

Material



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“Gazing at the White Clouds”:
An Annotated Translation of Yulgok’s
*Sŏnbi haengjang**

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Introduction

Yi I [Yulgok] 李耳 [栗谷] (1536-1584) ranks among the most important figures of Korean Confucianism.¹ His copious *œuvre* (cf. Yi 1978a and 1978b) influenced legions of Confucian scholars and still receives wide attention in academia today. Yulgok's varied contributions to *sŏngnihak* 性理學 (*xìnglǐxué* in Chinese) lastingly shaped its discourse and, concomitantly, political factionalism in Chosŏn 朝鮮 (1392-1910).² Similarly, his memories of his mother Sin Saimdang 申師任堂 (1504-1551)—the *Sŏnbi haengjang* (*Biography of my Late Mother*)—became the *locus classicus* for the “Sin Saimdang myth” (Yi 2004, 70-73), which elevated his mother to the Confucian paragon of “womanly virtue” 婦德 (*pudŏk*), and from the early twentieth century onwards (cf. Choi 2009), the archetypal “wise mother and good wife” 賢母良妻 (*hyŏnmo yangch'ŏ*). Neo-Confucianism in Chosŏn gradually inscribed women the roles of “guardians and transmitters of Confucian norms and values,” rendering them “axial elements of the Confucian hegemonic system” (Deuchler 2003, 165). This artificially constructed ideal of female virtue became a culturally entrenched measure of womanly moral qualities, a “self-perpetuating concept” (Pettid 2011, 51) in which Sin Saimdang embodied the anticipated model.

Her mastery of painting was later often taken as an expression of her superior moral character, a mirror of her exemplary conduct as a mother of a sage, and has been extolled not only by disciples within Yulgok's line of tradition 畿湖學派 (*kiho hakp'a*) such as the likes of Kwon Sangha [Suam] 權尙夏 [透菴] (1641-1721) and Kim Ch'ang-hŭp [Samyŏn] 金昌翁 [三淵] (1653-1722), but also by many Confucian literati in general. For centuries after her demise, many artists who produced works often attributed to her, had yielded their own authorship to participate

* Notes on Romanisation and Style: Korean terms and names are transcribed using the McCune-Reischauer system. The romanisation of Chinese follows the *Hànyǔ Pīnyīn* system including tonal marks. The name order of Chinese and Korean names accords with East Asian custom, that is, family name precedes given name.

1. For biographical information, see the *Haengjang* 行狀 (*Biography*) authored by Yulgok's disciple Kim Chang-saeng [Sagye] 金長生 [沙溪] (1548-1631) in Yi (1958) 1978a, 35.2a-35.51b, 342-66. For secondary readings, see, for example, Hwang 2001, 13-22; Ro 1989, 3-10.
2. *Xìnglǐxué* or “School of Nature and *li*” refers to the doctrinal lineage of Zhū Xī 朱熹 (1130-1200), the dominant (and only tolerated) Neo-Confucian tradition in Chosŏn.

in, and contribute to, the tradition of Sin Saimdang anonymously. In the Confucian tradition, it is not uncommon for a single individual to become a corporate symbol as people place themselves in the context of the initiating person and contribute their own uniqueness and qualities to the formation of the living tradition. Through this process, just as Confucius (tr. 551-479 BCE) himself was transformed from a failed politician at the end of his life to the position of “uncrowned king” 素王 (*sowang* in Korean, *sùwáng* in Chinese) by the Hàn Dynasty 漢朝 (206 BCE-220), Sin Saimdang was elevated from a talented female painter who passed away prematurely to the status of exceptional female painter who gave birth to a most renowned Confucian scholar. This status was established through a complex century-long discourse in which evaluative disagreement was often involved (cf. Yi 2008), for her artistic career moved beyond the familial realm, thus conflicting with the orthodox neo-Confucian expectations vis-à-vis womanly virtue. Thinkers such as, most notably, Song Si-yŏl [Uam] 宋時烈 [尤庵] (1607-1689), who is considered to be the direct heir of Yulgok’s thought, faced a veritable dilemma in appraising Sin Saimdang because they found she obviously violated the female norms they strongly advocated. That is to say, in their eyes she had failed to maintain the discreet reserve between genders and transgressed gender boundaries to enter the world of men, that is, the extrafamilial world of achievement, leaving professional artworks for future generations.³ While some Confucians like Sin Saimdang’s contemporary Ō Suk-kwŏn [Yajoktang] 魚叔權 [也足堂] did not see her artistry as at variance with the moral underpinnings of ideal Confucian womanhood,⁴

3. For further information, see Yi 1994a, 216-17: “Now, the excellent virtue of Madame Sin that gave birth to a great worthy [i.e., Yulgok] is comparable to [that of] Madame Hu [Hóu in Chinese 侯 (1004-1052)] who had the Chŏng brothers [i.e., the influential Neo-Confucians Chéng Hào 程顥 (1032-1085) and Chéng Yí 程頤 (1033-1107)]. According to the biography of Madame Hu, she considered it extremely improper to hand works of prose and calligraphy down to others. Madame Sin’s view must have matched hers.... This scroll now resembles the style of painting of a specialised artist, not that of an accidental brush stroke once performed for amusement. That is to say, it is different from a painting drawn diligently on the same day in fear of one’s father’s strict order.” 盖惟申夫人賢德。鍾生大賢。克娘侯夫人之有兩程也。侯夫人行狀云。夫人以婦人之文章筆札傳於人。深以為非。而申夫人所見。克與符焉。... 今茲之簇。一似畫工業於其事者之規模。似非一時偶然之戲筆也。則恐與當日。黽勉於嚴命之下者。有異矣。

4. For further details, see Minjok Munhwa Ch’ujinhoe (1973) 1983, 782: “Now there is Lady Sin of Tongyang [i.e., P’yŏngsan 平山]. From a young age she excelled in painting. Her [paintings of]

others either overlooked this issue, as the majority did, and paid dutiful respect, or like, for instance, Sin Ŭng-jo [Kyejŏn] 申應朝 [桂田] (1804-1899), took a reconciling view between her role as a professional artist and the exemplary, that is, modest and family-centred, behaviour expected from a Confucian woman.⁵ Although such ambivalent feelings towards Sin Saimdang were never more than marginal, let alone detrimental in respect to her overall favourable reception, they resonantly reignited again recently when in 2009 the Bank of Korea unveiled her likeness on its new 50,000 Wŏn bill.⁶ In its wake, most feminist groups opposed the decision because Sin Saimdang was deemed a symbol of the patriarchal female model while the official statement of the Bank of Korea declared that she had not only been a model of the Confucian housewife but stood as an historic icon of career women and model of equality among genders. This has been the most recent addition to the Sin Saimdang discourse whose point of origin is the *Sŏnbi haengjang*.

Yulgok seems to have enjoyed a close relationship with his mother, as evidenced through a Buddhist episode at *Kŭmgangsan* 金剛山, a quest for meaning following a three-year mourning period at Sin's gravesite (cf. Pokorny and Chang 2011). The biographical account of his mother is formally patterned in line with the *haengjang* genre. Usually written by a close family member or acquaintance, a *haengjang* succinctly reviews the life and achievements of the deceased person. A woman's *haengjang* normatively focuses on the virtuous attributes of the deceased and her harmonising impact

grapes and landscapes are most exquisite which is why critics say that they are second [only to those of] An Kyŏn [cf. note 31]. Alas! How can one negligently think of them just because they are the brush strokes of a woman? Moreover, how can one disprove of them because [painting] is not what is appropriate for a woman?" 今有東陽申氏。自幼工畫。其蒲萄山水妙絕一時。評者謂亞於安堅。吁豈可以婦人之筆而忽之。又豈可以非婦人之所宜責之哉。

5. For more information, see Yi 1994a, 185: "Madame Hu did not want her calligraphy to be handed down. Madame Sin, on the contrary, is appreciated as a most exquisitely recognised painter, which seems incongruent with Madame Hu. However, in reality, she is not incongruent but consonant with Madame Hu. Now, Madame Sin did not wish to bequeath her works to the world, yet it is the people who valued them like a treasure. Thus, one could not possibly discriminate between Madame Hu having left no paintings and Madame Sin having left paintings. For their intentions never differed." 侯夫人以筆札爲不必傳。而申夫人乃至妙悟畫家三昧。則若有與侯夫人異者。而其實又未始不與侯夫人同也。蓋其無意於傳世。而特人自以爲寶玩。則侯夫人之無畫與申夫人之有畫。未可以差殊觀。而其意則未嘗異也。

6. For the nineteenth-century discourse on Sin Saimdang, see Kim 2008.

on family life in an attempt to connect to the idealised Confucian image. Little anecdotes personalise the content (cf. Yi 2007). Yulgok’s *Sŏnbi haengjang* is an exemplar.

Sin Saimdang was born on December 5, 1504, into a *yangban* 兩班 family in the village of Pukp’yŏng 北坪村, the area of today’s eastern coastal city of Kangnŭng 江陵. She was the second of five daughters to Sin Myŏng-hwa 申命和 (1476-1522) and Lady Yi 李, descendants of the Sin clan of P’yŏngsan and the Yi clan of Yong’in 龍仁, respectively.⁷ Sin Saimdang herself had seven children, four sons—Yi Sŏn 李璿 (1524-1570), Yi Pŏn 李璠, Yi I [Yulgok], and Yi U [Oksan] 李瑀 [玉山] (1542-1609)—and three daughters, of which only the eldest, Yi Maech’ang 李梅窓 (1529-1592), is known by her (pen) name. Likewise, “Saimdang” is Sin’s pen name 號 (*ho*) given to her by her father,⁸ whereas her given name is unknown.⁹ “Saimdang” 師任堂 literally means “hall of emulating Im,” expressing her father’s wish that his daughter would emulate the virtue of Tàirèn 太任 (T’aeim in Korean), the mother of King Wén of Zhōu 周文王, who was being honoured as the founder of Zhōu Dynasty 周朝 (tr. 1046-771 BCE).¹⁰ In the Confucian tradition, Tàirèn was celebrated as a paradigm of motherly virtue.¹¹

While her father was mainly residing in the capital, Sin grew up in the house of her maternal grandparents, receiving large parts of her classical and art education from her grandfather, Yi Sa-on 李思溫, and her mother. In 1522, Sin married Yi Wŏn-su 李元秀 (1501-1561) of the Yi clan of Tŏksu 德水, a meritorious family whose roots can be traced well into Koryŏ 高麗 times (918-1392).¹² Later that year Sin’s father passed away, prompting her to extend her stay in her hometown for two more years. Starting from 1524, she spent the next years in turns at her in-law’s countryside residence in the village of Yulgok 栗谷 in P’aju 坡州—the place

7. For rich details on Sin Saimdang and her family (background), see Yi 1994a; Yi 1994b.

8. Other pen names are “Saimdang” 嫗任堂, “Imsjajae” 姪思齋, and “Inimdang” 姻姪堂.

9. As was customary during Chosŏn times, personal names of women were not recorded. Instead, women were referred to by their family position as mother, daughter etc.

10. Her grandson eventually conquered the Shāng 商 and thus became the first King of the new dynasty, King Wŭ of Zhōu 周武王.

11. A dedicated entry in the *Liènnǚ Zhuàn* 列女傳 (*Biographies of Exemplary Women*) describes her as “upright, sincere, decorous, and only of virtuous conduct” (Liú, n.d. I.6). 大任之性。端一誠莊。惟德之行。

12. Only late in his life Yi was to assume various minor government posts through family privilege 蔭職 (*ŭmjik*).

from which her son Yi I took his pen name—Pongp'yŏng 蓬坪, that is, today's Paegokp'o 백옥포 in P'yŏngch'ang County 평창군, and Pukp'yŏng. In 1541, she settled in the capital of Hansŏng 漢城,¹³ taking over the household of her elderly mother-in-law, Lady Hong 洪. Sin Saimdang died unexpectedly after a few days of illness on June 20, 1551, aged 46 years.

Translation

先妣行狀

Biography of my Late Mother¹⁴

慈堂諱某。進士申公第二女也。

My mother's name being so-and-so, she was the second daughter of the Gentleman Sin chinsa.¹⁵

幼時。通經傳。能屬文。善弄翰。又工於針綫。乃至刺繡。無不得其精妙。

When she was young she comprehended the Classics and commentaries, was able in composing texts and excelled in handling the brush. Moreover, she was skilled with a needle and thread, and when it came to embroidering there was no [piece] which was not exquisite.

加以天資溫雅。志操貞潔。舉度閒靜。處事安詳。寡言慎行。又自謙遜。以此申公愛且重之。

In addition to this, her natural disposition was mild and refined, her

13. Hansŏng was the name officially used for present-day Seoul in the Chosŏn period following the relocation of the capital there and its renaming from Hanyang 漢陽 by the dynasty founder Yi Sŏng-gye [T'aejo] 李成桂 [太祖] (1335-1408; r. 1392-1398).

14. See Yi (1958) 1978a, 18.35a-36b, 403.

15. *Chinsa* 進士 (literary licentiate) was the title awarded to those who passed the literary licentiate examination 進士科 (*chinsagwa*), testing one's ability in composing various forms of Chinese literature. Together with the Classics licentiate examination 生員科 (*saengwŏngwa*) it represented the first 生進科 (*saengjŏngwa*) of two levels of the qualifying examinations for a civil service appointment. Sin Saimdang's father, Sin Myŏng-hwa, earned this title in 1516 but declined any government position due to his frustration with the political climate at the time. The second "literati purge" 甲子士禍 (*kapcha sahwa*) took place in 1504, and the third 己卯士禍 (*kimyo sahwa*) was to occur in 1519 (cf. Wagner 1974).

determination was chaste and pure, her deportment was unengaged and quiet, when conducting business she was calm and meticulous, and she was [a woman] of few words [who exhibited] cautious conduct. Moreover, the Gentleman Sin loved and valued her because of her natural humility.

性又純孝。父母有疾。顏色必戚。疾已復初。

Moreover, her disposition was most filial; when her father and mother fell ill, her countenance would be transformed by sorrow, recovering only once the illness was cured.

既適家君。進士語家君曰。吾多女息。他女則雖辭家適人。吾不戀也。若子之妻則不使離我側矣。

When [my mother] was already married to my father, [Sin] *chinsa* spoke to my father: “I have many daughters. Although other daughters left from home to get married, I would not yearn [for their return], but I do not want to let your wife leave my side.”

新婚未久。進士卒。喪畢。以新婦之禮。見姑洪氏于漢城。身不妄動。言不妄發。

They were not married for long before [Sin] *chinsa* passed away. When the mourning period ended, according to the etiquette of a new bride, [my mother] went to see her mother-in-law, Lady Hong, in Hansŏng. Her conduct was not impulsive and her words were not imprudent.

一日宗族會宴。女客皆談笑。慈堂默處其中。洪氏指之曰。新婦盍言。

One day the clan gathered for a feast and all the female guests chattered and laughed, but my mother remained silent and Lady Hong, occupying the place at the centre, pointed at her, asking: “Why does the new bride not talk?”

乃跪曰。女子不出門外。一無所見。尚何言哉。一座皆慙。

Thereupon [my mother] kneeled down, saying: “A woman never leaves the house and does not see a single thing, so what shall I talk about?” Everybody sitting there felt ashamed.

後慈堂歸寧于臨瀛。還時。與慈親泣別。行至大嶺半程。望北坪不勝白雲之思。停驂良久。悽然下淚。

Hereafter my mother returned to Imyǒng for a visit to her family.¹⁶ When leaving she parted in tears from her benevolent mother. On reaching the half-way point [of her journey] at the Taeryǒng pass,¹⁷ she gazed at Pukp'yǒng,¹⁸ unable to bear the thought of the white clouds.¹⁹ She had the horses stop for a long time, while she grieved and shed tears.

有詩曰。慈親鶴髮在臨瀛。身向長安獨去情。回首北邨時一望。白雲飛下暮山青。

In a poem she wrote:

My benevolent mother with her crane-white hair, residing in Imyǒng,
My body facing Changan;²⁰ a feeling of lonely departure,
Turning my head towards the northern village, I gaze once again,
The white clouds descend, dusky mountains turn green.

到漢城。居于壽進坊。

She arrived at Hansǒng, taking up residence in Sujinbang.²¹

時洪氏年老。【時辛丑歲】不能顧家事。

At that time Lady Hong was advanced in years (the time was the year of Sinch'uk [1541]), unable to take care of the household.²²

16. Imyǒng 臨瀛 is an old name for the city of Kangnūng.

17. Taeryǒng 大嶺 refers to Taegwallyǒng 大關嶺, a pass in the T'aebaek Mountains 태백산맥 connecting Kangnūng and P'yǒngch'ang County.

18. Pukp'yǒng 北坪 is the name of Sin Saimdang's home village.

19. This is an allusion to a story in the biography of Dī Rénjié [Huáiyīng] 狄仁傑 [懷英] (630-700) found in the *Tángshū* 唐書 (*Book of T'ang*) and, later, the *Xīn Tángshū* 新唐書 (*New Book of T'ang*). Dī epitomises the incorruptible and virtuous Confucian official. He was later to serve as a chancellor under Empress Wǔ Zétiān 武則天 (624-705; r. 690-705). When travelling, one day he ascended Tàiháng Mountain 太行山 near his home town, gazing at the white clouds while saying, "Under those [white clouds] dwell my parents" (Ōuyáng and Sòng 1975, 115). 親在河陽。仁傑登太行山。反顧。見白雲孤飛。謂左右曰。吾親舍其下。Dī's utterance became an idiom for "remembering one's parents," as is, for example, expressed by the Chinese phrase *báiyún qīnshè* 白云亲舍.

20. Changan 長安 (Cháng'an in Chinese) was the capital of various Chinese dynasties up until the T'ang Dynasty 唐朝 (618-907). Here it is an allusion to the Chosŏn capital of Hansǒng (modern Seoul).

21. Sujinbang 壽進坊 was an area in what is today's Ch'ŏngjindong 淸進洞, a neighbourhood in Seoul's northern Chongno district 忠路구.

22. Sinch'uk 辛丑 is the 38th year in the sexagenary cycle 干支 (*kanji*)—also *yuksipkapcha* 六十甲子 or *yukkap* 六甲—of East Asian traditional chronology.

慈堂乃執冢婦之道。家君性倜儻。不事治產。家頗不給。慈堂能以節用。供上養下。

My mother then was to serve as the eldest son's daughter-in-law. My father's disposition was free and easy. He did not engage in managing the estate, which is why the family was quite miserable. My mother was apt in husbanding, providing for those above [i.e., her husband and her mother-in-law] and rearing those below [i.e., her children].

凡事無所自擅。必告于姑。於洪氏前。未嘗叱姬妾。【侍婢皆名姬妾】

She never did all the work as she pleased but always consulted with her mother-in-law. Before Lady Hong, she never scolded the servants.²³

言必以溫。色必以和。家君幸有所失。則必規諫。子女有過則戒之。左右有罪則責之。臧獲皆敬戴之。得其歡心。

Her speech was always gentle, and her looks were always mild. When my father accidentally committed an error, she would always remonstrate with him; when her children made a mistake, she would admonish them; when her attendants did wrong, she would reprimand them. All servants were reverential and honoured her to win her delight.

慈堂平日。常戀臨瀛。中夜人靜時。必涕泣。或達曙不眠。

My mother all day long hankered for Imyōng. In the middle of the night when all was quiet, she always wept tears, remaining sleepless until dawn.

一日有戚長沈公侍姬來彈琴。慈堂聞琴下淚曰。琴聲感有懷之人。舉座愀然。而莫曉其意。

One day her elder kinsman, the Gentleman Sim came with his maidservant who was plucking the lute. My mother, listening to the lute, shed tears, saying: “The sound of the lute moves those who yearn for the past.” All those seated looked sorrowful, yet no one understood the meaning.

又嘗有思親詩。其句曰。夜夜祈向月。願得見生前。蓋其孝心出於天也。

23. The parenthesis explains the meaning of the term *hūichōp* 姬妾, translated in the previous sentence as “servant”: all maidservants are called *hūichōp* 侍婢皆名姬妾. The literal meaning of the term is “(beautiful) concubine,” indicating a female servant.

Also, once in the past she composed a poem in memory of her parents, whose stanzas read: “Night after night I pray to the moon, wishing to meet them while I am alive.” In general, her filial affection arose naturally.

慈堂以弘治甲子冬十月二十九日。生于臨瀛。嘉靖壬午。適家君。甲申。至漢城。其後或歸臨瀛。或居蓬坪。【地名】辛丑。還漢城。

My mother was born in Imyōng in the winter on the 29th day of the tenth month in the year of Kapcha during the reign of Hūngch’i [1504].²⁴ She married my father in the year of Im’o during the reign of Kajōng [1522] and arrived at Hansōng in the year of Kapsin [1524].²⁵ After occasionally returning to Imyōng and occasionally residing in Pongp’yōng, she came back to Hansōng in the year of Sinch’uk [1541].²⁶

庚戌夏。家君拜水運判官。辛亥春。遷于三清洞寓舍。

In the summer of the year of Kyōngsul [1550], my father was appointed magistrate of water transportation, and in the spring of the year of Sinhae [1551], he moved to a temporary dwelling in Samch’ōngdong.²⁷

其夏。家君以漕運事向關西。子璿珥陪行。

In the summer of the same year, my father went to Kwansō to conduct marine transportation business, accompanied by his sons Sōn and myself, Yi.²⁸

是時。慈堂送簡于水店也。必涕泣而書。人皆罔知其意。

At the time, my mother sent a letter to the riverside inn [where my father was lodged], having, inevitably, wept tears while writing it. The people did not

24. Kapcha 甲子 is the first year of the traditional sexagenary cycle. The date of October 29 refers to the lunar calendar, which is December 5 according to the solar calendar. Hūngch’i 弘治 (1470-1505; Hóngzhì in Chinese) was a Míng Dynasty 明朝 (1368-1644) Emperor ruling from 1487 to 1505.

25. Im’o 壬午 is the 19th and Kapsin 甲申 the 21st year of the sexagenary cycle. Kajōng 嘉靖 (1507-1567; Jiājìng in Chinese) is a Míng Emperor, whose reign lasted from 1521 to 1567.

26. Pongp’yōng 蓬坪 refers to modern Paegokp’o in P’yōngch’ang County. The hanmun 漢文 indicates that the Chinese characters specify a place name 地名.

27. Kyōngsul 庚戌 is the 47th and Sinhae 辛亥 the 48th year of the sexagenary cycle. Samch’ōngdong 三清洞 refers to a neighbourhood of the same name in the present day Chongno district, in the north of historic Sujinbang.

28. Kwansō 關西 refers to the regional name of the north-western Chosōn province of P’yōngan 平安道. The son referred here next to the third son, that is Yulgok himself, is the oldest son, Yi Sōn.

understand the cause [of the weeping].

五月。漕運既畢。家君乘船向京。未到而慈堂疾病。纔二三日。便語諸息曰。吾不能起矣。

In the fifth month, having completed marine transportation [business], my father secured passage on a vessel to the capital. Prior to his arrival, my mother fell ill. After two or three days passed, she spoke to all her children, saying: “I will not be able to recover.”

至夜半。安寢如常。諸息慮其差病。及十七日甲辰曉。奄然而卒。享年四十八。

At midnight, when she was sleeping in peace as usual, the children thought that her health had improved; but on the 17th day of Kapchin [i.e., May 17], at daybreak, all of a sudden she passed away at age 48.²⁹

其日家君至西江。【珥亦陪至】行裝中鑰器皆赤。人皆怪之。俄而聞喪。

That day my father arrived to the west of the Han River (myself, Yi, also accompanying him).³⁰ As all the brassware in the luggage turned red, everybody felt strange. Shortly thereafter, we heard of her death.

慈堂平日墨迹異常。自七歲時。倣安堅所畫。遂作山水圖。極妙。

My mother’s ordinary ink paintings were very exceptional. From the age of seven, emulating An Kyōn’s paintings, her creation of landscape art was particularly beautiful.³¹

又畫葡萄。皆世無能擬者。

Moreover, there is no one in the world who could imitate her paintings of grapes.

所模屏簇。盛傳于世。

29. In this context Kapchin 甲辰 stands for the 41st day of a sexagenary cycle. In connection with the reference to the 17th day, this calculation indicates May 17 according to the lunar calendar or June 20, 1551.

30. Sōgang 西江 specifically refers to the area to the West of the Han river 漢江 centring on the capital.

31. An Kyōn 安堅 was a most celebrated mid-fifteenth-century court painter, especially admired for his landscapes. Today, he is regarded as one of the great masters of Chosōn painting.

Screens and scrolls based on copies [of her paintings] are abundantly spread across the world.

Appendix: The Original Text of *Sŏnbi haengjang*

其守蘊斯美而何施哉不培今耕不穫驪與之阜翼山之麓有寧一宮千秋是宅

行狀

先妣行狀

慈堂諱某進士申公第二女也幼時通經傳能屬文善弄翰又工於針綫乃至刺繡無不得其精妙加以天資溫雅志操貞潔舉度閒靜處事安詳寡言慎行又自謙遜以此申公愛且重之性又純孝父母有疾顏色必戚疾已復初既適家君進士語家君曰吾多女息他女則雖辭家適人吾不戀也若子之妻則不使離我側矣新婚未久進士卒喪畢以新婦之禮見

栗谷全書 卷十八 行狀 三十五

姑洪氏于漢城身不妄動言不妄發一日宗族會宴女客皆談笑慈堂默處其中洪氏指之曰新婦蓋言乃跪曰女子不出門外一無所見尙何言哉一座皆慙後慈堂歸寧于臨瀛還時與慈親泣別行至大嶺半程望北坪不勝白雲之思停驂良久悽然下淚有詩曰慈親鶴髮在臨瀛身向長安獨去情回首北邙時一望白雲飛下暮山青到漢城居于壽進坊時洪氏年老時年卅歲不能顧家事慈堂乃執冢婦之道家君性侷儻不事治產家頗不給慈堂能以節用供上養下凡事無所自擅必告于姑於洪氏前未嘗吐姬妾名待婢首名姬妾言必以溫色必以和家君幸有所失則必規

卷十八 墓誌銘·行狀

諫子女有過則戒之左右有罪則責之臧獲皆敬戴之得其歡心慈堂平日常戀臨瀛中夜人靜時必涕泣或達曙不眠一日有戚長沈公侍姬來彈琴慈堂聞琴下淚曰琴聲感有懷之人舉座愀然而莫曉其意又嘗有思親詩其句曰夜夜祈向月願得見生前蓋其孝心出於天也慈堂以弘治甲子冬十月二十九日生于臨瀛嘉靖壬午適家君甲申至漢城其後或歸臨瀛或居逢坪俗名辛丑還漢城庚戌夏家君拜水運判官辛亥春遷于三清洞寓舍其夏家君以漕運事向關西子璿珥陪行是時慈堂送簡于水店也必涕泣而書人皆罔知其意五月漕運既畢家

栗谷全書 卷十八 行狀 三十六

君乘船向京未到而慈堂疾病纒二三日便語諸息曰吾不能起矣至夜半安寢如常諸息慮其差病及十七日甲辰曉奄然而卒享年四十八其日家君至西江時亦行裝中鑰器皆赤人皆怪之俄而聞喪慈堂平日墨迹異常自七歲時倣安堅所畫遂作山水圖極妙又畫葡萄皆世無能擬者所摸屏簇盛傳于世

外祖考進士申公行狀

進士申公諱命和字季欽天質淳懿志操有定自少讀書時便以善惡爲己勸戒及長篤于學行非禮不動燕山朝丁父憂時短喪法酷進士竟不廢禮衰絰

四〇三

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