a break is like flowing water, and the saying, "Do not stop, as we will always remain the same," also means to study without stopping. The study of Toegye is very Dohak (道學). In conclusion, since this poem expresses his mind (志) that wants to gain knowledge by the study of things without ceasing, its great source is moral thinking.

Let's take a look at the poem that wrote his inmost thoughts.

孟夏恢台一氣亨
山林百物爭流形
龍公及時霈嘉澤
上天作意蘇疲氓
丁壯驅牛出四野
婦姑執筐遵微行
囀囀禽鳥自相和
矻矻人生各有營
我獨來居古僧舍
家操耒耜非躬耕
不願少林從達摩
不願崆峒師廣成
天開一片獨幽鑑
篁墩旨訣西山經
一川風月要人看
萬古靑山依舊靑
伐檀之歌畏力纖
莫道傍人聞絶纓
The energy of the early summer spreads evenly,
The bush and everything come together to form,
It rains soaking the dragon in time,
By the will of God were brought back the weary people,
Strong young men drive cows out of all directions,
Women follow a narrow path holding bamboo baskets in hand,
Birds sing in response to each other,
People moving vigorously without rest do their jobs,
I come here alone and live in an old temple,
Farmhands usually plow the fields, but here himself not plowing,
I don’t want to follow Bodhidharma\(^{18}\) of the Shaolin Temple,
I didn’t want to make Guangchengzi\(^\text{19}\) of Kongtong mountain 崆峒山 my teacher,
The sky opens a piece of bright mirror,
Hwangdon’s 幽墩 will and word and Jinseosan’s 呆西山 mind scripture,
The wind on the whole earth and the moon are also good,
The green mountain is as green as it used to be,
I am afraid, too weak to sing the song of beoldan 伐檀,
Do not inform others that the traditional hat strap is broken.\(^{21}\)

It is a poem in which he writes down the thoughts of reading Simgyeongbuju 心經附註 several times a day while staying in Wolnan-am 月瀾庵, April 1547, realizing the path of learning, and thinking about revealing it correctly.\(^{22}\)

It is a poem that describes his inner-most thoughts after the rain. This poem, which is old-style poetry, shows the farmers' busyness after rain and the harmony of nature in lines 1 to 8 of the first half, and Toegye's thoughts in lines 9 to 18 in the second half.

Specifically, in lines 1 and 2, after the rain in early summer, the spirit of harmony

\(^{18}\) Dharma, It refers to Bodhidharma (菩提達摩, ?-528), the founder of the Zen Buddhism in China. During the Yang Dynasty, he entered Shaolin Temple and practiced zazen for 9 years, then passed on to Hyega (惠可) and died.
\(^{19}\) 廣成 refers to the ancient Taoist hermit with miraculous powers, 廣成子. Nineteen years after the emperor became the emperor, the son of Heaven (天子), political laws and rules were enforced under heaven. When the son of Heaven (天子) heard that Gwangseong-ja lived in the mountain, he visited and met him.
\(^{20}\) “字(Name after coming-of-age ceremony) of Jeong Min-jcong of the Ming Dynasty.
\(^{21}\) 退溪先生文集 卷 1, 章 31, 雨晴述懷
\(^{22}\) Jeong Seok-Tae, op. cit., p. 553.
and the new appearance of everything was recited. To describe the new appearance of everything that was soaked by the rain was quoted “Yuhyeong (流形)” in Zhouyi (the Book of Changes). Here, we can find his attitude toward the study of things, looking at changes in nature from the viewpoint of the study of Changes (易學).

In lines 3 to 4, the greatness of the dragon and the sky were revealed through the depiction that the dragon and the sky dropped rain to the land and the people who were tired from the drought, and revitalized them.

Lines 5 to 6 are a dynamic picture of men driving cattle and women going for herbs with bamboo baskets in their hands.

In lines 7 to 8, the images of chirping birds and the vigorous activities of farmers were specifically drawn. Here, the everyday images of birds and diligent farmers living in nature are sensibly shown by using onomatopoeia and mimic words along with the expression of poetic concepts continuing from the previous lines.

From line 9 of the second half, he specifically shows his life and thoughts through the poetic narrator. He does not plow the field himself, but reads Simgyeong 心經, revealing his ethical thoughts. In lines 9 to 10, it may be said that he was not capable of plowing, though Goseungsa (古僧舍) refers to Wollanam (月瀾菴) and Bigung-gyeong (非躬耕) means not to personally plow. Bigung-gyeong (非躬耕) which is an expression used not only in this poem but also in Dosan-eonji 陶山言志, is an important poetic word for understanding Toegye's poetic ego.

In lines 11 to 12 and 13 to 14, the nature of the study he aimed for is clearly expressed. In lines 11 to 12, he emphasized that he did not want Buddhist Zen and Taoist spirits with the word Bul-won (不願) repeatedly used. To describe it specifically, there were poeticized Bodhidharma who practiced the Tao at the Shaolin Temple and Guangchengzi 廣成子 who practiced Tao at Kongtong mountain 崆峒山. On the other hand, in lines 13 to 14, Cheng Min-zheng 程敏政 (1445-1499) Xinjingfuzhu 心經附註 and Xinjing 心經 by Zhen De-xiu 真德秀 were depicted as bright mirror opened by the sky. This mirror is an analogy of the mind. Toegye’s poetic ego wanted it. He made it clear that he would pursue Simhak (心學) among Dohak (道學) of the Song Dynasty, not the study of Buddhism or Taoism. This part clearly reveals the character

23) Zhouyi 周易, (the Book of Changes) 《乾》, “雲行雨施 品物流形”
of moral philosophy Toegye aims for and implies that the general concept of Dohak used at that time included Buddhism and Taoism.

In lines 15 to 16, there are quoted and renewed phrases from lines 4 to 8 of the second poem, “Jijixihuzhang ji liuonggfu 寄籍溪胡丈及劉恭父”24) of Zhuzi 朱子. Toegye directly cited the fourth line of the poem that Zhuzi 朱子 wrote for his teachers, Hu Xian 胡禎 and Liu Gong 劉珙. Ilcheon (一川) could be interpreted as 'one piece' or 'one stem', but it was the same in the meaning of Man-go (萬古) in the next line. These two phrases metaphorically express his desire to endeavor to study Dohak without taking a break, like Poongwol (風月) or Cheongsan (青山), of the origin and roots of which never change while changing. This part should be understood in the same context, as in the latter 6 poems (後六曲) of Dosansib-igog 陶山十二曲 that recommends devoting to study without a break just like never changing Cheongsan ‘(萬古常靑)’ and ever-flowing water.

In the last two lines, his weak strength and excessive greed are being shamed through Beoldan 伐檀 and Jeol-yeong (絕纓, broken hat’s strip) of Sigyeong Wipung 詩經魏風. The culmination of greed here is the greed of learning Simgyeong 心經 and Dohak (道學). As a whole, it was a work that while appreciating nature after the rain, the will to learn Dohak without a pause sublimated into.

Now, let’s take a look at his work, a landscape poem depicting nature, such as mountains and water (山水詩). In the study of Toegye's literature, there have also been several studies focusing on landscape literature. Most of the main materials in Toegye's landscape poems were water (水), especially streams (溪). There are little poems about mountains. Let's take a look at his poem with the stream as a friend, after which he made his nickname “Toegye 退溪”.

身退安愚分
學退憂暮境
溪上始定居
臨流日有省

24) On p. 370 of Yi Jang-woo · Se-Hoo Jang, Toegyesipuli, Yeungnam University Press. 2007, the second poem of 寄籍溪胡丈及劉恭父 of Zhuzi 朱子 as follows. “先生去芸香閣 閶老新設秀角冠 留取幽人臥空谷 一川風月要人看 號陽前頭翠作屏 晚來相對靜儀刑 浮雲一任閒舒卷 萬高青山只壓青”
As the body recedes, comfortable with my own discreet but foolish circumstances,
Always worried about the later years with my academic regression,
Decided to live near the stream,
Reflect on the running water every day.25)

Although it is a short poem, it deserves to be the most condensed work of Toegye's life direction. It is believed to have been written between March and May 1550, after he left his official position and returned home. Toegye, who thought of himself as stupid, resigned from his position, then felt himself very comfortable. However, when he returned to his hometown after being unable to study while going to the places of his appointment, he thought that his study had rather regressed. At that time, he was already over fifty years old (暮境). He worried that he had little time left to study and his physical strength had weakened. Nevertheless, he decided the place to live was near the stream, so he went closer to the flowing water every day and reflected on the water.

This poem is a work depicting this track of Toegye’s life. It was as though he looked at the stream as a friend; he was different from a scholar who considered the stream as a place of enjoyment and appreciated only the beauty of the stream and nature along with a fishing rod. He was also different from scholars and poets who had a naturalistic view of the world by just enjoying the beauty of nature (泉石膏盲) and the mysterious mountains and waters (山水樂). He reflected on himself by comparing himself to the flowing water. He reflected on himself, comparing the flow of water down to the broadening of his mind, the water flowing without ceasing to himself constantly striving for learning. This point is also clearly revealed in Yojonlog 要存錄26). It is not romanticism living free from worldly cares (悠悠自適), but rather tension of constant learning.

This poem, though it could be put into the category of a landscape poem because its material was water, should be understood as a landscape poem with moralistic character, because it was written based on Dohak.

Let's take a look at a poem about plum blossoms (梅花詩) among poems about

25) 退溪先生文集 卷 1, 章 47, Toegye 退溪.
26) 要存錄, 溪上始定居 臨流日有省：身退而浩然 有如水之就下 學退而勉焉 有如水之不舍也 故定居臨省.
birds, flowers, moon, trees, etc. (詠物詩).

Several years have passed since I couldn't come to Dosan, 
Even without the owner, the mountain rocks were bright with the light of spring, 
At first, I was excited with colorful flowers to please me, but 
White light makes you look pretty and I feel my late affection.
I get up from the bed and understand the goodness of the spring season,
After reciting poems, I feel the lightness of the daytime wind.
I leisurely sit on the riverside high ground again,
Looking up at the sky and looking down at the ground, I am impressed.27)

This poem was written by his poetic inspiration on March 3, 1567, Dabcheong-il (踏靑日) (Lunar calendar Feb. 11), when he recovered from illness, went to Dosanseodang (陶山書當), saw a small apricot tree with white plum blossoms outside the window amidst azalea and apricot flowers in full bloom. Before this poem, in late February, King Myeongjong ordered him to serve the envoys of the Ming Dynasty as a Jesugwans (製述官). At this time, the ministers asked King Myeongjong to call him again because they wanted to gather literary scholars to respond to the Ming envoys who would come when the Emperor Sejong of the Ming Dynasty died and Mokjong succeed to the throne. The ministers didn't think Toegye would come up, so at first, they took him off the list, but Hongseom (洪暹) put him back on the list, and the calling came down.

From the first 2 lines (首聯) of this Yulsi (律詩, an eight-line poem), he recited his poetic inspiration on the appearance of nature by order, while regretting that he did not come to Dosan for a long time.

27) 退溪先生文集 卷 4, 章 23, 隆慶丁卯踏靑日 兵起 獨出陶山 橋杏亂發 窗前小梅一樹 皓如玉雪團枝 絕可愛也.
In the second 2 lines (頷聯), the appearance of plum blossoms was made to stand out by contrasting between various reddish flowers and white plums. The matching phrases in the poem (的對), such as red-white (千紅/一白), delight-pity (喜/憐), me-you (我/君), early-late (初/晚), pleasure-affection (乘興/有情) add to the structural beauty of the verse. In particular, the correspondence between Toegye (我) and plum blossoms (君) makes you feel the close affection between the two.

Even in the third 2 lines (頸聯), he symbolically shows that he has regained vitality to the extent that he saw plum blossoms and felt the daytime wind lightly.

In the last 2 lines (尾聯), he sits on the riverside high ground and expresses his feelings while looking up to the sky and looking down at the ground. It reminds us of the aspect of the discipline of Dohak (道學) who reflects on himself against the sky and the ground without shame. Plum blossoms were depicted as an object, but in conclusion, it can be said that the contemplative attitude of moral training was revealed by emphasizing reflecting on one's mind and body.

As seen above, Toegye had no intention of forming moral elements while writing poetry, but it can be seen that the appearance of moral contemplation is partially projected naturally through poems about birds, flowers, moon, trees, etc. material, poems relating one's thoughts and feelings, poems making responses. Its aspect, however, is different for each work. Therefore, in Toegye's poems, the concentration implied by Dohak is different depending on the object, theme, etc. The concentration of Dohak is very dense in poems reciting reason (說理詩) based on the virtues of the practice of Dohak and the rationale of things, while in the journey poems (紀行詩) and history telling poems (詠史詩) weak.

### 4. Moralistic shape of Toegye’s poems

In this chapter how Toegye shaped Dohak through his poetry will be examined, while in the previous three chapters the moralistic character inherent in his works is examined.

Let’s take a look at a poem related to Gyeokmul (格物).
芸芸庶物従何有
漠漠源頭不是虛
欲識前賢興感處
請看庭草與盆魚

How were many different things created,
Distant sources are not in vain.
To find out what the old sage felt,
See the grass in the garden and the fish in the fishbowl.28)

It is one of his fifteen poems written in February 1560, when he was 60 years old, which borrowed the rhyme of Imgeosipsib-oyeong 林居十五詠 of Hoejae (晦齋) Yi Eon-jeok's 李彦迪 (1491-1553). The original rhyme poetry was included in Hoejaemunjib 晦齋文集. But there are cases in which the title of the poem was the same or not when Toegye borrowed the rhyme. In this paper, the mention of the original rhyme poetry of Hoejae 晦齋 is skipped to examine the moralistic shape of Toegye's poems.29)

The introduction phrase (起) said, there are so many things, how did they come about? He said that all of them have long distant sources, but the beginning of those sources was not in vain.

A commentary of the development phrase (承) in Yojonlog 要存錄 says, “All kinds of things flow from one source, that is only the truth, no lie.”30), which reveal that the sources of all things start from the truth.

In the turn phrase (轉), the old sage is Zhou Dun-yi 周惇頤, Chenghao 程顥. To find out how they felt, we need to know about plucking up weeds (庭草) and a fish in a fishbowl (盆魚). At one time, Zhou Dun-yi 周惇頤 did not

28) 退溪先生文集 卷 3, 章 4, 林居十五詠 ‘觀物’
29) The correspondence between the original rhyme of Imgeosipsib-oyeong 林居十五詠 of Hoejae (晦齋) and the borrowed rhyme of Imgeosipsib-oyeong 林居十五詠 of Toegye by title is as follows. The former is Hoejae’s and the latter is Toegye’s. Jochun (早春)/Jochun (早春), Choha (初夏)/Choha (初夏), Chuseon (秋聲)/Gjochu (早秋), Chodong (初冬)/Chodong (初冬), Muwi (無為)/Nagsi (樂時), Doglag (獨樂)/Yugeo (幽居), Mochun (暮春)/Mochun (暮春), Sinseongdojung (新城途中)/Gwanmul (觀物), Huiu (喜雨)/Huiu (喜蔭), Gygeon (漢亭)/Gyejeong (溪亭), Gwansim (觀心)/Gwansim (觀心), Jon-yang (存養)/Jonsim (存心), Yocheon (樂天)/Yocheon (樂天), Gimong (記夢)/Gimong-ijeol (記夢二絶).
30) 要存錄, 言物物皆從 一源中流出 眞實不僞也.
remove the grass in front of the window. When asked why, he said, "Because the grass is like my doctor." It's a trivial grass, but because the sources are true, he doesn't remove them but look for their reason. The word, a fish in a fishbowl (盆魚) is recorded in Yangyuji 養魚記 by Chenghao 程顥. At one time, Chenghao 程顥 couldn't put up with a fish that was meant for cat food dying, while bubbles came from its mouth, so he put the fish in a fishbowl, and then released it alive with heartfelt feeling. Toegye made it a poetic image.

In the concluding phrase, plucking up weeds in the garden (庭草) and a fish in a fishbowl (盆魚) acted as poetic words symbolically showing the attitude toward observing things (觀物) of Zhou Dun-yi 周惇颐, Chenghao 程顥. By his poem, Toegye accepted the attitude of Zhou Dun-yi 周惇顥 and Chenghao 程顥, and assimilated it into his own perspective.

Let's take a look at a poem related to gaining knowledge (致知).

同流亂德勢侵淫
墮緖茫茫不易尋
只向彛倫明盡道
更因性情得存心
須知糟粕能傳妙
始識熊魚孰味深
郤恨山樊無麗澤
齋居終日獨欽欽

There are overflowing forces following the trend that disturbs the virtue
It is not easy to find an inheritance that has been cut off far away.
Only to lighten Do (道) towards morality,
Have that heart as it is in nature.
Unless you know that the dregs can also convey a high level of state of Do (道),
You will never know which taste is better, bear paws or fish.
Because I don't have any friends to study with on the hillside,
All-day long, I sit alone in my library with care.31)

It is a work which borrowed the rhyme of Hangeoisib-yeong 閒居二十詠 written by Jeong Yu-il when he served as governor (縣監) of Yean (禮安). There is no

31) 退溪先生文集 卷 3, 章 21, 和子中間居二十詠 中《講學》
original rhyme poetry for it in Munbongjib 文峯集.

In the first two lines (首聯) of this Yulsi (律詩, an eight-line poem), “Donglyunandeog (同流亂德)” refers to the unfavorable learning trend of that time, but its moral meaning begins with the words of a sage in the past. The root of this word is in the dialogue between Wan Zhang (萬章) and Mencius (孟子) in The works of Mencius 孟子. First, let's look at the meaning and function of “Donglyu (同流)”. Wan Zhang asked Mencius why Confucius said that a man was a “thief of virtue”32), even though if all the people of the village called him smart, he was smart everywhere. Mencius answered that there is nothing to reveal when slandered, there is nothing to be satirical when one becomes an object of satire, as he is assimilated into the secular world and joins the filthy ups and downs of life, he lives with loyalty and trust, acts innocently, and all the people like him and he considers himself right. But despite all this, with him, we cannot enter the Do (道) of Yao Shun (堯舜). This poem must be interpreted in this context. Toegye pointed out that if a scholar is assimilated into the secular trend and merged with the dirty ups and downs of life, he can not recognize loyal and trust (忠信) and probity (廉潔). “Luande (亂德, disturbing the virtue)” can be interpreted the same as in the context of Mencius's answer. Mencius explained to Luande (亂德) with the quotation from Confucius’s saying. Confucius said, “I hate things that are similar but not identical, hate a foxtail for fear of disturbing the sprouts of grain, hate speaking well for fear of disturbing its meaning, hate vain speech for fear of disturbing the faith... Hate Hyang-won (鄕原) for fear of disturbing its virtue.”33) Hyang-won (鄕原) is a fake moral man who pretends to be smart in the countryside and disturbs virtue by matching others' vices. Toegye shaped this poetic concept in his first two lines (首聯). Toegye lamented that it was difficult to find again the sage's inheritance cut off by the overflowing forces at that time that disturbed the virtue.

In the second two lines (頷聯), he said that in the reality of Mandeog (亂德), scholars should aim for unchanging humanity, Do (道), and have an upright mind of nature. In this part, the spirit of Dohak training was embodied.

32) The works of menciuseppe子 盡心章 下, 萬章 曰 ‘一鄉 皆稱原人焉 無所往而不為原人 孔子 以為德之賊 何哉 曰 非之無擧也 刺之無刺也 同乎流俗 合乎汚世 居之似忠信 行之似廉潔 衆皆悅之 自以爲是 而不可與入堯舜之道 故曰 德之賊也’
33) Ibid, Confucius (孔子) 曰, 惡似而非者 惡莠 恐其亂苗也 惡佞 恐其亂義也 惡利口 恐其亂信也 … 恐鄉原 恐其亂德也
In the third two lines (頸背), it was said that it was necessary to know that the dregs can convey the subtle principle of Do (道) to know the real taste of bear paws or fish (熊魚). In Yojonlog 要存錄, there is a saying, "The Six Classics (六經) are the dregs of sages."34) The scriptures were regarded as a tool for the study of Do (道). The poetic word for bear paws or fish (熊魚) is also transformed into a poetic phrase by the comparison of The works of mencius 孟子 which compares fish (魚) to life (生) and bear paws (熊掌) to righteousness (義).35) He accepted the thought of Mencius that if he couldn't take both, he would abandon his life and choose righteousness. Through this, he learned that only by studying the scriptures a lot, he can abandon his life for righteousness.

However, in the last two lines (尾聯), he lamented that he had no friends to study Dohak with, and recited his appearance and mind sitting in the library all day long with care.

Let’s take a look at a work that shaped sincerity (誠意) into a poem.

明誠旨訣學兼庸
白鹿因輸兩進功
萬理一原非頓悟
真心實體在專攻

The secret of clearness (明) and sincerity (誠) is in The Great Learning 大學 and the doctrine of the mean 中庸. Zhuzi 朱子 took and studied the two together, One source of all kinds of reason is not sudden enlightenment (頓悟), The reality of my heart lies in my hard studying.36)

This poem was written in 1570, but its month and date were unknown. It was said that the secret and points of clearness (明) and sincerity (誠) is in The Great Learning 大學 and the doctrine of the mean 中庸. The Great Learning 大學 set much value on methodology, that is Gyeokmul-Chiji (格物致知, gaining knowledge by the

34) 要存錄, 何晏與荀燦王弼之道 競為清談 謂六經為聖人糟粕
35) The works of mencius 孟子 告子章 上 孟子 告子章 上 美我所欲也 美學亦我所欲也 二者 不可得兼 舍魚而取熊掌者也
    生亦我所欲也 義亦我所欲也 二者 不可得兼 舍生而取義者也
36) 退溪先生文集 卷 5, 章 42, 明誠齋
study of things), while *the doctrine of the mean* 中庸 being substantialism (本體論) put much value on Sindog-Jonseong (慎獨, the mind and attitude not to act or think against morality even when alone, 存誠, working with sincerity). Myeong (明) refers to Myeongmyeongdeog (明徳) in *The Great Learning* 大學, and Seong (誠) means Jonseong (存誠) in *the doctrine of the mean* 中庸.

The introduction phrases (起) indicated this. In the development phrases (承), it was mentioned that Zhuzi 朱子 majored in this. In the turn (轉) and conclusion phrases (結), it was emphasized that ten thousand reasons are not suddenly enlightened, but acquired by hard studying of the reality of the heart. Toegye denied Don-oh (頓悟, sudden enlightenment) as a Buddhist way of getting the truth. He emphasized the stage of Gyeokmul-Chiji (格物致知), gaining knowledge by the long hard systematic study of things. It shows that Toegye himself also majored in it by accepting Zhuzi’s 朱子 way of studying. From the beginning, by using the indicative mood, this poem made main points into a poetic shape to add depth of thought with less excitement.

Through his other poem, *Siseubje* 時習齋, that emphasize studying Myeong (明) and Seong (誠), we know that Toegye trained endlessly in the process of studying Dohak (道學). He said in the poem that only practicing Myeongseong (明誠) as a bird often flings every day, thinking repeatedly and practicing often, and hard learning can get the depth of reason, and there is no unusual potion to make the mouth sweet.37)

Let’s take a look at a poem related to Jeongsim (正心, the right mindset)

静中持敬只端襟
若道觀心是兩心
欲向延平窮此旨
永壺秋月杳無尋

Straightening the collar quietly and respectfully,
Looking at the heart, there are two hearts,
Asking Yeonpyeong (延平) for this meaning,
I couldn't find the autumn moon (clear) and the ice jar (transparent).38)
In the introduction phrases (起), the practice of Gyeong (敬) to correct the mindset by holding right and keeping Gyeong (敬) was formed into the poem. The posture of practicing Gyeong (敬) keeping the mind quiet, focusing the mind into one place, devoting oneself to one, and keeping awake at all times by being refined solemnly was called 'Jeongjungjigyeong (靜中持敬)'. Toegye considered it as an important part of his study of Dohak.

In the development phrases (承), doubts about the Buddhist practice of ‘Isimgwansim (以心觀心)’ were shaped into the poem. Isimgwansim (以心觀心)39) that Zhu Xi 朱熹 defined as the Buddhist philosophical theory of the human mind, means "observing the change of one's mind with one's own mind." By denying the Buddhist mind theory by revealing Gwansim (觀心) and two hearts (兩心), it was shaped symbolically.

The turn phrases (轉) said that he would ask Li Yan-ping 李延平, Zhuzi’s 朱子 teacher for this meaning. In fact, he wasn’t really trying to ask. Toegye already knew it through Yanpingwenda 延平問答 edited by Zhuzi 朱子, but he wanted to ask him only because he was the teacher of Zhuzi 朱子.

In the conclusion phrases (結), the quotation from Daoxue II 道學傳 of Songshi 宋史 Liechuan 列傳 by Zhuzi 朱子 and Yanpingxingzhuang 延平行狀 by Li Yan-ping 李延平, "Shaxian deng di chang wei song yue yuan zhong ru bing hu qiu yue ying che wuxia fei wu cao suo ji (沙縣鄧迪嘗謂 松曰 愿中如冰壺秋月 瑡徹無瑕 非吾曹所及, Deng-jeok from Sahyeon 沙縣 spoke to Song 松. Wonjung 愿中 is like the autumn moon like a bottle of ice. The color of the jade is clean and has no spots. Officials like us can't reach it.)"40) was formed in the poem.

Let’s take a look at another poem related to the right mind.

同醉昏昏儻有醒
最難操守驗鐘聲
直方工力皆有我
休遣微雲點日明

Even if deeply drunk together, probably with me when I wake up, Hard to keep a mind. Hear that bell,

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39) 朱子大全 卷 67, 雜著, ‘観心說’
40) 宋史 列傳 道學傳 2, ‘李侗’ 是時吏部員外郞朱松與侗為同門友 雅重侗 進子熹從學 熹卒得其傳 禪縣鄧迪嘗謂松曰 愿中如冰壺秋月 瑡徹無瑕 非吾曹所及 松以謂知言
All studying to keep the right mind belongs to me,
Don’t let the thin cloud cover the sun.41)

This poem, *Jonsim 存心* is one of his fifteen poems written in February 1560, when he was 60 years old, which borrowed the rhyme of Hoejae 晦齋 Lee Eon-jeok’s 李彦迪 (1491-1553) *Imgeosipsib-oyeong 林居十五詠*. The original rhyme poetry of Hoejae 晦齋 is *Jon-yang 存養*. Toegye borrowed “Jon-yang (存養)”, transformed it into “Jonsim (存心)”. He focused on Jonsim (存心) because “Jonsim-yangseong 存心養性”) is called “Jon-yang (存養)” This is the time when Toegye formed an academic system of Simhak 心學 and began discussing it with his disciples.

In the introduction phrases (起), “Even if deeply drunk together, probably with me when I wake up” means that the enlightenment of the mind can someday come true. The word “Honhon (昏昏)” is used in various ways. It means an extreme state that cannot be counted or seen in Zhuangzi 莊子, but a stupid and vague state in Lao Tzu 老子 and *The works of Mencius 孟子*. In this poem, it means the latter.

The development phrases (承) said that it is difficult to reach the high level of hearing the sound of a bell even in the case of keeping one’s mind after waking up from the state of Honhon (昏昏). Toegye shaped poetically the bell-hearing experience (驗鍾聲). When young Zhuzi 朱子 heard the sound of a bell at night during his stay in Dong-an 同安, but before the bell even ended, his mind was in disorder, so he realized that he must study wholeheartedly and consistently being wary and afraid of having a scattered mind.

In the turn phrases (轉), “You have to straighten the inside with respect and the outside with your loyalty.” in *the Book of Changes 易經* is formed in two letters, “Jikbang 直方”. Jikbang (直方) is a commonly used word, but Toegye emphasized the meaning by using it as a poetic word to express his own study of the mind.

In the conclusion phrases (結), while emphasizing that the Jikbang study should be made from oneself, he hoped that small clouds would not cover the bright sun.

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41) 退溪先生文集 卷 3, 章 4, 林居十五詠 ‘存心’
42) Zhuangzi 莊子 在宥, 至道之精 窈窈冥冥 至道之極 昏昏 黙默
43) Lao Tzu 老子, 書人昭昭 我獨昏昏, The works of Mencius 孟子 菁心章 下, 賢者 以其昭昭使人昭昭 今以其昏昏使人昭昭
44) Lijingde 黎靖德, 朱子語類 卷 104, Zhuzi 朱子 1, 今日學者不長進 只是心不在焉 當記少年時在同安 夜聞鐘鼓聲 聽其一聲未絕 以此心已自走作 因此警懼 乃知為學須是專心一致志. Toegye wrote it directly in the second poem of 十四日遊月瀾庵 as “文公早歲驗鍾聲”.
“Miun (微雲)”, quoted from the happening in the past of Hoegyewang (會稽王) Samataebu (司馬太傅) in Seseolsin-eo 世說新語, which covers the bright sun, was also expressed deeply and broadly in the poem. At one time, when Samataebu (司馬太傅) admired the beautiful moon in the sky with no covering, Sajung (謝重, calling name 景重) next to him said that it was less beautiful than with thin clouds. Hereupon, Samataebu (司馬太傅) made fun of him, saying that his mind is not clear. In the conclusion phrases (結), this is symbolically shaped into the poem. Toegye emphasized that the mind of studying Dohak should be bright with no small cloud-like obstruction. This work shows the attitude of “Jonsim (存心)” for always having a bright and clear mind.

Let's take a look at a poem that focused on ‘Self-cultivation (修身)’.


Suddenly, I see joyful energy on your face,
For you, for a long time, I stand looking at the flowery waters.
It looks like they are recognizing each other,
The snacks of wild vegetables are also worthy of a side dish.
Thinking deeply about friendship, I recommend you to be good.
If you want to repay the king’s favor, you just have to cultivate yourself.
Behold the old man of the mountain, the king, is set free,
Among all the troubles, there is no one to trouble him.46)

This poem is about his feelings of the time, when a year before his death, on March 2, 1569, Toegye was appointed to Sungjeongdaebu (崇政大夫) Panjungchubusa (判中樞府事), but he asked to resign, including concurrent positions,
and it was granted on the 4th, and he arrived in Dosan on the 14th, 11 days later he met Jeong Yuil 鄭惟一. This is the second poem written by Toegye for Jeong Yuil 鄭惟一, who was appointed as Sain(舍人) of Uijeongbu (議政府) and came to him to say the greeting of breaking up.

In the first two lines (首聯) of this Yulsi (律詩, an eight-line poem), he expressed the joy of meeting him and appreciating nature. The phrase, “Suddenly, I see joyful energy on your face,” shows how Toegye thinks of him and what kind of relationship there was between them. Beloved by Toegye, he served as an official, Daesagan (大司諫) of Sagan-won (司諫院), and after Toegye’s death, he appealed to the king to give him a posthumous epithet (諡號). He also wrote Toegyeseonsaeng-eonhaeng-tongsul 退溪先生言行通述.

In the second two lines (頷聯), Toegye told him about enjoying and living with the nature of Dosan, which added meaning to 'Sangsig (相識)'. The state of 'Sangsig (相識)' in which he and nature feel as if they know each other shows his high literary perspective.

The important meaning of this poem lies in the third two lines (頸聯). In it, friendship and the king’s favour are emphasized. It is a virtue that he recommended to Jeong Yuil 鄭惟一 to practice, emphasized by matching friendship (友義) with Chaegseon (責善) and Gun-eun (君恩) with Susin (修身). Friendship means a general relationship with everyday friends, but here, since it is related to the king’s favour and official service, Chaegseon (責善) was emphasized in a sense to protect the righteousness with the officials. He then emphasized that to repay the king’s favour, he must cultivate himself. “Chaegseon (責善)” is a term that has been used a lot after being called “the Path (道) of Friendship (朋友)” in The works of Mencius 孟子, and “Susin (修身)” also became a popular term emphasized by the moralist scholars of the Joseon Dynasty as well as scholars of the Song Dynasty since “Susin (修身) → Jega (齊家) → Chigug (治國) → Pyeongcheonha (平天下)” expressed in The Great Learning 大學. In this context, Toegye recommended Jeong Yuil 鄭惟一 to serve the king and to make relations with the government officials with Dohak (道學).

On March 4, 1569, 21 days before he wrote this poem, Toegye resigned from Panjungchubusa (判中樞府事). Although King Seonjo (宣祖) rejected his request several times in face to face meetings with him, he was finally allowed to resign. When
King Seonjo (宣祖) asked Toegye what he wanted to say, he said Geongwe (乾卦) of the Book of Changes 周易, the position and learning of the king, the meaning of Seonghagsibdo 聖學十圖 dedicated to the King with loyalty, wariness of Sahwa (士禍, a massacre of scholars), talents and scholars to recommend.\(47\) This revealed Toegye’s words and actions and self-cultivation accomplished by his moral training.

In the last two lines (尾聯), he expressed the joy of quitting his office and returning home with no trouble. In fact, it implies his wish that Jeong Yuil 鄭惟一 would not hold office for a long time and would return to study.

As discussed above, Toegye has written several works for the poetic shaping of moralistic elements. Such works include Gangdo 講道, Ganghag 講學, Geo-gyeongjae 居敬齋, Gyeonglyeomjeong 景濂亭, Gyedog-i 戒讀易, Gwanmul 視物, Gwansim 観心, Guji 求志, Geunhag 勤學, Namheon 南軒, Dogseo 詞書, Myeong-uijae 明義齋, Siseubjae 時習齋, Seubseo 詩書, Yangjeong 養靜, Simgyeongjeolguchagummun-won-un 心經絕句次 琴聞遠韻, Jonsim 存心, etc. In most of Toegye’s poems, sayings and related happenings of the sages including Confucius and Mencius, and using poetic words condensed with moral elements, made the meaning of poetry deep and broad. However, these kinds of poems are fewer than other kinds. It is because the stylistic character of poetry is harmoniously formed between Jeong (情) and Gyeong (景), and inspiring elements are projected in it, and the expression method is different than that of general prose.

5. Conclusion

Toegye left over 2,330 poems, and there are about 180 research papers on them. Toegye had many types of poems: poems about plum blossoms (梅花詩), poems reciting reason (說理詩), poems for an ideology (理趣詩), poems attached to pictures (題畫詩), poems about birds, flowers, moon, trees, etc. (詠物詩), responding poems based on a rhyme (和答次韻詩), extemporaneous poems (即事詩), poems mourning death (輓詩), poems in which 1 line is composed of 4 letters (四言詩), poems in which

\(47\) 宣祖修正實錄 卷 3, 章 2-3, 2年 己巳 3月.
1 line is composed of 6 letters (六言詩), poems reciting dreams (醉夢詩), social poems (社會詩), patriotic people loving poems (憂國愛民詩), poems about six friends (六友詩), history telling poems (詠史詩), journey poems (紀行詩), song poems (樂府詩). These types are part of the entire poetry of Toegye and reflect the characteristics of each subject and theme. However, it can be said that moralistic character permeates his entire works.

Yulgok clarified the concept of Dohak (道學) as follows. “Dohak is to reveal the goodness (善) by Gyeokmul (格物) and Chiji (致知). Moral training with Seong-ui (誠意) and Jeongsim (正心) is to bring us Cheondeog (天德). Governing by it is to be royal politics (王道).” This concept of Dohak (道學) is so specific and clear that it is suitable for examining the moralistic characteristics and shaping of Toegye’s poems. Toegye’s poems can be said to have moralistic characteristics and shaping when this concept is applied.

In Toegye's poetry, even if it is not intended to form moralistic elements, it can be seen that the appearance of moralistic thinking is naturally partially projected into his works, such as poems about birds, flowers, moon, trees, etc., poems that describe his inner-most thoughts, and poems making responses. Its aspect, however, is different for each work. Therefore, in Toegye's poems, the concentration implied by Dohak (道學) is different depending on the object, theme, etc. The concentration of Dohak is very dense in poems reciting reason (說理詩) based on the virtues of the practice of Dohak and the rationale of things, while in the journey poems (紀行詩) and history telling poems (詠史詩) it is weak.

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