The historical developments of civil service examination poems

in China and Korea: Shilü shi and Gwache-si

By

Jihye Yun

A dissertation submitted in partial fulfillment of

the requirements for the degree of

Doctor of Philosophy

(Chinese)

at the

UNIVERSITY OF WISONSIN-MADISON

2024

Date of final oral examination: 7/3/2024

The dissertation is approved by the following members of the Final Oral Committee:

      Lim, Byung-jin, Professor, Asian Languages and Cultures

      Zhang, Hongming, Professor, Asian Languages and Cultures

      Huntington, Rania, Professor, Asian Languages and Cultures

      Li, Yafei, Professor, Language Sciences

DEDICATION

This dissertation is dedicated to

My lord, **God** and my family

ACKNOWLEDGEMENTS

This dissertation could not have come to fruition without the assistance and encouragement of many people. The emotional supports from family and friends, and the feedback from audiences at Asian studies conferences, were invaluable in helping me complete my thesis. However, the contributions of the search committee members were particularly significant in the organization, development, and completion of this work.

First and foremost, I would like to express my deep gratitude to my advisor, Professor Byung-jin Lim. His constant dedication to advising and communication guided me to the completion of my thesis journey. His guidance and professional training during my six years of Ph.D. study and teaching at UW-Madison allowed me to gain not only a thorough understanding of the Korean language and culture but also a broader perspective on East Asian studies. I would also like to appreciate Professor Hongming Zhang for his unwavering encouragement and invaluable lessons throughout my graduate studies and research. His expertise and insight provided me with numerous opportunities to explore interdisciplinary fields such as Sino-Xenic vocabularies and East Asian languages and cultures.

In addition, it has been an honor to receive lessons and advise from Professor Rania Huntington and Professor Yafei Li during regular classes and the defense process. Professor Rania's detailed suggestions and Professor Li's mindful corrections polished my thesis. Their meaningful comments inspired me to continue my research endeavors. Beyond the search committee members, I extend my special thanks to the faculty members and staff of Asian Languages and Cultures department, as well as my colleagues, and classmates. This dissertation would not have come to light without the help and encouragement of many people. I appreciate all of you for being with me during my journey to a Ph.D. degree.

Table of Contents

Conventions

In this paper, pronunciations of Standard Chinese and Sinology-related terms are represented using the Pinyin Romanization system. For clarity, Chinese characters accompany these pronunciations. The traditional Chinese character system is adopted instead of the simplified version, as it is comprehensible to both Korean and Chinese audiences. Standard Korean and academic terms from Korean Studies are rendered using the Korean Revised Romanization system, in accordance with the official guidelines set by the Korean government. However, alternative Romanization systems, such as the Yale Korean Romanization, may be employed when necessary. This applies particularly to personal names and specific terminologies preferred by authors and researchers, which are included in their original form without modification. To avoid confusion, Hangeul characters and their Revised Romanizations are provided concurrently. Additionally, phonetic transcriptions based on the International Phonetic Alphabet (IPA) are included to facilitate accurate pronunciation of certain words.

A Timeline of China and Korea

China	Korea		
…	…		
Western Han 西漢(206 BC-9 AD)	Gojoseon 古朝鮮 (200 BC-108 BC)		
	Han Commanderies 漢四郡 (108 BC-313 AD)		
Eastern Han 東漢 (25-220)	Silla 新羅 (57 BC-668 AD)	Goguryeo 高句麗 (37 BC-668 AD)	Baekje 百濟 (18 BC-663AD)
Three Kingdoms (220-265)			
Western Jin 西晉 (265-316)			
Eastern Jin 東晉 (317-420)			
Northern and Southern Dynasties 南北朝 (420-589)			
Sui 隋 (581-618)			
Tang 唐 (618-907)			
	Unified Silla 統一新羅 (668-936)		
Five Dynasties (907-960)			
Northern Song 北宋 (960-1127)	Goryeo 高麗 (918-1392)		
Southern Song 南宋 (1127-1279)			
Yuan 元 (1271-1368)			
Ming 明 (1368-1644)	Joseon 朝鮮 (1392-1897)		
Qing 清 (1644-1912)			
…	…		

Abstract

After the ancient civil service examination system in China and Korea—also known as Keju zhidu and Gwageo-jedo—adopted the writing of poetry as one of examinations, Shilü shi and Gwache-si emerged and developed as distinct poetic genres. While scholars have researched these poems as discrete literary artefacts, little work has been done to elucidate their historical developments and show how they interacted with the broader traditions of Korean and Chinese poetry.

In this paper, based on primary and secondary data analysis, I compare these two genres of poetry and provide an overview of their historical developments. Furthermore, I present hypotheses on why Korean and Chinese examination poems evolved into distinct poetic genres, relating these genres to linguistic factors in each language. I especially focus on why Korean examination poems developed their own identity in relation to Shilü shi, highlighting the incompatibility of the Korean language with Chinese metric prosody. Additionally, I argue that the unique genre of Korean examination poems can be attributed to differences between Chinese and Korean chanting systems. Korean chanting practices involve inserting Korean particles between Chinese characters, resulting in idiosyncratic patterns of prosody.

Finally, I investigate how historical language transformations and sociocultural factors contributed to the developments of Korean and Chinese examination poems. Overall, I demonstrate the common influence of civil service exams on the development of Chinese and Korean poetry while also addressing their generic divergences.

Chapter 1. Introduction

1.1 The purpose of this study

Many researchers have explored poetry under various frameworks, such as meter-related hypotheses, experimental approaches, and statistical analysis (Lotz 1972; Hanson & Kiparsky 1996; Won 2003; Fabb & Halle 2008; Zhang 2015, 2017, 2019). Their relentless efforts have laid a foundation from which we can obtain abundant research data about the nature of poetic prosody, Chinese and Korean poetry, and examination poetry (Wang 1958; 2011, Mair & May 1991; Sim 1993; Feng 2000, Guo 2005). Some studies have scrutinized the intersection between poetry and civil service examination systems (Guo 2005; Kim 2008; Zhan 2012; Im 2014; Vedal 2015). These studies encouraged scholars to associate the ancient examination system with poetry. However, there has been little effort to conduct extensive research on examination poetry across research boundaries.

In linguistic academia, researchers have focused on proposing metrical theories to explain all kinds of poetic meters by analyzing a variety of poems. Historians have concentrated on investigating the organizations and procedures of the ancient civil service examination systems (Liu 2016; Zhang 2018; Zhang 2019; Zhang 2020). Some research on examination poems has emerged as scholars began examining the relationship between the civil service examination and poetry (Hur 2001; Zhang 2002; Kim 2008; Lee 2013; Jiang 2014; Lim 2021; Kim 2021). However, their research interests have still focused on specific poetic themes and literary value. Additionally, little research has been conducted to analyze large-scale examination poems. Even worse, in the present day, research interest in poetry is not what it used to be. This academic environment has caused the amount of research on Chinese and Korean poems to decrease. Consequently, research

on Chinese and Korean examination poems is dwindling. No one doubts that we know just a little regarding Chinese and Korean examination poems so far.

The present study, requiring an interdisciplinary approach and a wide range of data, will help future scholars go beyond a seemingly uncrossable line between research areas. I aim to provide a clear and full picture of Chinese and Korean examination poems through this paper. First, I will examine the birth of Shilü shi 詩律詩, "Chinese examination poetry" and its historical developments. To illustrate, I will examine how Chinese examination poems evolved over time by comparing examination poems of the Tang dynasty with those of the Qing dynasty. To fully understand characteristics of examination poetry, this study expand its research area into Gwache-si 科體詩, "Korean examination poetry." By comparing examination poems of the Goryeo dynasty with those of the Joseon dynasty, I will not only explore the historical changes of Korean examination poems but also discern similarities and differences between Chinese and Korean examination poems in terms of historical changes.

This series of procedures will ultimately lead us to appreciate the nature of examination poems and build a firm foundation in the field of comparative linguistics and cross-cultural research. This research also tackles controversial issues and provides several hypotheses regarding Chinese and Korean examination poems. First, this paper will present a couple of rationales as to why Chinese and Korean examination poems show an apparent acceptability of prosodic freedom. Second, I will provide detailed explanations as to why Korean examination poetry diverged from Chinese examination poetry. Pertaining to these hypotheses, I will look into relevant theories and both internal and external evidence, such as Korean chanting performance, *Renku renga* and *Hát nói*.

1.2 Chinese, Korean, and Sino-Korean

It is crucial to review the nature of Chinese and Korean before delving into the Chinese and Korean examination poems. Understanding these two languages provides a critical key to why prosodic patterns in Korean examination poems developed distinctively. In addition, background knowledge about Chinese and Korean helps us comprehend important terms and conceptions related to the main topic. Thus, I will briefly introduce the features of both languages and their relationship. Above all, Chinese and Korean people have their own languages.[1] The Chinese language has many dialects, but the Chinese government officially selected Mandarin as the standard form of Modern Chinese, called Standard Chinese 普通話 (abbr. SC).[2] Similarly, Korean also have its dialects, but the Seoul dialect has been used as the standard Korean, called Pyojuneo 표준어 (abbr. SK).

Before discussing the linguistic features of Chinese and Korean, I would like to clarify that Chinese and Korean are regarded as different languages in this study. In the past, a few scholars advocated the hypothesis that Chinese and Korean diverged from the same proto language (Seo 1989; Kim 2001; O 2005, 2009a, 2009b, 2013; Pan 2013). Although Korean and Chinese might

---

[1] China and Korea are neighboring countries that have historically shared cultural and historical ties. As a result, their languages and literary works exhibit notable similarities. Despite these significant cultural overlaps, there are distinct differences between their languages. Each country uses its own writing system: Chinese characters, known as "Hanzi" (漢字), and Korean letters, known as Hangeul. Chinese characters come in two forms: traditional characters and simplified ones. The complexity of traditional Chinese characters has historically made learning and communication among speakers of different dialects more challenging. To address this, the Chinese government implemented a process to simplify Chinese characters, promoting the learning and use of the simplified versions among the populace. In contrast, Hangeul, the Korean writing system, was invented and promulgated by King Sejong, the fourth king of the Joseon dynasty. Over time, the Hangeul system has undergone changes, adapting to the evolving linguistic and cultural needs of Korean society.

[2] Chinese dialects are divided into seven groups: Mandarin (Northern Chinese), Wu, Xiang, Gan, Hakka, Cantonese and Min. As reported by Sun (2000), the most spoken dialect is Mandarin. The second is Wu dialects; and the following rank is, Yue, Min, Hakka, Gan, and Xiang. An intelligibility between SC and other dialects is excessively low.

have been the same language in an era that is difficult to prove scientifically, it is reasonable to assume that the two languages do not belong to the same language family based on the data revealed so far (Benedict 1972; Norman 1988; Eom 2015, 2016; Jin 2016; Yun 2017). As shown in (1), Eom (2016) summarized the typological differences between SC and SK.

(1) Typological Differences between Korean and Chinese[3]

1	Chinese is an isolating language.	Korean is an agglutinative language.
2	The standard word order of Modern Chinese is Subject-Verb-Object.	Korean has the following word order: Subject-Object-Verb.
3	The number of codas in Standard Chinese is restricted (-n, -ŋ).	The number of codas in Korean is relatively significant (-m, -n, -ŋ, -l, -p, -t, -k).
4	Standard Chinese has syllable-unit-based tones.	Standard Korean does not have a tone system.

Benedict (1972) considered that Chinese and Tibet-Karen languages belong to the Sino-Tibetan language family. It is widely accepted among Chinese scholars because Chinese bears a strong resemblance to Sino-Tibetan languages on the Swadesh word list, including personal pronouns, body-related words, and basic verbs.[4]

---

[3] Korean speakers use inflections to clarify syntactic relations within phrases because the Korean language belongs to the agglutinative or synthetic language family. On the other hand, Chinese is widely accepted as an isolating or analytic language because Chinese speakers use word order and grammatical particles to express grammatical relationships between words. Secondly, the Chinese phonological system differs from that of Korean. For example, while Chinese utilizes four tones to distinguish the meanings of words, Korean does not have a tone system.

[4] Morris Swadesh, a historical comparative linguist, created and developed word lists of basic core vocabulary to quantify correlations between multiple languages. To examine the affinity between Chinese and Sino-Tibetan languages, I referenced a table showing Old Chinese and Sino-Tibetan readings from Jerry (1988). Some words were excluded from the following table because they are not listed on the Swadesh list.

(2) Swadesh Word List: Chinese and Sino-Tibetan languages[5]

	MC	OC	WT	WB	Bodo	Trung
I	nguo	ngag	nga	ŋa	aŋ	ŋà
You	ńźjwo:	njag	-	naŋ	nəŋ	nà
Not	mju	mjag	ma	ma'	-	mà
Two	ńzji-	njid	gnyis	hnac	nəy	ă-ni
Sun/Day	ńźjet	njit	nyi-ma	ne	-	nì
Tree/Wood	sjen	sjin	shing	sac	-	-
Name	mjäng	mjing	ming	ə-mañ	muŋ	-
Eye	mjuk	mjəkw	mig	myak	megón	miè
Ear	ńźï:	njeg	rna-ba	na	nà	ă-nà
Breast	ńźju:	njug	nu-mu	nui'	-	nuŋ
Fish	ngjwo	ngjag	nya	ŋâ	ná	ŋa
Dog	khiwen:	khwin	khyi	khwe	-	də-gəi
Cold	ljang	gljang	grang	-	gazaŋ	glaŋ
Kill	ṣăt	srat	bsat	sat	-	sat
Die	si:	sjid	shi-ba	se	təy	ɕi

While most Chinese linguists concede that Chinese and the Sino-Tibetan languages originated from the same proto-language, Korean linguists have not unanimously agreed on the language family of Korean. Some researchers believe that the Korean language belongs to the Ural-Altaic family because Korean shares some similarities with Ural-Altaic languages, such as vowel harmony (Roy Andrew Miller 1971; Ki-Moon Lee and S. Robert Ramsey 2011). Others argue against this, pointing out that there is little evidence supporting the hypothesis. However, Korean and Chinese languages truly do not belong to the same language family because few

---

[5] Despite the high affinity of those cognate words, Chinese and the Sino-Tibetan languages exhibit different features. First, the Tibeto-Burman languages have an SOV word order like Altaic languages such as Mongolian and Manchu. In contrast, Standard Chinese (also known as Putonghua 普通話) follows an SVO order. The word order of Chinese has long been debated among researchers. Some scholars, such as Pan Wuyun 潘悟雲 and Zhang Hongming 張洪明, assert that Old Chinese had an SOV word order but later changed to SVO. However, others disagree with this viewpoint. Additionally, while Chinese nouns are placed after modifying adjectives, nouns precede adjectives in Written Tibetan and the Miao language. It is considered that Chinese and the Tibeto-Burman languages have these differences because Chinese diverged from the greater language family at an earlier time point.

cognates have been found (Yun 2017). Suprasegmental features of the two languages also substantiate this perspective. To be specific, SK does not have a tone system, but the SC has four lexical tones. According to the five-point scales devised by Chao (1930), the value of the first tone is 55 (High-level), the second is 35 (Mid-rising), the third is 214 (Low-dipping), and the fourth is 51 (High-falling).

(3) Tone Values of Standard Chinese

Tone Value

—Tone1 —Tone2 —Tone3 —Tone4
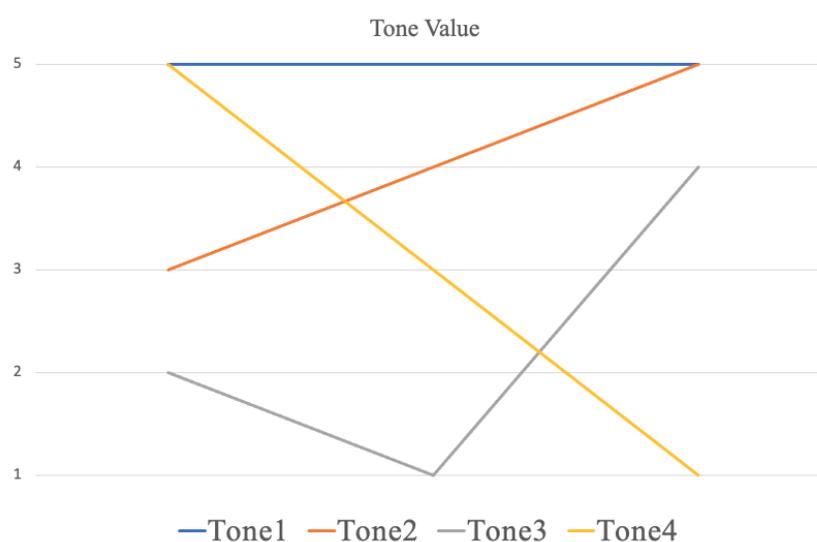
Although a syllable-level tone unit has long played an important role in the phonological system of Chinese, vowel lengths and pitches has been used to distinguish the meanings of Korean words and sentences in specific contexts. There are more discrepancies between Korean and Chinese. As shown in (4) and (5), the syllable structure of SC is different from that of SK

(4) Syllable Structure of SC

Initial	Final	
	Medial	Rhyme

		Nucleus	Coda/Ending
(Consonant)	(Glide)	Vowel	(Vowel/Consonant)

The syllable structure of SC is initially divided into Initial (I) and Final (F). Again, the Final is further divided into three parts: Medial (M), Vowel (V), and Coda (C). Taking the example Hwang 黄 "Brown", it can be divided into four: [x]-[w]-[ɑ]-[ŋ].[6] [x] represents the initial, and the medial refers to [w]. The following vowel and final consonant belong to the rhyme. Except for the nucleus position, other parts can be removed, such as Initial, Medial, and Coda. The Chinese characters 一 [i] and 五 [u] are examples of words having only a nucleus. In Korean, the syllable structure is divided into three parts. First, Choseong 초성 represents the syllable-initial consonant. Jungseong 중성 corresponds to the medial and nucleus, and Jongseong 종성 refers to the coda. For example, "Kjuk 국" can be split into four: [k]-[j]-[u]-[k].

(5) Syllable Structure of Korean

Choseong	Jungseong		Jongseong
Initial	Medial	Nucleus	Coda/Ending
(Consonant)	(Glide)	Vowel	(Consonant)

While Korean and Chinese seem to share the same syllable structure, there are a significant difference between them. Specifically, a vowel can be placed in the position of the coda in SC, but it cannot be placed in the position of the coda in SK. Furthermore, in Chinese and Korean, the concept of a syllable is different. For example, a Chinese syllable, equivalent to a Chinese character,

---

[6] The set of square brackets [ ] indicates the actual sounds of the corresponding writing system.

is considered a single word and can stand alone. In contrast, in Korean, one syllable can correspond to a word or not represent any word at all, as exemplified by the word "kjuk." This leads to the conclusion that some Korean syllables cannot function independently as standalone words.

Returning to the main point, I will focus on the intersection between Korean and Chinese because this crossover plays a crucial role in exploring Korean examination poems. Historically, Korea and China have had extensive interactions, leaving their marks on Chinese and Korean cultures. Hanjaeum 한자음 "Sino-Korean readings" are remnants of these cultural exchanges. They refer to a regular system for reading Chinese characters in Korean, representing the antecedent sounds of Chinese within the restrictions of the Korean phonological system. Until now, Korean linguists and history specialists have debated the exact time of the transmission of Chinese characters. However, Eom (2008, 2015) and Qian (2015) asserted that the Chinese characters were introduced into the Korean peninsula very early, at least no later than the 2nd century BC.[7] This was before the invention of the Korean alphabet, so Korean people adopted the Chinese writing system to record historical documents and communicate with Chinese people. Naturally, the Chinese characters and their readings permeated the Korean language and left their marks. In fact, Sino-Korean words make up a large part of Korean vocabulary. Therefore, the readings of some Korean words sound like those of Chinese words.

(6) Acoustic Similarity between Sino-Korean words and Chinese words

---

[7] Qian (2015) suggested that the four commanderies of Han supported their hypothesis. The four commanderies of Han refer to Lelang 樂浪, Lintun 臨屯, Xuantu 玄菟, and Zhenfan 真番 in the northern part of the Korean peninsula in 108 BC. Eom (2008; 2015), on the other hand, had a different point of view, suggesting that the language contact began during the period of Wiman Joseon (194~180 BC). However, both scholars agreed that there must have been significant language contact between Korea and China in the very early period. Apart from the exact timing of the transmission, historical sources strongly support the idea that China and Korea experienced political and economic exchanges no later than the 2nd century BC.

Meaning	Korean	Chinese
Poetry	시 Si	詩 Shi
Civil service examination system	과거제도 Gwageo-jedo	科举制度 Keju zhidu
A student	학생 Hak-saeng	學生 Xue sheng

The overview of Korean, Chinese, and Sino-Korean readings highlights two key points. First, even though Korean and Chinese seem to share many similarities, their linguistics features are quite distinct, especially their phonological system. Second, the interactions between ancient Korea and China have significantly influenced the Korean language and culture. Consequently, it can be assumed that the cultural contact between ancient China and Korea has impacted Korean culture as a whole, leading to similarities and differences in their examination systems and poems. These topics will be explored in the following sections and chapters.

1.3 Literature review

1.3.1 Wu (1999) vs. Guo (2005) vs. Elman (2013)

Previously, many historians have investigated the ancient civil service examination systems implemented by Asian countries, including China and Korea (Wu 1999; Guo 2005; Yu 2010; Zhan 2012; Liu 2016; Li 2018; Zhou 2018; Zhang 2019; Zhang 2020). This research has made a meaningful contribution to scholarship by facilitating an analysis of the ancient Chinese and Korean examination systems. However, few studies have investigated the impact of the ancient examination system on particular genres of Chinese and Korean poetry. Additionally, there has

been a key and controversial issue regarding the relationship between the Tang examination system and Tang poetry.

In the past, people naturally assumed that Tang poetry flourished because the Tang dynasty incorporated Tanglü shi 唐律詩 "Tang regulated verse" as one of the examination criteria. Contradicting this prevalent assumption, Wu (1999) argued that it was inappropriate to claim that the Tang examination system played a key role in the prosperity of regulated verse. Furthermore, it can be argued that the examination system did not have any significant impact on the history of Chinese poetry.

(7) Wu (1999)

然而，以我看來，這恰恰顛倒了科舉制與唐詩的發展關係，如果說科舉制之於唐詩有所作用的話，那也只能說是一種背反關係。其實，唐朝詩歌能獲得空前發展，其原因是多元化的。[However, from my point of view, this perspective just reversed the relationship between the imperial examination system and Tang poetry. If one were to say that there was an impact of the imperial examination system on Tang poetry, it can only be said to be an antinomy. In fact, Tang poetry achieved unprecedented developments due to the social diversity in the Tang dynasty.]

Wu (1999) argued that the prosperity of Tang poetry was due to the diversity of Tang society, not the Tang examination system. Li (2018) supported this view.

(8) Li (2018)

據傅璇琮先生研究, 雜文專試詩賦是在開元、天寶之際, 而此前唐詩已呈現繁榮局面, 我們不能說初盛唐間唐詩的繁榮與科舉制的促進有關。[According to Mr. Fu Xuancong's research,

examinations of Zawen, Shilü shi and Fu started during the Kaiyuan (A.D 713) and Tianbao (A.D 756) periods. Tang poetry, however, had already flourished before these periods. Therefore, we cannot attribute the prosperity of Tang poetry in the glorious age of Tang Dynasty to the promotion of the imperial examination system.]

It is argued that Tang poetry had already reached its peak of glory before the Tang dynasty included poetry composition as one of the examinations. In line with Li's (2018) argument, it would be logical to infer that the Tang regulated verse might have been selected as an examination criterion because it flourished during the Tang dynasty. Instead, it is reasonable to argue that the examination system was influenced by certain periods and genres of poetry. While acknowledging the correlation between Tang poetry and social culture, Guo (2005) asserted that the Tang examination system played a crucial role in the prosperity of Tang poetry.

(9) Guo (2005)

唐代詩歌在中國古代輝煌璀璨、一枝獨秀，究其繁榮原因，自然與當時的社會經濟、政治、文化等有著密不可分的關係。但是，科舉制度在唐朝走向完備，在科舉考試中以詩賦為主要錄取標準的進科備受國人青睞，這對於唐詩的繁榮，也起到了至關重要的作用。[Tang poetry was brilliant and unique in ancient China. The reasons for its prosperity were bound up with the social economy, politics, and culture at that time. However, the imperial examination system was well established in the Tang Dynasty. The admission cut-offs of the imperial examination were mostly poetry, so it was favored by the Chinese people. It played a crucial role in the prosperity of Tang poetry.]

Guo (2005) and Wu (1999) proposed exactly conflicting perspectives, so it seems necessary to delve deeply into these two arguments. Even though Elman (2013) conducted research about the civil examination system in late imperial China, specifically 1400-1900, his

research might provide a hint regarding this controversial issue. According to Elman (2013), the civil examination created classically literate men who used their linguistic talents for various non-official purposes unintentionally. This implies that the imperial examination might impact society directly or indirectly. Regardless of whose claim is valid, understanding the exact relationship will lead us to comprehend the interaction between the implementation of the examination system and poetry. Furthermore, it will help us not only understand how examination poetry emerged but also explain why ancient Chinese and Koreans required examinees to write a particular genre of poetry.

1.3.2 Kim (2008) and Vedal (2015)

Before discussing the relation between the ancient examination system and poetry, it is important to introduce other unsolved issues regarding the regulations and prosodic patterns of Chinese and Korean examination poetry. Kim (2008) highlighted significant differences between Chinese and Korean examination poems by comparing their characteristics. Instead of conducting extensive research on the Korean and Chinese examination poems, Kim (2008) centered on an in-depth analysis of Korean examination poems but provided a concise summary of the difference between Chinese and Korean examination poems. Furthermore, Kim (2008) argued that Gwache-si was a distinctive style of Korean examination poetry, suggesting this claim with relevant records and certain works of examination poems.

(10) Kim (2008)

조선의 科體詩는 古體詩도 아니고 排律도 아닌 별개의 詩體이다. 또 그것은 중국의 試帖詩와 비교해 볼 경우에도 일정 부분에서 동일성 또는 유사성을 보이지만, 그러나 전체적으로 보면 전혀 다른 별개의 詩體라고 할 수 있다. [Gwache-si of the Joseon dynasty

was neither Goche-si 古體詩 nor Paeyul 排律. While Gwache-si and the Chinese examination poems shared some features in common, overall, Gwache-si was a completely different style of poetry.]

As shown in (10), Kim (2008) illustrated that Korean examination poetry was neither Chinese regulated verse nor Chinese examination poetry. In other words, Korean examination poetry had its own distinctiveness compared to Chinese regulated verse and Shilü shi. Other Korean scholars, such as Sim (1993) and Gu (2015), supported this view.[8] By analyzing twenty-five pieces of Gwache-si, Kim (2008) identified the archetypal forms of the Joseon examination poems and their regulations. He provided multiple rationales to advocate his claim that Korean examination poems are different from Chinese ones. First, the overall length of the Korean examination poetry is noticeably longer than that of the Chinese poetry. Second, the number of syllables varies in the Korean examination poems compared to the Chinese examination poems. Third, prosodic patterns of the Korean examination poems were different form the corresponding ones of the Chinese examination poems.

(11) Kim (2008) – Yi Yi, *A farewell to Hang-lyang*[9]

群雄起應三戶謠,　　　　　　一片乾坤漲塵霧.

P P̠ Z Z̠ P **Z** P,　　　　　　Z Z̠ P P̠ Z **P** Z.

---

[8] It was until Kim (2008)' research that Gwache-si began being directly compared with Shilü shi.

[9] One example of Korean examination poetry is the poem "A Farewell to Hang-lyang," written by Yi Yi (1536-1584), a scholar and poet of the Joseon dynasty. Kim (2008) estimated that this work must have been written in 1564 or earlier. Figure (11) shows the second part of a couplet of the poem, which is composed of two lines. At the bottom of Chinese characters, P and Z stand for ping (level tone) and ze (oblique tone) respectively.

Arrangements of tone categories in the even-numbered syllables were pivotal in Chinese regulated verse 格律詩 and examination poems. On the contrary, as indicated in (11), Korean examination poems did not adhere to the fundamental regulation of the Chinese poetic meter. In in this poem, a character with a ping (level) tone should be placed in the sixth syllable position of the first line, and the sixth syllable of the second line should have a ze (oblique) tone if Korean examination poems were one of the Chinese examination poems. In essence, Korean examination poems diverged from Chinese examination poems. Additionally, many Korean examinees frequently positioned Chinese characters with oblique tones in rhyme positions, exemplified by the usage of Wu 霧 "fog" in the provided excerpt. Conversely, the majority of Chinese examinees adhered to employing characters with level tones in rhyming words. This contrast underscores the absence of a requirement for Korean examinees to conform to the forms and regulations of Chinese examination poems, suggesting that Gwache-si likely represented a distinct style of Korean poetry, separate from the Chinese tradition. Consequently, it appears that Gwache-si, at the very least, did not align with the conventions of Chinese examination poems. Furthermore, Kim (2008) posited several hypotheses regarding the origins of ancient Korean creation of a unique style of examination poetry, shedding light on the motivations behind this departure from established norms.

(12) Kim (2008)

律詩나 排律 등으로 시험할 경우에는 詩作 자체가 고도로 어려울 뿐만 아니라 박학다식을 검증하기에도 부족한 면이 있을 수 있다. 이러한 단점들을 보완하면서 절충안으로 고안된 것이 다름 아닌, 느슨한 정식을 지닌 조선의 科體詩라는 독특한 시체가 아닐까 생각한다. [When considering the examination formats involving Yul-si 律詩, the Chinese regulated verse, or Paeyul 排律, an extended version of the regulated verse, composing such poems

must have presented significant challenges. Moreover, these formats might not adequately assess the erudition of examinees. Consequently, Gwache-si emerged as a compromise, offering more lenient composition regulations to address these deficiencies.]

Kim (2008) proposed several reasons why ancient Koreans developed their own style of examination poetry. These reasons included the difficulty of composing the Chinese regulated verse and the inadequacy of its format for testing erudition. To elaborate, it might have been challenging for Korean examinees to write poems that met all the regulations of the Chinese regulated verse, particularly the rules for prosodic patterns. Chinese examinees also faced difficulties in composing examination poems that adhered to these prosodic rules. The complexity of creating prosodic patterns likely led ancient Koreans to prefer the longer format of Korean examination poems. This choice allowed ancient Korean examiners to more thoroughly evaluate the examinees' erudition. Additionally, Kim (2008) explored plausible explanations for the loose regulations observed in Korean examination poetry.

(13) Kim (2008)

평측 격식을 비롯한 과체시의 제반 정식은 강제적 구속력이 없었던 것으로 보이며, 그 준수의 여부는 다분히 應擧人의 자발적인 의사에 일임되었던 것으로 보인다. 다시 말해 그 정식은 考試官과 應擧人사이의 비공식적인 규정이었다고 볼 수 있다. 따라서 그 정식의 준수여부가 성적의 고하에 적극적인 영향을 미치지도 않은 것으로 생각된다. [It appears that ancient Korean examinees were not obligated to meet the criteria of Korean examination poetry, including tonal prosody. Fulfilling these criteria was left to the discretion of the examination candidates. In other words, the rules were unofficially understood between examiners and examinees. Therefore, whether the candidates adhered to these regulations did not have a decisive influence on their grades.]

Kim (2008) asserted that examinees did not feel compelled to adhere to the regulations of examination poems, especially regarding tonal prosodic patterns. One reason suggested by Kim (2008) is that breaking these rules did not significantly impact grades during the Joseon dynasty. As stated by Kim (2008), Daejeon Hoetong 대전회통 "Compendium of Great Code" detailing the traditional laws of the Joseon dynasty, contains no record of specific regulations for Korean examination poems except one requirement: examinees had to write an examination poem consisting of seventeen to eighteen couplets. This record enhances the credibility of his claim.

However, this argument raises several questions. Firstly, ancient Chinese examinees faced similar difficulties but still adhered to the regulations of prosodic patterns and poem length. In contrast, ancient Koreans imposed only one regulation regarding the full length of the examination poem. It is necessary to understand the rationale behind these differing approaches. Additionally, it is challenging to explain why Korean examination poems followed certain forms and regulations even though these were not compulsory. Assuming that examinees did not have to follow the rules for Joseon examination poems, one would expect the forms and regulations to have loosened over time. Contrary to this expectation, examination poems written in the late Joseon period followed a more standardized form than those written earlier.

(14) Shin, Gwangsoo 신광수, Climbing Agyang tower

秋江寂寞魚龍冷,　　　　　　人在西風仲宣樓.

P P Z Z P P P　　　　　　P Z P P Z P *P*

梅花萬國聽暮笛,　　　　　　桃竹殘年隨白鷗.

P P Z Z P Z Z　　　　　　P Z P P P Z *P*

As shown in (14), the examination poem written in the late Joseon period adhered to its typical forms and regulations. First, the number of syllables was consistent from beginning to end. Second, the examinee used level tone words for rhyme, such as Lu 樓 and Gu 鷗. Third, many works followed specific patterns of tone arrangements, starting with two level tones at the beginning of lines. Furthermore, Kim (2008) posited that the purpose of poetry composition was to select talented individuals capable of effectively communicating with ancient Chinese government officials.

(15) Kim (2008)

시첩시에 비해 과체시의 길이가 늘어나면서 격률이 고체시에 가깝게 완화·변형된 것은 무슨 까닭일까. 그 이유는 시문의 창작능력과 함께 박학다식함을 아울러 검증하기 위해서가 아니었을까 추측해본다. 詩로써 시험하는 근본 취지는, 현실적으로 중국과의 외교를 위해, 詞章 그 중에서도 詩에 능한 인재를 뽑자는데 있었다 하겠다. [What is the reason that the regulations and prosodic patterns of Gwache-si became looser, resembling ancient poetry, while its length extended beyond that of Shilü shi? I speculate that the purpose of composing Gwache-si was to test the examinees' erudition as well as their ability to compose poetry. The fundamental goal of writing and testing poetry was to select talented individuals who were capable of composing various types of poetry, as this skill was crucial for diplomacy with China.]

Given this assertion, it would have been more advantageous to assess whether examinees could compose poetry that required rigorous regulations and advanced skills. Nevertheless, there must have been a rationale for establishing their own style of examination poetry. The issue, however, lies in the lack of clarity regarding why Korean examination poems adopted their own distinct forms and unique prosodic patterns instead of following Chinese examination poetry. Kim (2008) did not propose a definitive answer but instead suggested three conjectures.

Firstly, it appears that the regulations for Korean examination poems were not a decisive evaluation criterion. In other words, violating these regulations did not significantly impact an examinee's grade. This suggests that examinees faced minimal difficulty in passing the examination if they could demonstrate basic knowledge of tone categories in Chinese characters and compose antithetical couplets. This leniency may have contributed to the gradual development of uniqueness in Korean examination poems. Secondly, for various reasons, it may not have been feasible for Korean literati to compose Chinese poems that satisfied Chinese prosodic patterns. Thirdly, the unique style of Korean examination poems might have originated from differences in chanting performances between Koreans and Chinese.

The conjectures presented above hold some plausibility, but empirical evidence is necessary to substantiate their validity. However, Kim (2008)'s speculation lacks clear evidence or literature references to support it. Moreover, well-known historical data undermines the reliability of these conjectures. According to Lee (2012), during the Unified Silla period (668-935), Korean literati were sent to China with the earnest purpose of studying authentic Chinese poetry, including the regulated verse, under the guidance of Chinese literati. This historical context suggests that Korean literati were familiar with and capable of reciting and chanting Chinese poems. Korean historical records such as *Samguk Sagi* 삼국사기 corroborate this research, indicating that writing Chinese poetry and adhering to its prosodic patterns were not unfamiliar or impossible tasks for ancient Korean literati. In other words, Korean literati likely would not have faced significant challenges in composing poems even if Chinese examination poems and regulated verse had been adopted as the standard for Korean examination poems. This raises the question of whether ancient Koreans had other reasons for preferring loose regulations over the

stringent regulations of Chinese examination poems.[10] Despite the lack of definitive explanations for the origin of the unique style of examination poems, the previous research offers several clues for further exploration. A deeper analysis of this topic will be pursued in subsequent chapters.

Interestingly, similar to Korea, China also contains many poems that deviate from the form and regulations of Chinese examination poems. Kwang (2006) analyzed works that violated the regulations of Tang examination poetry after outlining the general features of such poetry. According to his findings, a significant number of Tang examination poems did not adhere to the regulations. While eighty five percent of Chinese examination poems met the contemporary standards, the remaining poems did not conform. This discrepancy suggests that the reality falls short of the expected strict adherence. Vedal (2015), echoing Kwang (2006), suggests that Tang examination poetry may have had less stringent criteria than commonly assumed.[11]

(16) Vedal (2015)

However, the relatively common occurrence of various kinds of what we now term "violations" (such as repeated characters) indicates that during the Tang, even in the most formal of circumstances when the primary grading criterion appears to have been basic technical ability, the rules of regulation were flexible. Thus, on a technical level examination poetry was largely reflective of poetry outside of the examination. The extremely small number of rhyme characters

---

[10] Ancient Chinese literati held prosodic patterns in high regard, diligently adhering to regulations regarding tonal arrangements. Previous studies on the prosodic patterns of Tang examination poems have shown that Chinese literati considered tonal prosody a crucial aspect of Chinese poetry. Approximately 85% of Tang examination poems were found to meet the regulations concerning prosodic patterns (Kwang, 2004).

[11] Compared to studies on Korean examination poetry, there have been relatively many papers on Chinese examination poetry (Zhang 1990, Kwang 2006, Li 2006, Chen 2007, Peng 2007, He 2008, Yang 2009, Jiang 2014, Vedal 2015, Song 2015, Chen 2018, Ge 2019). However, little research has comprehensively addressed Chinese examination poetry. Previous studies have selected certain works to investigate poetical themes, general formats, the number of rhyme words, and the lives of the poets who wrote them. Others have focused solely on how Qing dynasty intellectuals appreciated Tang examination poems. In contrast, Kwang (2006) and Vedal (2015) not only examined the general formats and features of examination poetry but also identified blind spots missed by other scholars.

regularly employed by examination candidates was reflected in settings outside the examination, and the relatively relaxed Tang rules of prosody outside the examination were not noticeably stricter in an examination setting. … I have argued that examination poetry was instituted as a test of general literary knowledge, an extension of Tiejing as a test of knowledge of the Classics.

Kwang (2006) and Vedal (2015) both agreed that Tang examination poems exhibited prosodic freedom and flexible regulations but took a different position on the cause. Vedal (2015) argued that examination candidates were tested primarily on their general literary knowledge rather than their literary brilliance. According to Vedal (2015), Tang examinees did not need to adhere strictly to all the regulations related to tone arrangement and rhymes because the purpose of poetry composition was not to test literary skills. In contrast, Kwang (2006) believed that deviations from the typical form and regulations of Tang examination poetry were due to the individual preferences and decisions of certain emperors and examiners.

Investigating which perspective is more reliable is important, as the apparent acceptability of prosodic freedom in Chinese examination poems seems to be related to the loose regulations of Korean examination poems. Therefore, a productive approach would be to compare the exceptional works of Chinese examination poems with Korean examination poems. This comparison might provide clues about the origins of the unique style of Korean examination poems.

1.3.3 Fabb & Halle (2008) vs. Zhang (2017, 2019)

In the previous section, Kim (2008), Kwang (2004), and Vedal (2015) demonstrated that both Korean and Chinese examination poems had loose formats and regulations, including prosodic patterns. While discussing the distinction between the Korean and Chinese examination poems, Kim (2008) suggested the three assumptions regarding why Gwache-si did not adhere to

the prosodic patterns of the Tang regulated verse and Shilü shi. To delve into these assumptions, it is a prerequisite to explicate the nature of poetic meters and relevant terminologies. I will introduce meter-related hypotheses proposed by Fabb & Halle (2008) and Zhang (2019) because these hypotheses not only include the nature of poetic meters and important terminologies but also provide some clues to the issues discussed in this paper. Fabb & Halle (2008) proposed the gridline theory to explain all kinds of poetic meters worldwide, regardless of linguistic traits such as stress and tone. In essence, they claimed that all poetic meters can be understood through a single criterion. In contrast, Zhang (2019) argued that there are different types of poetic prosody, implying that not all poetic meters can be appreciated through the gridline process.[12]

According to Fabb & Halle (2008), poetry is composed of lines, also known as verses. Poetry is divided into two subcategories: metrical poetry and non-metrical poetry. In metrical poetry, which is based on a specific poetic meter, lines must meet requirements concerning length and the placement of marked syllables. In other words, line length and poetic rhythm are both related to a particular process of grouping syllables. For instance, in English metrical poetry, an iterative rule groups two or three syllables into a unit. This rule divides each line into groups, each of which can be interpreted as a foot. Each foot produces prosodic patterns based on a binary contrast between stressed (or marked) syllables and unstressed (or unmarked) syllables. The marked syllable in each group, the head of the group, projects to the next gridline. This process continues until only one marked syllable remains. The total number of gridlines in a line must remain consistent throughout a poem because it determines the number of syllables per line. The

---

[12] Lotz (1972) offered a different perspective, suggesting that poetry operates under the numerical regulation of certain linguistic properties. According to *The New Princeton Encyclopedia of Poetry and Poetics*, a binary contrast of suprasegmental features shapes the poetic rhythm in verse.

essence of the gridline theory, as proposed by Fabb & Halle (2008), lies in the mechanism and the perspective that humans are born with this mechanism.

(17) Fabb & Halle (2008)

And bréathed in the fáce of the fóe as he pássed:	Gridline #
* *) * * *) * * *) * * *)	0
)* *) * *)	1
)* *)	2
*	3

Figure (17) displays how the mechanism of metrical gridlines operates in our brain. In Gridline 0, each syllable is represented by an asterisk, and two or three asterisks are grouped by parentheses. The most prominent asterisk in each group projects to the next gridline, Gridline 1. This process recurs until the most prominent syllable of a poem line survives in the final gridline, Gridline 3. As shown in Figure (18), the leftmost or rightmost asterisks in each group project to the next gridlines. Ultimately, the leftmost or rightmost asterisk in a line remains on the final gridline.[13]

---

[13] The framework of gridlines demonstrates that conceptions and terminologies used in meter-related research can differ from those used in other fields. Even a notion in phonology may not always correspond to that in poetic prosody. For instance, a word-level stress may or may not project to the next gridline. In Figure (18a), the stressed syllable "touch" does not project to the second gridline, whereas the syllable "at" does. Typically, stress is not placed on the word "at" in general speech because it is a preposition. However, in Figure (18a), "at" is marked as a stressed syllable on the second line because the most prominent syllable is located at the leftmost side of each line. This example illustrates that we should refrain from applying knowledge from general speech and other fields to interpreting concepts and terminologies related to poetic prosody. For many years, scholars have debated the mechanism of poetic rhythm in Korean metrical poems. Some argue that syllable length plays a key role in embodying poetic rhythm, while others contend that the number of syllables is the main factor. Still others assert that syntactic and semantic structures contribute to producing poetic rhythm. Poetic rhythms can be built on syntactic structures such as syntactic parallelism. However, a poem using this mechanism for poetic rhythm belongs to non-metrical poetry. Therefore, meticulous consideration is required when analyzing meters.

(18) Fabb & Halle (2008)

a. Pléasure néver is at hóme;
```
( *    *    ( * *( *   *   ( *              0 ⇒
( *          *   ( *        * (             1 ⇒
( *                *  (                     2 ⇒
   *                                       3
```
At a tóuch swéet pléasure mélteth,
```
(*   * ( *        *   ( *   *   ( * *(       0 ⇒
(*      *            ( *        * (         1 ⇒
(*                   * (                    2 ⇒
*                                          3
```

b. For the Ángel of Déath spréad his wíngs on the blást,
```
) *    * * )  *  *    * )      *   *   * )  *    *   * )   0 ⇐
   ) *            * )              *            * )       1 ⇐
        ) *                                     * )       2 ⇐
                                                *    3
```
And bréathed in the fáce of the fóe as he pássed:
```
*      * )    *    * * ) *   * * ) *   *  * )            0 ⇐
   ) *              * )          *         * )           1 ⇐
        ) *                                * )           2 ⇐
                                           *    3
```

Fabb & Halle (2008) used their framework to analyze various poems, including the Chinese regulated verse 格律詩 and Vietnamese Ca Dao. This suggests that the framework is applicable to a wide range of prosodic patterns, regardless of prosodic features. This suggests that the theory of gridlines might be able to illustrate the poetic prosodies of the Chinese regulated verse and Korean traditional poetry. It implies that a basic system of poetic meters may be universally consistent. At the very least, the theory effectively demonstrates how people recognize prosodic patterns in English poetry.

However, it remains uncertain whether all types of meters can be evaluated using the same measure. Kim (2014) asserts that a single standard cannot measure all meters because prosodic features vary from one language to another. Unlike English poetry, tone arrangement is essential for embodying poetic rhythms in the metrical poetry of China and Vietnam. Additionally, research

by Kim (2014) and Zhang (2019) indicates that the prosodic patterns of Chinese metrical poetry may differ from those of Korean metrical poetry. In this context, Kim (2014) noted that the meters proposed by Western scholars cannot adequately illuminate the poetic prosodies of Asian poems. Specifically, in English and Romance language poetry, the binary contrast of prosodic features is clear and prominent in feet. In contrast, the concept of the "foot" does not adequately reflect the prosodic patterns of Korean and Chinese poems.

(19) The Hierarchical prosodic structure (Selkrirk 1978; Hayes 1984; Nespor & Vogel 1986; Zec 1988 & 1994; Zhang 2014 & 2017)

Utt/υ	(Utterance)
IPh/ι (IPh/ι)	(Intonational Phrase)
PPh/φ (PPh/φ)	(Phonological Phrase)
CG (CG)	(Clitic Group)
PW/ω (PW/ω)	(Phonological Word)
Σ (Σ)	(Foot)
σ (σ)	(Syllable)
μ (μ)	(Mora)
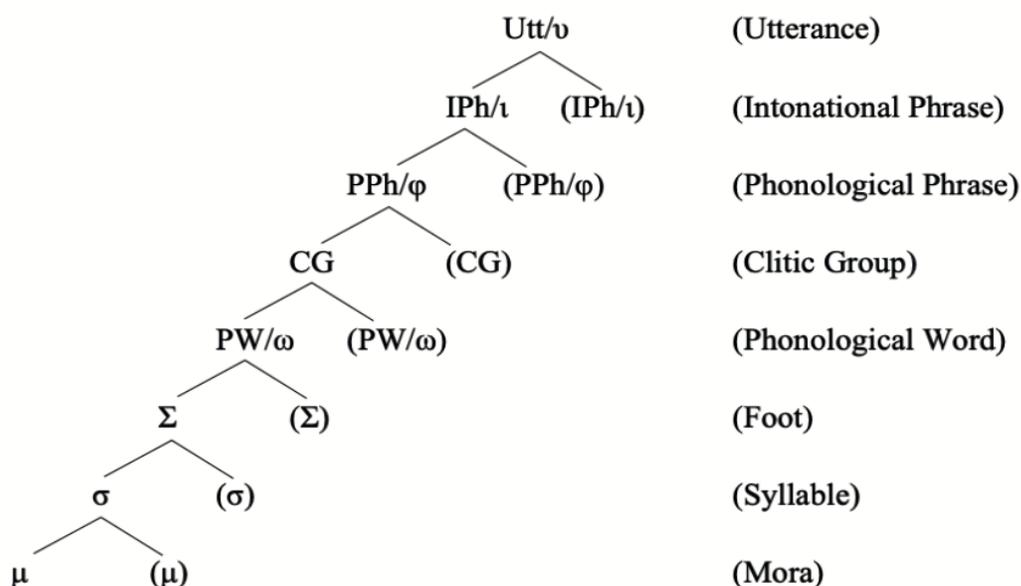
"Foot" is a prosodic unit that is a part of hierarchical prosodic structure.[14] In this structure, each higher prosodic unit controls the prosodic unit one level below it. For example, the prosodic

---

[14] The term "foot" in the hierarchical prosodic structure does not exactly match its use in the hierarchical poetic structure. Figure (19) illustrates a hierarchical prosodic structure encompassing all prosodic units. Depending on the language, certain prosodic units may be omitted from this hierarchical structure.

unit of Mora, at the bottom of the hierarchy, is controlled by the syllable unit above it. The third unit from the bottom, known as the foot, is integral to English poetry because it forms a recurring metrical scheme. In English poetry, one foot generally contains two or three syllables. As illustrated in Figure (18), each foot has two or three syllables that create a binary contrast between strong and weak. Furthermore, the foot recurs throughout a poetic line. The prosodic patterns of English and Romance language poems are closely associated with feet, so the metrical measure of gridlines works well for these languages' metrical poems. This is not the case for regulated verse in Chinese poetry, where the foot is not the unit that embodies poetic rhythms based on the binary contrast between level and oblique tones.

(20) Yan (2021) – The hierarchical poetic structure
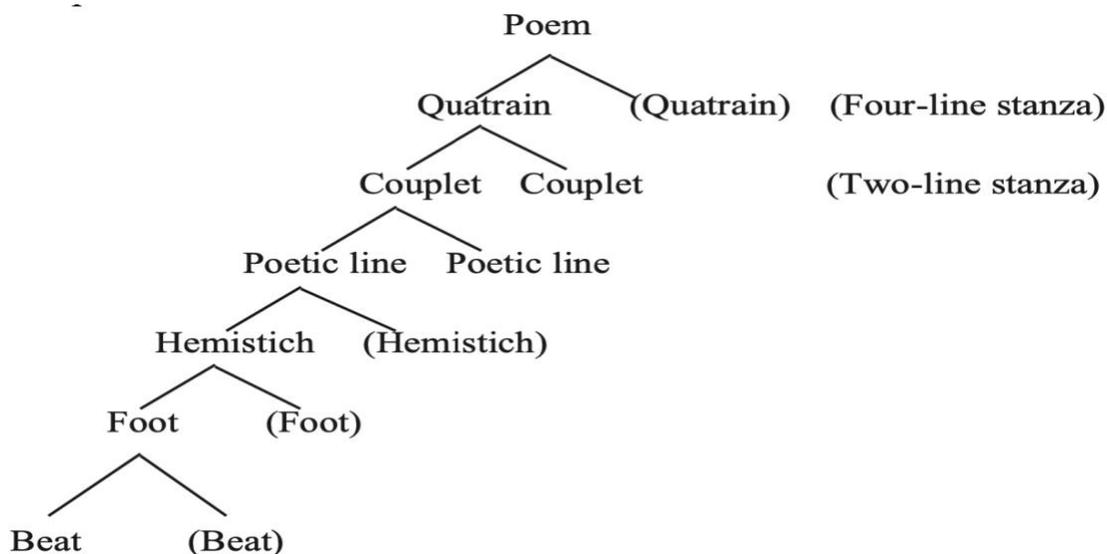
To meet the regulations of Chinese poems concerning prosodic patterns, ancient Chinese poets arranged specific tones at even-numbered positions within a poem line. This approach makes the poetic line the unit that projects the binary tone contrast. The hierarchical poetic structure

proposed by Yan (2021) clarifies where the binary contrasts of prosodic features in English and Chinese metrical poetry are expressed. In English, the binary contrast (stressed vs. unstressed) is embodied in the unit of the foot, whereas in Chinese poetry, it occurs at the level of the poetic line. Clearly, the poetic meter of Chinese poetry differs from that of English poetry. If we assume that gridlines are designed to explain various prosodic patterns, then Korean and Chinese prosodies could also be decoded using this framework. Moreover, understanding the nature of Chinese and Korean examination poems would be facilitated if gridlines accurately represent their prosodic patterns. However, the Gridline theory has significant shortcomings as outlined below.

(21) Fabb & Halle (2008) - Chinese regulated verse

kōng shān xīn yǔ hòu

-		-	-	v	v		actual via condition (18)
-		-	-	v	v		idealized via conditions (18) and (19)
) *		*)	*	*)	*		0 ⇐
	(*			* (			1 ⇒
		*					2

tiān qì wǎn lái qiú

-	v	v	-	v			actual via condition (18)
v	v	-	-	v			idealized via conditions (18) and (19)
) *	*)	*	*)	*			0 ⇐
	(*		* (				1 ⇒
	*						2

míng yuè sōng jiān zhāo

-	v	-	-	-			actual via condition (18)
v	v	v	-	-			idealized via conditions (18) and (19)
) *	*)	*	*)	*			0 ⇐
	(*		* (				1 ⇒
	*						2

Fabb & Halle (2008) applied the gridline framework to analyze "Mountain Life on an Autumn Evening" by Wang Wei 王維. Initially, it appeared that this framework could elucidate how ancient Chinese poets crafted prosodic patterns in the regulated verse. However, this hasty attempt ultimately undermined the framework's credibility. In the annotations at the bottom of the

lines, symbols "–" and "V" denote the tone categories of ancient Chinese: "–" represents a level tone (Ping tone 平聲), while "V" signifies an oblique tone (Ze tone 仄聲).[15] In the Chinese regulated verse, a fundamental rule governing prosodic patterns involves tonal contrasts between even-numbered syllables. For instance, if a level tone occupies the second syllable, as seen in the first line of the poem, then the fourth syllable must feature an oblique tone, and vice versa. The contrast between the second and fourth positions is crucial for embodying prosodic patterns, although neither syllable by itself carries inherent meaning.

Fabb & Halle (2008), however, designated the second syllable as the head of the poetic line. It is necessary to explain why the second syllable specifically assumes this role in the regulated verse. As the head of a line in English metrical poetry typically corresponds to a stressed syllable, all prosodic features of the head should align consistently as either level or oblique in the Chinese regulated verse. In contrast to English poetry, where only stressed syllables are heads, both level and oblique tones can occupy the second syllable position in the Chinese regulated verse. The earlier research did not definitively answer whether a single criterion can effectively illustrate all types of prosody, but their analyses provide some insight into the nature of prosody to a certain extent.

1.4 Research questions

The previous research has laid a solid foundation for discussing the primary focus of this study. Most importantly, these relevant studies underscore the significance of comparing Chinese and Korean examination poems. At the same time, they have raised several research questions, as

---

[15] Fabb & Halle (2008) made a couple of mistakes on marking tones. First, the last character of the second line should be the level tone, but Fabb & Halle (2008) marked it as the oblique tone. Similarly, the last one of the third line should be marked as the oblique tone, but Fabb & Halle (2008) marked it as the level tone.

summarized in Figure (22). This preview will aid in understanding the forthcoming chapters and

their discussions.

(22) A list of research questions

1	How did the civil service examination systems shape the development of Chinese poetry, and how did this compare to their impact on Korean poetry?
2	What were the similarities and differences between Chinese and Korean examination poems?
3	Were Korean examination poems distinct from their Chinese counterparts?
4	What factors contributed to the uniqueness of Korean examination poems?
5	Why did Chinese and Korean examination poetry exhibit a notable degree of prosodic freedom?

Understanding the context in which the civil service examination system influenced the

development of Chinese and Korean poetry is crucial. Prior to the emergence of Chinese

examination poetry, candidates were tasked with writing essays or compositions demonstrating

profound knowledge of Confucian classics. This form of assessment was practical given its

relevance to political roles. In contrast, assessing poetry composition may appear less practical, as

it requires literary brilliance beyond Confucian knowledge alone. Despite this challenge, both

China and Korea incorporated examination poetry into their assessments. Investigating the purpose

behind testing poetry composition and examining the system's impact on the histories of Chinese

and Korean poetry will shed light on the essence of examination poetry.

If the system did indeed influence poetry as argued by Guo (2005), there should be tangible

evidence to support this claim. This paper aims to examine the validity of such claims and

investigate what specific impacts the system had on the history of Chinese poetry. Additionally, it

is important to explore whether the civil service system similarly impacted the history of Korean

poetry. Addressing these questions will help us fully comprehend the interrelationship between poetry and the civil service examination system.

To delve deeper, the second question explores the similarities and differences between Chinese and Korean examination poetry. Despite Korea adopting the Chinese civil service examination system, it developed distinct practices compared to China. This indicates that Chinese and Korean examination poems likely exhibit significant differences, despite their shared association with Chinese poetic forms. While previous studies often concentrated on specific periods of either Chinese or Korean examination poetry, this study aims to trace the evolution of both traditions over time. A diachronic analysis is expected to illuminate major similarities and differences between these two poetic traditions.

Kim (2008) further argues that Joseon examination poetry exhibits unique characteristics distinct from Chinese examination poetry, despite superficial similarities. The prosodic patterns of Korean examination poetry also differed from those of Chinese poetry. However, Kim (2008) did not clearly identify the factors contributing to the distinctiveness of Joseon examination poetry, offering speculative reasons such as the Korean prosodic system and the government's loose regulations of Gwache-si. These speculations lack robust backing from historical records like the *Compendium of Great Code*. To critically examine the validity of Kim (2008)'s argument, this study will review relevant literature and external sources.

Despite the assumption that examination poetry imposed strict regulations on format and prosodic patterns, both Chinese and Korean examination poems surprisingly exhibited significant prosodic freedom (Kim 2008, Kwang 2006, Vedal 2015). While some may argue that violations by Chinese and Korean examinees or leniency from examiners accounted for this, the adherence of eighty-five percent of Chinese examination poems to regulations indicates rigorous norms.

Similarly, Korean examination poems from the late Joseon dynasty displayed relatively consistent patterns of tone arrangements. This study seeks to uncover the specific reasons behind the allowance of prosodic freedom in both traditions.

1.5 The methodology of this study

Even though previous scholars have argued that Korean examination poetry possesses unique intrinsic qualities distinct from Chinese examination poetry (Kim 2008, Park 2009), the two have not been systematically compared on equal terms. This research aims to conduct a comprehensive comparative analysis of Korean and Chinese examination poetry. Drawing on primary data and secondary resources, this study will provide cross-territorial and diachronic analyses of examination poems. This comparative approach is expected to critically contrast the two traditions within their respective contexts, elucidating their transformation processes and the factors contributing to the uniqueness of Korean examination poetry. The research begins by examining the interaction between the examination system and poetry, with a particular focus on the Tang and Qing dynasties in China and the Goryeo and Joseon dynasties in Korea. This focus is chosen because these periods initiated and implemented the examination of poetry composition.

Next, I will compare Chinese examination poetry with other genres of Chinese poetry, and similarly analyze differences between Korean examination poetry and other Korean poetic forms. This comparison will clarify why Chinese regulated verse and Han-si (Korean poetry written in Chinese characters) were chosen as examination poetry over other genres and will highlight distinctions between Chinese and Korean prosody. In the third step, I will conduct comparative analyses of Tang dynasty examination poetry versus Qing dynasty examination poetry, and separately analyze Joseon dynasty examination poetry versus Goryeo dynasty examination poetry.

This approach will enable contrasts between transformations in Chinese and Korean examination poetry across different historical periods, shedding light on the cultural values reflected in these poetic forms over time.

Lastly, I will examine the distinctions between Korean and Chinese examination poems and the factors contributing to the development of Korean examination poetry by analyzing each element individually. For the corpus size, I will select at least twenty-five pieces of examination poetry from both Chinese and Korean traditions. Kim (2008) analyzes approximately twenty-five pieces of Joseon examination poetry to understand its nature; thus, I will collect a similar number of Tang and Qing examination poems to facilitate a comparative analysis with Korean examination poetry.

Some may argue that comparing Chinese and Korean examination poetry is problematic due to differences in their historical contexts, except for the overlap during the Qing and Joseon dynasties. However, the primary goal of this study is not merely to highlight differences but to uncover the interaction between poetry and the civil service examination system and to identify the factors contributing to the uniqueness of Korean examination poetry. To achieve this, it is essential to precisely identify how Korean examination poetry differs from its Chinese counterpart, thereby laying the groundwork to explore these contributing factors.

Chapter 2. The role of poetry in Ancient Civil Service Examination Systems

This chapter aims to elucidate the evolution of the Chinese and Korean civil service examination systems over time while emphasizing the distinctions between examination poetry and other poetic forms. The history of ancient civil service examination systems will be broadly outlined in the following first three sections, with a focus on their impact on Chinese and Korean poetry. The research traces the establishment dates of ancient Chinese and Korean examination systems and examines their policies across different periods. However, this study prioritizes exploring the relationships between examination policies and the histories of Chinese and Korean poetry.

Specifically, this chapter emphasizes the periods when ancient Chinese and Koreans adopted poetry writing as part of their examination subjects. It also details how changes in examination policies over time influenced the histories of Chinese and Korean poetry. The fourth section scrutinizes the similarities and differences between Chinese and Korean examination systems, providing a comprehensive view of these ancient systems and summarizing their varying approaches to poetry examinations. The subsequent sections explore how examination poems, such as Chinese regulated verse and Han-si, differed from other genres of poetry. This exploration includes an analysis of why these specific forms were chosen as examination poetry and sheds light on the main characteristics of Chinese and Korean poetic meters. In conclusion, this chapter illustrates the specific roles of examination systems in shaping the histories of Chinese and Korean poetry.

2.1 The history of Chinese civil service examination

The emergence of Chinese examination poems occurred long after the Chinese civil service examination system was established as the official method for recruiting talented personnel. Initially, poetry literature was not a primary test subject when the examination system was first implemented. To understand why poetry writing became an exam subject, a closer examination of the Chinese civil service examination system, known as Keju, is essential.

The civil service examination system introduced a new administrative approach for selecting capable individuals for the state bureaucracy throughout various Chinese dynasties. Prior to its establishment, the recruitment of educated bureaucrats relied on a recommendation system, which often led to issues such as favoritism and inherited privilege. Personal backgrounds played a significant role in obtaining bureaucratic positions, contributing to political factionalism. The implementation of the examination system aimed to recruit exceptional personnel based on merit, thereby mitigating the influence of political factions and enhancing the authority of Chinese emperors over the central government. Over time, this system underwent modifications and periodic suspensions by rulers. Analyzing these changes across different dynasties provides insights into how the Chinese examination system influenced Chinese examination poetry and the broader history of Chinese poetry.

2.1.1 Sui dynasty

Almost all scholars agree that the Chinese examination system has a long history, although its origin remains a topic of controversy (Huang 1931; Xu & Lou 1990; Wang 1998; Liu 2000; Zhang 2002, 2007). Huang (1931) initially argued that the Chinese examination system began during the Han dynasty, citing the existence of examinations with multiple subjects during that

period. Xu & Lou (1990) further suggested that the examinations not only exhibited systemic unity but also allowed commoners to participate, indicating an early form of the examination system. However, Zhang (2007) proposed an alternative hypothesis that places the origin of the Chinese system in the Northern and Southern dynasties. One of his arguments is that the examination system replaced the nine-rank system 九品中正制.[16] Two Chinese historians, Tang Zhangru 唐長孺 and Wan Shengnan 萬繩楠, also support this hypothesis, arguing that Mingjing ke 明經科 "the examination of Classicists" and Jinshi ke 進士科 "the examination of Presented Scholars", the primary examinations during the Tang dynasty, inherited the practices of Xiaolian 孝廉 and Xiucai 秀才 from earlier periods.[17]

Contrary to earlier perspectives, Ichisada Miyazaki 宮崎市定, Chen Zhi 陳直, and Fan Wenlan 范文瀾 asserted that the Chinese civil service examination system was established during the Sui dynasty.[18] While scholars hold different views on the precise emergence of the Chinese examination system, many agree that the examination of Presented Scholars should be considered a pivotal criterion for its origin.[19] In this regard, almost all scholars believe that the system

---

[16] The nine-rank system was used to recruit and categorize government officials for the state bureaucracy, primarily relying on letters of recommendation from magnates rather than on examinations. This method favored the high-class erudite and made it nearly impossible for commoners and the poor to obtain civil service positions prior to the Northern and Southern dynasties.

[17] The examination of Classicists, one of the most significant assessments, tested examinees' understanding of Confucian classical texts. The Xiucai ke 秀才科, also known as "Cultivated Talents Examination," required candidates to write essays on the Confucian classics and issues related to statecraft. The Jinshi ke examination, introduced by Emperor Yang of Sui, aimed to evaluate literary talent among examinees and gained high esteem among government officials and scholars.

[18] Zhang (2007) criticized proponents who argue that the Chinese civil service examination originated during the Sui dynasty, contending that there is insufficient verifiable evidence to support this hypothesis.

[19] Ichisada Miyazaki suggests that the Chinese examination system emerged during the reign of Emperor Wen of the Sui dynasty, citing the mention of "Presented scholar" in *the New History of the Tang Dynasty* 新唐書. Conversely, Chen Zhi and Fan Wenlan argue that the Chinese examination system originated during the reign of Emperor Yang of the Sui dynasty. Chen (1963) provides an epitaph for Chen Sidao 陳思道 as evidence, which states that he passed the examination of "Presented scholar" at the age of twenty.

originated during the Sui dynasty because the examination of Presented Scholars emerged during that period. However, Chen Dongyuan 陳東原, Deng Siyu 鄧嗣禹, He Zhongli 何忠禮, and Yu Dagang 俞大綱 championed a different hypothesis. They acknowledged that the examination of Presented Scholars existed during the Sui dynasty but questioned whether it was established as a stable system. Pointing out that the Tang examination system was more developed and comprehensive compared to other dynasties, they argued that it could be considered the origin of the Chinese civil service examination system. Each scholar had their own reasons and criteria for defining the beginning of the imperial examinations.

The focus of this study lies not in determining which hypothesis about the origins of the Chinese civil service examination system is correct, but rather in pinpointing when poetry literature became a significant component of this examination system. Huang (1931) and Xu & Lou (1990) argued that the roots of the Chinese civil service examination system could be traced back to the Han dynasty; however, it appears that literature, particularly poetry composition, was not a part of the examinations during that period. According to Liu (2000) and Zhang (2007), the examination of Presented Scholar was established by Emperor Yang of Sui.[20] Initially known as Wencai Xiumeike 文才秀美科 "the examination of literary talent and refined beauty", it was a subcategory of the Jinshi examination, indicating a growing importance placed on literary prowess since the Sui dynasty. The examination of presented scholar, renowned for assessing the ability to

---

Fan Wenlan presents other evidence, indicating that Wencai Xiumei 文才秀美 "the examination of literary talent and refined beauty" existed as a precursor to the examination of "Presented scholar" during that period.

[20] According to Liu (2000), Emperor Yang of Sui possessed literary talent and a fondness for classic literature. His belief in the transformative power of cultural and educational reforms shaped his policies to reform the country.

compose poetry, became one of examinations during the Sui dynasty. Therefore, this section begins with the examination system of the Sui dynasty rather than the Han dynasty.

While many scholars agree that the examination of Presented Scholars existed during the Sui dynasty, there is limited evidence verifying that examinees were required to compose poetry to qualify for bureaucratic positions during this period. In contrast, tangible works and historical records of Tang examination poems are more readily available. Moreover, Yang Wan 楊綰, a Tang scholar, remarked that during the Sui era, the examination of Presented Scholars primarily focused on addressing contemporary political issues. Similarly, Zhao Yi 趙翼, a Qing scholar, suggested that Chinese examination poetry emerged in the second year of Yonglong 永隆 (681), indicating that political thought and a comprehensive understanding of Confucian classics may have been more critical for passing examinations at that time than literary knowledge and talent.[21] However, Liu (2000) noted that Emperor Yang of Sui had a fondness for reading and composing literary works, which is supported by historical records and relevant sources indicating that the inclusion of liberal arts and composition writing might have begun in the Chinese examination system during the Sui dynasty.

The Sui dynasty holds significant importance in the history of Chinese poetry and the civil service examination system, as it marked an embryonic stage for both. Chinese examination poetry began to take shape during this period, supported by empirical evidence. Firstly, the regulated verse, foundational to Chinese examination poetry, evolved from the Southern and Northern

---

[21] Another Qing scholar, Xu Song 徐松, put forth a different perspective suggesting that Chinese examination poetry emerged during the Kaiyuan period 開元 (713-741). However, Zheng (2006) challenged earlier research, arguing that Chinese examination poetry should not be confined to the poems associated only with the Jinshi examination. Zheng (2006) reviewed existing literature and materials, concluding that Chinese examination poetry actually began as early as the fourth year of Yifeng 儀鳳 (679).

dynasties through the Sui dynasty. Secondly, *Qieyun* 切韻, the earliest rhyming dictionary, was compiled by Lu Fayan 陸法言 during the Sui dynasty.[22] This pioneering work guided the proper recitation of literary texts (Norman 1988), including poetry, indicating a burgeoning interest among Sui literati and poets in poetic composition and recitation. To rephrase it, the birth of rhyming dictionary indicates that literati and poets of the Sui had a big interest in reciting literary texts including poetry as well as reading Confucian classic texts. The Chinese examination poetry finally came out in the Tang dynasty because such an environment was built in the Sui dynasty.

2.1.2 Tang dynasty

Compared to other dynasties, the Sui dynasty's history was relatively short, which explains the scarcity of traces of examination poetry. As mentioned earlier, both the Chinese civil service examination system and regulated verse were not fully developed during the Sui dynasty. It was too early to expect the emergence of Chinese examination poetry at that time. Conversely, the Tang dynasty had a well-established civil service examination system. The Tang dynasty inherited the organizational framework of previous dynasties but significantly expanded and perfected the system established by the Sui.[23]

---

[22] The Qieyun was originally expected to be written around 601 AD. Although the original text has been lost, a manuscript fragment known as Tangxie Canjuan 唐寫殘卷 and relevant records have been preserved. These resources provide insight into the general structure of the book, even though the complete text has not survived. *The Qieyun* comprised five volumes and contained over ten thousand characters. These characters were organized into 193 yun 韻 "rhyme groups", which were further categorized into four tones. The first two volumes consisted of 54 pingsheng yun 平聲韻 "level-tone rhyme groups". The subsequent volumes included the other tonal categories of rhyme groups: 51 shangsheng yun 上聲韻" "rising-tone rhymes ", 56 qusheng yun 去聲韻 "departing-tone rhymes", and 32 rusheng yun 入聲韻 "entering-tone rhymes". The pronunciation of characters was indicated using the fanqie system 反切.

[23] The Tang dynasty organized both regular and irregular examinations annually: Chang ke 常科 and Zhi ke 制科. These regular examinations included the Jinshi examination, the Xiucai examination, and the Mingjin examination. There were two classes of Tang examinees: Shengtu 生徒, who received a letter of

Li (2018) stated, "The second emperor of the Tang, Taizong 太宗, the first female emperor, Wu Zetian 武則天, and the seventh emperor, Xuanzong 玄宗 were all key figures in perfecting the imperial examination system." Taizong initially made further refinements to the Sui examination system. During Empress Wu Zetian's reign, the system underwent significant changes. First, she introduced Dianshi 殿試 "the palace examination" and a military examination. Second, she did not discriminate against commoners and non-elite clans in favor of the high-class elite for selecting talented bureaucrats. Third, the status of the Jinshi examination was elevated, indicating that literary knowledge and talents related to Shi 詩 "poetry" and Fu 賦 "rhapsody" were highly valued when selecting prospective bureaucrats (Zhang 2002).[24]

These changes laid the groundwork for the natural emergence of Chinese examination poetry. Despite this conducive environment, it was not until the reign of Emperor Xuanzong that composing poetry and rhapsody became the main content of the Jinshi examination. This delay may be attributed to the difficulty of writing regulated verse and rhapsody. Even though Tang poetry reached its golden age early in the Tang period, composing Tang poetry was not easy. The story of Song Ji 宋濟 in *Tangyulin* 唐語林 and anecdotes from ancient literature reveal the challenges of writing Tang poetry (He 2012).

---

recommendation from their respective schools, and Xianggong 鄉貢, who passed a prefecture examination. These examinees were then sent to take the examinations organized and held by Shangshu sheng 尚書省 "the Department of State Affairs" and Libu 禮部/吏部 "the Ministry of Rites". Passing these examinations qualified individuals to become officers, but it did not instantly grant them the status of appointee. They were entitled to obtain a government post only after receiving a favorable evaluation from the Ministry of Rites.

[24] Empress Wu had to suppress the power of the Guanlong 關籠 to strengthen her political authority. The Guanlong was the dominant group of the day and revered the Confucian classics. In this regard, she intended to break the absolute dominance of Confucianism to consolidate her position.

(1) He (2012)

唐人學習詩歌，掌握詩歌技巧，熟悉押韻顯然不是件容易的事。…… 宋濟在科塲這麼多年依然沒有掌握好押韻，看來不是學習押韻不是一般難。[Even though the people of the Tang dynasty studied poetry, mastering the skills and rhyming words was evidently challenging. For instance, Song Ji, a Tang poet, struggled to master rhyming words despite many years of taking the examination. This suggests that learning and mastering rhyme was quite difficult.]

連考官都覺得有難度直至建議公開允許攜帶韻書等等工具書。其難度可見一斑。這說明掌握押韻用字的困難是官方和考生都深有所感的事情，是社會普遍的認識。[If even the examiners thought the test was difficult, they might allow examinees to bring rhyme books and other reference materials to the test sites. This practice underscores the test's difficulty and illustrates that both officials and examinees deeply felt the challenge of mastering rhyming words. It reflects the prevailing perception of Tang society.]

Then, why did the Tang people adopt Chinese poetry as Kemu 科目 "an official subject of the Tang examinations" even though it was challenging to compose poetry that required a high level of skill? Zhang (2002) suggested several reasons for this. Firstly, writing poetry, which seemed to require only literary talents, was a comprehensive evaluation system that tested an examinee's cultural literacy and temperament. Thus, the test was useful for emperors and examiners to select individuals with wisdom. The examination was also influenced by traditional Confucianism. Ancient Chinese literati who studied and revered Confucianism believed that poetry had the power of edification, making it a political tool for the ruling class. This can be seen as a reflection of the ruling class's political thoughts.

Moreover, Chinese poetry, including the regulated verse, had flourished at the time, laying the foundation for Chinese examination poetry. Additionally, the strict criteria for Chinese metrical poetry allowed for objective evaluation and increased the credibility of the examination. This

illustrates that the civil service examination system and Tang poetry were intricately intertwined. Many researchers have attempted to explain the correlation between the two. Guo (2005) and Li (2018) conducted research on the relationship but presented conflicting viewpoints. Guo (2005) argued that the Jinshi examination had a crucial impact on the prosperity of Tang poetry.

(2) Guo (2005)

在科舉考試中以詩賦為主要錄取標準的進士科備受國人青睞，這對於唐詩的繁榮，也起到了至關重要的作用。[In the Chinese civil service examination system, the Jinshi examination, which emphasized poetry and prose as primary standards, held considerable esteem among the Chinese populace. It played a pivotal role in fostering the prosperity of Tang poetry.]

Li (2018), however, asserts that the multicultural society of the Tang dynasty was the main factor leading to the prosperity of Tang poetry, despite the examination system having an impact on Chinese poetry to some extent.

(3) Li (2018)

然而，以我看来，這恰恰顛倒了科舉制与唐詩的發展關係，如果說科舉制之於唐詩有所作用的話，那也只能說是一種背叛關係。其實，唐朝詩歌能獲得空前發展，其原因是多元化的。[However, it seems they have reversed the relationship between Tang poetry and the Tang civil service system. If one were to argue that the exam system influenced Tang poetry to some degree, we could only consider this argument contradictory. In reality, Tang poetry flourished due to the diverse cultural milieu of the Tang dynasty

Wu (1999) also argued against the idea that the promotion of the Tang examination system brought about the prosperity of Tang poetry, citing previous research that showed Tang poetry flourished before the stabilization of the Tang civil service examination system.

(4) Wu (1999)

据傅璇琮先生研究, 雜文專試詩賦是在开元、天寶之際, 而此前, 唐詩歌已呈現繁榮局面, 我們不能說初盛唐間唐詩的繁榮與科舉制的促進有關。[According to research by Xuancong Fu, a Chinese scholar, the Zawen test, which included examination poetry, existed from the Kaiyuan era (AD 713) to the Tianbao era (AD 756). However, since Tang poetry was already flourishing during the golden era of the early Tang Dynasty, it is argued that its prosperity cannot be solely attributed to the promotion of the Tang examination system.]

Based on Wu's (1999) research, this issue has long been an academic puzzle for ancient Chinese scholars. In other words, these scholars also did not achieve complete unanimity on the matter.

(5) Wu (1999)

宋人嚴羽在《滄浪詩話 · 詩評》中提出 :「或問:『唐詩何以勝我朝?』唐以詩取士, 故多專門之學, 我朝之詩所以不及也。…... 明人王文祿於《文脈》卷二亦謂:「唐以詩取士, 盛矣。」嚴、王均認為唐代因科舉需試詩, 從而引起唐詩之盛。…… 明代王世貞《藝苑卮言》卷四即謂: "人謂唐以詩取士, 故詩獨工, 非也。" [Yan Yu from the Song dynasty made a comment in *Canglang Shihua: Poetry criticism.* "If I were asked to answer, "How could the Tang poetry win my dynasty?" I would say that the Tang dynasty recruited talented people through poetry, so many literati enthusiastically learned poetry. Thus, the Song poetry could not reach the level of the Tang poetry" …... Wang Wenlu from Ming dynasty made a comment in *Wen Mai,* vol 2. "The Tang recruited talented people by poetry, so the Tang poetry flourished at the time. Yan and Wang both thought that the examination of writing a poem led to the prosperity of the Tang poetry……. In *Yiyuan Zhiyan*, vol 4, Wang Shizhen from Ming dynasty said, "People said that the Tang poetry was elaborated because the Tang dynasty selected bureaucrats by poetry. But it was not true."]

Interestingly, Wu (1999) challenged the notion that the flourishing of Tang poetry was solely due to the examination of poetry writing, while acknowledging that the examination system did impact the course of Chinese poetry history. Wu (1999) highlighted that the Jinshi examination played a crucial role in elevating the status of poetry among the Tang literati. It is noted that the requirement to compose poetry in the examination fostered a deep engagement with poetic composition within Tang society. Consequently, Tang literati were motivated to refine their poetry skills, including mastery of rhyme and prosody. As argued by Wu (1999) and Li (2018), the promotion of the Tang examination system may not have directly sparked the prosperity of Tang poetry. However, as He (2012) asserts, the Tang examination system undeniably left a significant impact on the history of Chinese poetry.

(6) He (2012)

唐代的詩歌無論水平和數量都短超前代, 水平更是後代不能及。這中必然有科舉的一份功勞。….. 科場上的詩歌本身與日常所為的詩歌本事沒有直接的關係, 但是在詩歌的普及, 技巧的普及上必然有關聯。[The Tang poetry surpassed its predecessors in both quality and quantity, achieving a level unmatched by future generations. The imperial examination system deserves credit for this. While examination poetry itself did not directly influence everyday poetry writing, it played a crucial role in popularizing Tang poetry and enhancing poetic composition skills.]

To illustrate, historical records and extant Tang poetry highlight the formidable challenge of meeting the rigorous standards of Tang examination poetry within strict time constraints. This pressure acted as a catalyst for extensive practice among Tang poets and literati to refine their poetic skills. Moreover, the influence of the Tang examination system extended to becoming a

frequent subject matter in Chinese poetry. For example, the works of Du Mu 杜牧 often referenced the civil service examination system.

(7) *After passing an imperial examination* 及第後寄長安故人

東都放榜未花開，三十三人走馬迴。

秦地少年多釀酒，已將春色入關來。

As the examination results were unveiled, the flowers of Luoyang had yet to bloom; thirty-three scholars swiftly rode to Chang'an.
Young friends of Chang'an, brew the finest liquor; the thirty-three scholars are soon to arrive.

Aside from these examples, the existence of civil service examinations undoubtedly brought significant changes to the history of Chinese poetry. The Tang examination system introduced a new genre of poetry to China and Korea known as Shilü shi and Gwache-si, respectively. Without the civil service examination system, these new poetic genres would not have emerged. As Tao (2021) pointed out, "Chinese examination poetry differed from the recent style of regulated verse in terms of regulations and aesthetic requirements," even though examination poetry shared its roots with regulated verse, the two genres diverged in many aspects. Examination poetry imposed stricter regulations on ancient Chinese poets compared to regulated verse, including constraints on theme and structure.

Regarding Korean examination poetry, while it cannot be directly attributed to Tang examination poems and the examination system, it is undeniable that Korean examination poetry emerged following the introduction of the Chinese examination system and poetry to Korea. Therefore, it can be argued that the manifestation of the imperial examination system influenced the history of Chinese and Korean poetry to some extent. At the very least, it is evident that the

new genre of poetry, examination poetry, emerged due to the emergence of civil service examination systems.

2.1.3 Song dynasty

The Tang dynasty was a glorious era for both the Chinese examination system and the history of Chinese poetry. Similarly, the Song dynasty (960-1279 AD) also marked a historic period for the two. Unlike the Tang, however, the Song dynasty made significant reforms to the civil service examination system, aiming to address perceived shortcomings of its predecessor. The Song dynasty administration was committed to eliminating the flaws of the Tang examination system, prioritizing fairness and objectivity in the process.[25] Measures were implemented to prevent misconduct and corruption, while the scale of examinations was expanded to accommodate a larger number of examinees. Emperors and prominent figures undertook extensive reorganization and reform of test procedures and examination subjects, reflecting a systematic effort to enhance governance through competent officials.

During the late Northern Song dynasty, the reforms led by Wang Anshi 王安石 notably shifted the focus within the examination system and influenced the mainstream of Chinese poetry. Wang Anshi, while rooted in Confucianism, emphasized pragmatism over traditional literary skills. This shift meant that examinees were increasingly evaluated on their ability to address contemporary economic and administrative challenges rather than their prowess in poetry. Consequently, the examination of poems and rhapsodies gradually lost its prominence and eventually disappeared after the Southern Song period. This departure was starkly different from

---

[25] During the Song dynasty, measures were implemented to prevent the monopolization of power by influential families and the formation of court factions within the civil service examination system. These measures were crucial for ensuring fairness and impartiality in the selection of officials.

the Tang dynasty, where poetic composition was highly valued (Want 2013, Zhou 2018, Zhang 2019).

A revival of Confucianism during the Song dynasty further contributed to the declining status of poetry examinations. Scholars like Zhu Xi 朱熹 (1130-1200) emphasized the study of Confucian classics, prioritizing moral teachings over literary accomplishments. This intellectual shift compelled literati to deepen their understanding of Confucian scriptures such as Sishu zhangju jizhu 四書章句集注, which became essential for success in the Song examinations. In conclusion, the Song examination system had a profound impact on the history of Chinese poetry, particularly on examination poetry. The rise and subsequent decline of the examination poetry mirrored the trajectory of the Song examination system itself, highlighting the intertwined nature of cultural and administrative reforms during this period.

2.1.4 Yuan dynasty

During the Yuan dynasty, the civil service examination system continued to exist, but its prestige and influence diminished compared to earlier periods. The scale of the examinations also notably shrank. Additionally, the Yuan dynasty implemented fixed quotas for officials from different ethnic groups, which included Mongols, Semuren 色目人 "foreigners", Northern Chinese, and Southern Chinese. Despite the majority of the population being Chinese, the number of Chinese officials was relatively small under these quotas. In terms of content, the examinations during the Yuan dynasty focused primarily on interpretations of Confucian scriptures, particularly those by Neo-Confucian scholars such as Cheng Hao 程顥, Cheng Yi 程頤, and Zhu Xi. This emphasis on Confucianism excluded examination poetry entirely, mirroring the trend seen in the Song dynasty (Wang & Jia 2014).

Although examination poetry disappeared during this period, Chinese literature remained intertwined with the civil service examination system. The emergence of poetic dramas, known as Yuan qu 元曲, became prominent. These dramatic works not only influenced the style of writing required in Yuan examinations but also reshaped the trajectory of Chinese literature (Gao 2010).[26] As these dramatic forms evolved into operas and other variations, traditional poetic forms like regulated verse and rhapsodies gradually declined in prominence. Thus, while the Yuan dynasty maintained the civil service examination system, its focus on Confucian interpretations and the rise of dramatic literature marked a significant departure from earlier literary traditions associated with the examinations.

2.1.5 Ming dynasty

During the Ming dynasty, the Chinese examination system regained its prominence that was lost during the Yuan dynasty.[27] However, it marked another dark age for examination poetry as the writing of poems and rhapsodies was excluded from the exam subjects.[28] Opposing the examination systems of the Tang and Song era, which valued literature, the Ming dynasty only required their examinees to study the Confucian scriptures interpreted by Neo-Confucians. Thus,

---

[26] According to Gao (2010), Liu Shipei 劉師培 related the Yuan qu to Baguwen, an important style of writing during the Yuan dynasty.

[27] At the very early period of the Ming dynasty, the examination system underwent multiple revivals and abolitions under the rule of Zhu Yuanzhang 朱元璋, the dynasty's founder. Initially, Zhu Yuanzhang adopted the examination system to appoint officials. However, this system was quickly repealed in favor of a recommendation-based approach preferred by the emperor. Approximately ten years later, Zhu Yuanzhang reinstated the examination system once again.

[28] Except for excluding the examination of writing poems and rhapsodies, some similarities between the Ming and earlier examination systems can be identified. One such similarity was their shared three-step examination procedure: Xiangshi 鄉試 "the provincial examination", Huishi 會試 "the metropolitan examination", and Dianshi 殿試 "the palace examination".

the examinees who wanted to get ahead in life devoted their time and energy to learning the interpretations of Neo-Confucians (He 2004). In addition, Ming people evaluated poetry's values from the point of view of utilitarian as Yuan people did. Such an atmosphere caused Ming intellectuals to lose their interest in poetry writing. Of course, the number of well-known Ming poets was not as many as the earlier dynasties. However, it does not imply that the Ming dynasty did have something to do with the examination poetry and the history of Chinese poetry.

While young literati preparing for imperial examinations might have disregarded poetry, older scholars and officials who had secured positions continued to value poetry skills. However, Baguwen 八股文 "the Eight-legged essay" had a profound influence on examination poetry and Chinese literary history during this period. Originating before the Song dynasty, this structured essay format became standardized in the Ming era, comprising eight sections: Breaking open the title (破題 Poti), Receiving the title (承題 Chengti), Preliminary discourse (起講 Qijiang), Beginning leg (起股 Qigu), Prelude to the main theme (小股 Xiaogu), Middle leg (中股 Zhonggu), Rear leg (後股 Hougu), and Grand conclusion (大結 Dajie).

He's (2004) research demonstrated that techniques from the Eight-legged essay were adapted for learning poetry, enhancing writing skills and influencing Qing examination poetry. Additionally, Song (2015) observed significant similarities between Qing examination poetry and the Eight-legged essay. Compared to Tang examination poetry, Qing examination poetry was characterized by a complex and well-organized structure. Thus, the widespread use of the Eight-legged essay during the Ming dynasty evidently shaped Qing examination poetry.

2.1.6 Qing dynasty

The Qing dynasty shared similarities with the Yuan in being established by minority ethnic groups and implementing racial quotas for official posts.[29] However, they diverged significantly in their approach. Unlike the Yuan, the Qing dynasty actively utilized the Chinese examination system to govern.[30] While Yuan rulers were antagonistic toward Chinese language and culture, Qing rulers encouraged candidates to learn Classical Chinese. The pivotal distinction lies in the Qing restoration of the poetry examination during the Qianlong emperor's reign. This policy mandated poetry skills for officials, elevating their importance alongside political and Confucian knowledge (Tao 2021).

In essence, it was crucial for examinees to cultivate poetry skills, leading literati and young scholars preparing for state examinations to regard poetry proficiency as important as mastering the Eight-legged essay (Zhang 2011; Jiang 2014; Tao 2021). Many literati, including examinees, studied Tang examination poetry to refine their skills in rhyme and tonal contrasts. However, composing quality Qing examination poetry was challenging due to changes over time in the Chinese language, such as tonal shifts, which complicated poetic composition. Moreover, Han Chinese had to learn and use the Manchu language to qualify for official posts, presenting an additional obstacle to improving poetry skills. Despite these challenges, Qing examination poetry reached a notably high standard and thrived considerably.[31]

---

[29] The Qing dynasty was founded by the Manchus, and the Yuan dynasty was founded by the Mongols.

[30] One of the similar starting points is that both dynasties had three stages in their examination process: the provincial examination, the metropolitan examination, and the palace examination. However, the Qing examination system differed from that of the Yuan dynasty because Qing candidates had to pass Tongshi 童試 "The apprentice examination" before participating in the provincial examination.

[31] Unfortunately, such glory did not last long as the examination system became obsolete after the Qing dynasty.

These sections clearly illustrate how the Chinese civil service examination system influenced the development of Chinese poetry. While poetry writing was an integral part of the examination system, it also motivated literati of the era to enhance their poetic abilities. It can be argued that the poetry examination, directly or indirectly, contributed to the flourishing of Tang poetry. Undoubtedly, the examination system had a profound impact on Chinese poetry, giving rise to the genre known as Shilü shi through its interaction with Chinese literary traditions.

2.2 The spread of Chinese civil service examination system

The Chinese examination system served as the principal pathway to becoming a state official in China, playing a crucial role in centralizing governmental power and reinforcing imperial authority. Its impact extended beyond China, influencing neighboring countries such as Korea and Japan. While Korea had a longer history of its civil service examination system compared to Japan, both countries were influenced by the Tang dynasty's examination system.

In Japan, the adoption of the Tang examination system dates to the seventh century (Liu 2006). This system included examinations for Classicists, cultivated talents, and presented scholars. Historical records and Japanese poetry from that era indicate two key points: first, the pervasive influence of the Tang examination system on Japanese culture, including literature; and second, the high proficiency of Japanese poets in writing poetry, often reflecting themes of success or failure in examinations. For instance, Sugawara no Atsushige, 菅原淳茂, a Japanese scholar during the Heian period 平安時代, composed a poem celebrating the joy of passing an examination. Liu (2006) compared Atsushige's poem to those of well-known Tang poets, noting the Japanese poets' skill in expressing ideas through poetry, despite minor differences such as prosodic patterns.

In Japan, despite their high proficiency in poetry, the examination of writing poems gradually declined over time. As reported by Liu (2006), Xiucai ke 秀才科 thrived while the Jinshi ke 進士科 declined starting from 730 A.D. The latter was considered more challenging than the former, which may explain its decline. Historical records suggest that Tang literati faced difficulties in producing good poetry, further supporting this view. Additionally, Japanese culture placed a higher emphasis on studying Confucian classics compared to the Tang dynasty, diminishing the influence of poetry exams in Japan. As a result, the impact of the poetry examination in Japan was not as significant as in China, and the Japanese examination system had a relatively short history, nearly disappearing after the eleventh century. This context indicates that examination poetry struggled to flourish in Japan compared to its development in China and Korea.

Moving to Vietnam, although they adopted the Chinese examination system relatively late, it persisted as the last country to abolish it.[32] The Vietnamese system shared similarities with the Ming examination system, particularly in their exam subjects such as the Eight-legged essay. For instance, the examinations conducted in 1807 A.D. included answering Confucian texts, addressing edicts 詔 and memorials 表, composing Chinese regulated verse and rhapsodies, and writing essays on political issues of the time.[33] The timing of Vietnam's adoption of the Chinese examination system likely influenced these similarities. Even though they adopted the system in 1075, the examinations were carried out only four times during this period. It was until the 1300s that the examination system fully functioned, institutionalizing around this period coinciding with the Ming dynasty's establishment.

---

[32] Vietnam maintained the civil service examination system from 1075 to 1919 (Liu 2006).

[33] Kim (2021) discovered that Nguyễn Huệ 阮惠 (1753-1792), the second emperor of the Tây Sơn dynasty, initiated a new policy for the poetry examination. Following this decree, examinees were required to use Chữ Nôm 字喃, Vietnamese characters, in their poetry examinations.

Xiao (1990) asserted that ancient Vietnamese people possessed high-level poetry composition skills comparable to Chinese poetry. The research cited stories from the *Dream Memoir of Southern Man* 南翁夢錄.[34] For example, Nguyễn Trung Ngạn 阮忠彥, a Vietnamese poet, was renowned for composing over a hundred poems in a single night, earning widespread admiration for his poetic talents. Additionally, he achieved success in examinations at a young age. Drawing on historical records and anecdotes like these, Xiao (1990) concluded that Vietnamese literati were proficient in composing Chinese poetry. This evidence underscores the significant influence of the Chinese examination system and poetry on the development of Vietnamese examination traditions.

2.3 The history of Korean civil service examination

2.3.1 Unified Silla

It is widely accepted that the Chinese civil service examination system was introduced to the Korean peninsula around the seventh century (Hulbert 1923, Li 1993, He 1996, Ling 2020).[35] During this period, Unified Silla unified the Korean peninsula with substantial support from the Tang dynasty, necessitating frequent interaction with Tang culture. One aspect of Tang culture adopted by Unified Silla was the Tang examination system. Korea's initial examination system, known as Dokseo Sampumgwa 독서삼품과, consisted of three levels: Sangpumgwa 상품과

---

[34] *Dream memoir of Southern Man* 南翁夢錄 is a memoir written in the early fifteenth century by the Vietnamese official Hồ Nguyên Trừng. It contains stories about Vietnamese legends and historical figures.
[35] Hulbert (1923) asserted, "There had been some controversy about when the Chinese examination system was introduced to Korea, but it seemed to be around 789 A.D." Scholars generally concur that the Chinese examination system was integrated into administrative policies during Unified Silla. However, some researchers, such as Yu (2010) and Zhan (2012), propose an alternative view suggesting that the history of the Korean examination system commenced during the Goryeo dynasty.

"Upper Level", Jungpumgwa 중품과 "Middle Level", and Hapumgwa 하품과 "Low Level.

These exams required candidates to demonstrate knowledge of Confucian classics such as Lunyu

論語 "Analects, 孝經 Xiaojing "Classic of Filial Piety", and Chunqiu 春秋 "Spring and Autumn

Annals.[36] This emphasis on Confucian knowledge suggests that literary talents may have been

subordinate to Confucian scholarship during this period, implying the absence of a specific poetry

examination.

However, this does not imply a lack of proficiency in Chinese poetry among the Silla

people, who were likely familiar with it despite the absence of a formal poetry examination.

Historical sources indicate that individuals from Silla traveled directly to China to study Confucian

classics and Chinese language. Ling (2020) notes that many students journeyed to the Tang

Dynasty during the late Unified Silla period to pursue Chinese studies and secure government

positions. Li (1993) estimates that over one hundred students undertook this journey, including

prominent figures like Choe Chiwon 최치원, who attained official posts and authored numerous

poems upon returning home. Moreover, figures such as Seol Chong 설총, as documented by

Hulbert (1923), played crucial roles in facilitating the study of ancient Chinese among the Silla

populace. The deep interest in Chinese language and studies among the Silla people likely

extended to Chinese poetry and literature, which flourished notably during the Tang dynasty.

This cultural affinity suggests that Silla's proficiency in poetry was considerable, even in

the absence of formal examinations dedicated to it. Despite efforts by successive Silla rulers to

---

[36] In particular, Xiaojing was a subject that was included in all three exams (Hulbert, 1923; Li, 1993). This indicates that filial piety thoughts formed the foundation of Unified Silla.

enhance the social hierarchy through the examination system, progress was limited due to constraints within the Dokseo Sampumgwa, marking the system's stagnation.[37]

2.3.2 Goryeo dynasty

During the reign of King Gwangjong of Goryeo, the second Korean examination system was established.[38] Ssanggi 쌍기 was appointed to introduce and implement the Tang civil service examination system.[39] Consequently, the examination system of the Goryeo dynasty had shared many similarities with that of the Tang dynasty.[40] Firstly, the main examination subjects resembled the Jinshi examination and the examination of Classicists. The former was equivalent to Myeonggyeong gwa 明經科, and the latter to Jesul gwa 製述科 "The examination of miscellaneous writing"[41] Secondly, the examinations were conducted in three stages: Hyanggong-si 鄉貢試 "The prefectural examination", Gukjagam-si 國子監試 "The examination of the education directorate", and Yebu-si 吏部試 "The examination of the Ministry of Rites".

---

[37] During that era, not all young literati could participate in the examinations. Before being eligible to sit for the exams, they had to enroll and complete their studies at the public school known as Taehak 태학. Admission to these schools required a letter of recommendation from high-ranking officials or renowned scholars. Consequently, only a select few literati, typically from noble families, had the opportunity to take the exams.

[38] In 918, Goryeo dynasty 高麗王朝 was founded by Wang Geon 王健.

[39] To reduce the influence of local elites, King Gwangjong implemented a policy of naturalizing and appointing Chinese, including those from the Tang dynasty, who had no affiliations with indigenous factions. Ssanggi 쌍기, originally from Later Zhou 後周, was among those Chinese appointed by King Gwangjong. Apart from directing the Goryeo examination system, he assisted King Gwangjong in reforming various administrative policies.

[40] During the middle period of the Tang dynasty, the examination system expanded to include military examinations. In contrast, Goryeo did not implement military examinations as a measure to prevent indigenous groups from bolstering military power.

[41] Another examination was called Japgwa 잡과 雜科 tested knowledge of medicine and divination.

(8) Jesul gwa 製述科: Procedure and examination subject[42]

Procedure	Subject
The first session Hyanggong-si 鄉貢試	Penta-syllabic verse with six rhymes (The regulated verse)
The second session Gukjagam-si 國子監試	Poems with 6/10 rhymes (The regulated verse) Or Rhapsodies
The third session Yebu-si 吏部試[43]	Poems (The regulated verse) Or Rhapsodies Or Eulogies Or Essay about political issues.

(9) Myeonggyeong gwa 明經科: Procedure and examination subject

Procedure	Subject
The first session Hyanggong si 鄉貢試	Answering five questions about five Confucian classics argumentation
The second session Gukjagam si 國子監試[44]	Answering nine to twelve questions about five Confucian classics argumentation

---

[42] Zhou (2018) reorganized data originally compiled by Kim (1994). This study cited Zhou (2018)'s table but added commentary on the information provided. For instance, Zhou (2018) did not specify the exact type of Goryeo examination poetry. Based on research by Zhan (2012) and historical evidence, it can be inferred that Goryeo examination poetry likely belonged to the category of regulated verse. Zhan (2012) indicated that Goryeo examination poetry took the form of an extended version of regulated verse. Moreover, Korean historians such as Cho (1997) and Li (1993) have noted the strong influence of the Tang examination system on the establishment of the Goryeo examination system. Therefore, it is plausible to conclude that the type of Goryeo examination poetry was indeed regulated verse.

[43] In Zhou (2018), the third examination in the Goryeo examination system was referred to as Dongdang-si 東堂試, which is an alternative name for Yebu-si.

[44] Yu (2010) argued that there were different types of Gukjagam si; one of which was the second examination of Goryeo examination system and the other was the entrance examination for Gukjam 國子監, the national university.

The third session Yebu si 吏部試	Juyeok 周易 Or Yegi 禮記 And Sangseo 尚書 And Mosi 毛詩

However, the examination system did not always follow the same structure as described in the table above. At times, the subjects and procedures were altered. For instance, in 960, only regular poems, rhapsodies, and eulogies were tested. By 983, during the reign of King Seongjong, the third session examination mandated that examinees write only poems or rhapsodies. In 1010, the second session excluded questions about state affairs and focused solely on poems and rhapsodies. These historical records illustrate that literary talents were highly valued over knowledge of Confucian classics during the Goryeo dynasty. In fact, the examination of Classicists was considered relatively less important compared to miscellaneous writing due to this emphasis. It is noteworthy that poetry writing skills were crucial for obtaining an official position during the Goryeo dynasty.

2.3.3 Joseon dynasty

In the Joseon dynasty, there were three main examinations: Mun-gwa 文科 "literary examination", Mu-gwa 武科 "military examination", and Jab-gwa 雜科 "miscellaneous examination" [45] Poetry writing was part of the Mun-gwa, and examinees had to undergo a

---

[45] Unlike the Goryeo dynasty, the military examination was not excluded in the Joseon dynasty. In addition to the Jab-gwa, which covered subjects such as geography, recordkeeping, and medicine, there were various types of exams that required a wide range of knowledge. Among these, the Mun-gwa 문과, particularly focusing on Confucian classic texts, was highly esteemed. However, the significance of the military examination grew in prominence following Imjin War "the Japanese invasions of Korea".

preliminary exam before taking the literary examination. The preliminary exam consisted of two types: Jinsa-si and Saengwon-si.

(10) Sogwa 小科: The preliminary tests for main examinations

The type of examination	Subject
Saengwon-si 生員試	Writing an essay about Four Books 四書 And writing an essay about five Confucian classics argumentations
Jinsa-si 進士試	A work of Rhapsody And choose one of the following subjects: Regular poems, Myeong 銘 "Inscription ", Jam 箴 "Admonitions"

If a candidate passed any of the exams, they could enter Seonggyungwan 成均館, the national university of the Joseon dynasty. To qualify for the next official examination, called Dae-gwa 大科, candidates needed to maintain a record of 300 days of attendance.[46] The Dae-gwa examination consisted of three sessions: Cho-si 初試, Bog-si 複試, and Jeon-si 殿試. The first two sessions, Cho-si and Bog-si, were further divided into three stages: Chojang 初場, Jungjang 中場, and Jongjang 終場.

(11) Daegwa 大科: The main examinations[47]

---

[46] After the reign of King Yeongjo 英祖, literati were permitted to take the Dae-gwa examination even if they had failed to pass the preliminary examinations or meet certain requirements.
[47] This table is based on Li (1993) and Zhou (2018).

The type of examination	Procedure	Subject
Cho-si 初試	Chojang	Writing two essays about Confucian classic texts.
	Jungjang	Choose one of the following subjects: Regular poems, Rhapsodies, Eulogies, Inscriptions, Admonitions, Gi 記 "Records" And choose one of the following subjects: Jeon 箋 "Commentaries", Pyo 表 "Memorials"
	Jongjang	Writing an essay about state affairs and politic issues
Bog-si 複試	Chojang	Confucius classis including the Four books
	Jungjang	Choose one of the following subjects: Regular poems, Rhapsodies, Inscriptions, Admonitions, Records And choose one of the following subjects: Commentary, Memorials
	Jongjang	Writing an essay about state affairs and political issues
Jeon-si 殿試		Choose one of the following subject: Memorials, Edicts, Admonitions, Commentaries, Eulogies, Je 制 "Statute provisions" Or writing an essay about political issues and state affairs

In the Joseon dynasty, poetry writing remained a part of the examinations, similar to the Goryeo dynasty. However, its status diminished significantly because Joseon society was heavily influenced by Confucianism. While poetry writing skills were highly esteemed in Goryeo, the

emphasis shifted towards Confucian classics under King Taejo, the founder of Joseon, who abolished the Jinsa-si, which focused on poetry, while retaining exams on Confucian texts (Li 1993 & Cho 1997).

During King Sejong's reign, the lack of poetic knowledge among literati became a concern. Civil officials were divided: some advocated for reinstating the poetry examination, arguing that officials without literary talents would struggle in diplomatic affairs with Chinese envoys, who often communicated through poetry. At the time, government officials often communicated through poetry writings. However, opponents countered that Confucian knowledge was paramount and that poetry skills were irrelevant if one lacked understanding of Confucian scriptures. Eventually, after prolonged debate, the Jinsa-si test was reinstated. Despite its restoration, the poetry examination faced ongoing controversy and was abolished and reinstated multiple times due to these conflicting viewpoints.

It is indeed true that while the poetry examination was considered less prestigious compared to the test of Confucian classics during the Joseon dynasty, this did not signify a complete neglect of poetry or its value. Evidence from Joseon examination policies reveals that literati were consistently encouraged to practice and study poetry. For instance, the first and second sessions of the Dae-gwa examinations included tests on poetry writing, indicating the ongoing emphasis on poetry skills. Moreover, literati in Joseon Korea actively pursued proficiency in various poetic genres. The Gyeongguk daejeon 經國大典, also known as *a complete code of law of the early Joseon*, specified that examinees could compose diverse forms of writing such as eulogies and inscriptions.[48] However, by the late Joseon period, as documented in *the Sokdaejeon*

---

[48] *The Gyeongguk daejeon* contained not only the laws of the early Joseon dynast but also the laws of the late Gogryeo dynasty.

續大典, *a code of law of the late Joseon dynasty*, most candidates applying for the Jinsa examination focused on writing rhapsodies and regular poems rather than other types of texts. The Korean style of examination poetry, known as Gwache-si, emerged and developed after the establishment of the examination system in Korea, reflecting the adaptation and evolution of poetic forms within the Korean cultural context.

2.4 Similarities and dissimilarities between Gwageo and Keju

Since Gwageo 과거, also called the Korean examination system, was adopted from China, it shared several similarities with the Chinese examination system. First, both systems were implemented by kings and emperors who saw the benefit of selecting competent bureaucrats through merit-based exams. This approach empowered the rulers by allowing them to appoint officials based on merit rather than solely on aristocratic lineage or personal recommendation. As a result, the examination system became a potent policy tool that bolstered the authority of the kings and emperors.[49] Next, the overall procedures of the two examination systems overlapped considerably. Furthermore, many terms in the Korean examination system are either similar or identical to those in the Chinese examination system. For instance, the Jinsa-si 진사시, the primary test of the Joseon examination system, bears a resemblance to the Jinshi shi 進士試 of the Chinese

---

[49] Before the implementation of the examination system, only individuals born into noble families had the opportunity to become officials. In contrast, the examination system expanded opportunities for more people to participate in politics. Consequently, it played a pivotal role in eliminating the deficiencies of the previous recommendation-based system and reforming society. Furthermore, the examination system facilitated the establishment of a centralized nation by diminishing the influence of aristocratic families and regional powers. This new recruitment approach curtailed the practice of hereditary succession of power among noble families and local officials, thereby enhancing the authority of the central government. Ultimately, it enabled the central government to strengthen its power.

system. Additionally, the test of writing poems was included as part of the examinations in both systems. In Chinese history, poetry writing was a crucial component of the Tang and Qing examination systems. Similarly, in Korean history, both the Goryeo and Joseon dynasties required examinees to demonstrate their poetry writing skills. Particularly, poetry writing was highly esteemed during the Goryeo era. Lastly, these examination systems gave rise to new genres of examination poetry that did not exist previously: Shilü shi and Gwache-si

However, the ancient Korean examination system was not entirely identical to the Chinese system. While the Koreans initially borrowed the Chinese model, they adapted it to fit their political circumstances and cultural norms. Firstly, during the early Joseon dynasty, literati had to pass an entrance exam for Seonggyungwan school and fulfill a three-hundred-days attendance requirement before they could take the main examinations. In contrast, the Goryeo dynasty had some examinations that were unique and not found in the Chinese system. Notably, due to Buddhism being the state religion, the Seng gwa 승과 "The examination for Buddhist monks" was conducted to select proficient monks. Secondly, although Chinese and Korean examination poems shared similarities, Korean examination poetry had distinct characteristics of its own. For example, while Gwache-si resembled Shilü shi in being written in Chinese characters, the forms and regulations of Korean examination poems were markedly different from those of Chinese examination poems. In subsequent chapters, the specific differences between Gwache-si and Shilü shi will be explored in detail.

2.5 Recent style regulated verse adopted as Chinese examination poetry

There have been various genres of Chinese poetry, including examination poetry. Before analyzing Shilü shi, I will compare Jinti shi 近體詩, "the recent-style regulated verse," with other

genres of Chinese poetry. This comparison will enhance our understanding of how the forms and prosody patterns of Chinese poetry developed and enable us to compare them with the forms and prosody patterns of Korean poetry. Additionally, it will illustrate why ancient Chinese poets had to choose among different poetic genres.

2.5.1 *Shijing*: non-metrical poetry

Historically, the *Shijing* 詩經 *"Book of Songs"*, is the oldest existing collection of Chinese poetry, comprising three hundred and five works. Scholars speculate that these poems were composed by individuals from various social classes. It is estimated that the poems were written between 1000 and 600 BC, reflecting the social cultures of the Shang dynasty, the Western Zhou dynasty, and the Spring and Autumn period. The collection can be categorized into three subtypes: Feng 風, Ya 雅, and Song 頌.[50] The poems in the Feng category predominantly depict the lives and perspectives of people from lower social classes. Below is a well-known example from this category, illustrating a style distinctly different from the recent-style regulated verse.

(12) Guofeng 國風 · Zhounan 周南 · Guanju 關雎[51]

Character	關	關	雎	鳩,	在	河	之	洲。
Tone	P	P	P	P	Z	P	P	P
	窈	窕	淑	女,	君	子	好	逑。
	Z	Z	Z	Z	P	Z	Z	P
	參	差	荇	菜,	左	右	流	之。
	P	P	Z	Z	Z	Z	P	P
	窈	窕	淑	女,	寤	寐	求	之。
	Z	Z	Z	Z	Z	Z	P	P
	求	之	不	得,	寤	寐	思	服。

---

[50] Poems in the Song category were used for ancestral rites, commemorating ancestors of the ruling class.
[51] An English translation of the poem is included in the appendix.

P	P	Z	Z	Z	Z	P	Z
悠	哉	悠	哉，	輾	轉	反	側。
P	P	P	P	Z	Z	Z	Z
參	差	荇	菜，	左	右	采	之。
P	P	Z	Z	Z	Z	Z	P
窈	窕	淑	女，	琴	瑟	友	之。
Z	Z	Z	Z	P	Z	Z	P
參	差	荇	菜，	左	右	芼	之。
P	P	Z	Z	Z	Z	Z	P
窈	窕	淑	女，	鍾	鼓	樂	之。
Z	Z	Z	Z	P	Z	Z	P

In the regulated verse, each line typically consists of five or seven syllables. There is a fundamental rule in tonal prosody where even-numbered syllables contrast between level and oblique tones.[52] Another characteristic is the consistent syntactic structure between couplets. These forms and rules are crucial not only in the regulated verse but also in Chinese examination poetry. However, the poem Guanguan jukuan 關關雎鳩 mentioned earlier deviates from these norms, as each line has only four syllables and lacks the prescribed prosodic patterns of the regulated verse. Additionally, it does not exhibit a parallel syntactic structure between couplets, indicating that the regulations of the regulated verse were not yet fully developed at that time. This observation gains credibility when we consider other poems in the Ya subcategory, which share similar characteristics with Guanju.[53]

(13) Xiaoya 小雅· Yuli 魚麗

Character	魚	麗	於	罶，	鱨	鯊。	
Tone	P	Z	P	Z	P	P	
	君	子	有	酒，	旨	且	多。

---

[52] While some lines satisfied the regulation, producing the binary contrast, almost half of the lines violated it.

[53] Poems written in the Ya were used to play imperial court music, so they reflected the ideology of the ruling class (Han 2021).

	P	Z	Z	Z	Z	Z	P		
魚	麗	於	罶,	鲂	鱧。				
	P	Z	P	Z	P	Z			
君	子	有	酒,	多	且	旨。			
	P	Z	Z	Z	P	Z	Z		
魚	麗	於	罶,	鰋	鯉。				
	P	Z	P	Z	Z	Z			
君	子	有	酒,	旨	且	有。			
	P	Z	Z	Z	Z	Z	Z		
物	其	多	矣,	維	其	嘉	矣!		
Z	P	P	Z	P	P	P	Z		
物	其	旨	矣,	維	其	偕	矣!		
Z	P	Z	Z	P	P	P	Z		
物	其	旨	矣,	維	其	偕	矣!		
Z	P	Z	Z	P	P	P	Z		

(14) Xiaoya 小雅 · Nan you jiayu 南有嘉魚

Character	南	有	嘉	魚,	烝	然	罩	罩		
Tone	P	Z	P	P	P	P	Z	Z		
	君	子	有	酒,	嘉	賓	式	燕	以	樂。
	P	Z	Z	Z	P	P	Z	Z	Z	Z
	南	有	嘉	魚,	烝	然	汕	汕。		
	P	Z	P	P	P	P	Z	Z		
	君	子	有	酒,	嘉	賓	式	燕	以	衎。
	P	Z	Z	Z	P	P	Z	Z	Z	Z
	南	有	樛	木,	甘	瓠	累	之。		
	P	Z	P	Z	P	Z	Z	P		
	君	子	有	酒,	嘉	賓	式	燕	綏	之。
	P	Z	Z	Z	P	P	Z	Z	P	P
	翩	翩	者	鵻,	烝	然	來	思。		
	P	P	Z	P	P	P	P	P		
	君	子	有	酒,	嘉	賓	式	燕	又	思。
	P	Z	Z	Z	P	P	Z	Z	Z	P

As we can see above, the number of syllables in each line is neither five nor seven.

Moreover, some lines comprise trisyllabic verse, others tetrasyllabic verse, and still others

hexasyllabic verse. In terms of poetic meter, many lines violated the prosody regulations of the regulated verse. In couplets, there was not a consistent syntactic structure. Instead, certain verses were repeated several times, such as "Junzi youjiu 君子有酒" and "Nanyou jiayu 南有嘉魚." For this reason, the poems above were closer to ballads and songs than to formal metrical poetry. At this time, format and tonal prosody of Chinese metrical poetry had not yet fully developed or been standardized with clear criteria for examination. For this reason, the poems above were closer to ballads and songs than to formal metrical poetry. At this time, the format and tonal prosody of Chinese metrical poetry had not yet fully developed or been standardized with clear criteria for examination. Therefore, the poetry of this period was not suitable for examination. In other words, it was difficult to evaluate poetry composition due to the lack of criteria for poetry.

2.5.2 Yongming style poem: a prototype of Chinese metrical poetry

After a while, the ancient Chinese realized that there were four tones: Ping 平, Shang 上, Qu 去 and Ru 入. In addition, they wrote a metrical poem that produced a specific pattern of tonal prosody. In the Yongming 永明 Era (483-493), Chinese poets started to arrange four tone categories in particular positions (Zhang & Song 2015).

(15) *Dongjie hou zhi chengxiang diyi shizi chezhong zuo*[54]

Character	廉	公	失	權	勢。
Four-tone	P	P	R	P	Q
	門	館	有	虛	盈。
	P	S	S	P	P
	貴	賤	猶	如	此。
	Q	Q	P	P	S

---

[54] Shen Yue composed this poem (冬節後至丞相第詣世子車中作) in 492 (Suzuki Torao 1935, Zhang & Song 2015).

況	乃	曲	池	平。
Q	S	R	P	P
高	車	塵	未	滅。
P	P	P	Q	R
珠	履	故	余	聲。
P	S	Q	P	P
賓	階	綠	錢	滿。
P	P	R	P	S
客	位	紫	苔	生。
R	Q	S	P	P
誰	當	九	原	上。
P	P	S	P	Q
鬱	鬱	望	佳	城。
R	R	Q	P	P

This poem was one of the Yongming style of poems composed by Shen Yue 沉約 (441-513). We can find certain prosodic patterns in every couplet. The first line in every couplet always starts with two identical tones, and the second line always ends with two identical tones. The first second characters all had level tones in the first couplet. Likewise, the nineth and tenth also shared the same category of tone. Moreover, the last line starts and ends with two identical tones: <u>Ru-Ru</u>-Qu-<u>Ping-Ping</u> or RRQPP (Song & Zhang 2015). This suggests that the Chinese poets began to contemplate and develop their tonal prosody during this period. By arranging four tone categories in various ways, they tried to find the best prosody patterns. In a way, the Chinese metrical poetry, namely the regulated verse, entered an embryonic stage during the Yongming era. As a matter of fact, a significant characteristic of prosodic patterns in the regulated verse can be found in the poem. The even-numbered syllables produced the binary tonal contrast between level tone (ping) and oblique tone (ze).

(16) Four tone categories to the ping-ze categories

Character	廉	公	失	權	勢。
Ping-ze	P	P	Z	P	Z
	門	館	有	虛	盈。
	P	Z	Z	P	P
	貴	賤	猶	如	此。
	Z	Z	P	P	Z
	況	乃	曲	池	平。
	Z	Z	Z	P	P
	高	車	塵	未	滅。
	P	P	P	Z	Z
	珠	履	故	余	聲。
	P	Z	Z	P	P
	賓	階	綠	錢	滿。
	P	Z	Z	P	P
	客	位	紫	苔	生。
	Z	Z	Z	P	P
	誰	當	九	原	上。
	P	P	Z	P	Z
	鬱	鬱	望	佳	城。
	Z	Z	Z	P	P

Except for the first and nineth lines, the second and fourth characters produced the binary tonal contrast. For example, in the second line, 'guan 館' and 'xu 虛' had oblique tone and level tone respectively. These characters embodied the binary tonal contrast as in the regulated verse.

(17) *Jian Xie Wenxue liye shi* 餞謝文學離夜詩[55]

Character	漢	池	水	如	帶。
Ping-ze	Z	P	Z	P	Z
	巫	山	雲	似	蓋。
	P	P	P	Z	Z
	灕	汨	背	吳	潮。
	Z	Z	Z	P	P
	潺	湲	橫	楚	瀨。
	P	P	P	Z	Z

---

[55] Shen Yue composed this work in 490 (Suzuki Torao 1935, Zhang & Song 2015).

一	望	沮	漳	水。
Z	Z	P	P	Z
寧	思	江	海	會。
P	P	P	Z	Z
以	我	徑	寸	心。
Z	Z	Z	Z	P
從	君	千	裏	外。
P	P	P	Z	Z

Similarly, even-numbered positions of each line produced the binary contrast between level and oblique tones, except for the first and seventh lines. By subdividing the tonal classification of each character, we can get a full picture of the prosodic patterns of the Yongming style poems.

(18) Four tone categories to the ping-ze categories

Character Four-tone	漢	池	水	如	帶。
	Q	P	S	P	Q
	巫	山	雲	似	蓋。
	P	P	P	S	Q
	漸	泪	背	吳	潮。
	R	R	Q	P	P
	潺	湲	橫	楚	瀨。
	P	P	P	S	Q
	一	望	沮	漳	水。
	R	Q	P	P	S
	寧	思	江	海	會。
	P	P	P	S	Q
	以	我	徑	寸	心。
	S	S	Q	S	P
	從	君	千	裏	外。
	P	P	P	S	Q

The second, fourth, sixth and eighth lines of this poem have exactly the same tonal arrangement, namely ping-ping-ping-ping-shang-qu or PPPSQ (Song & Zhang 2015). This tonal prosody differs from the prosodic patterns of the previous poems. In (15), the first second

characters in every couplet shared the same category of tone. In (18), the first character of the first line had 'qu' tone, but the second had 'ping' tone. Even though the two poems were written at the same time, their tonal patterns were totally different. As we can see, the prosodic patterns of the Yongming-style poems were not unified. However, many works written during this period featured specific combinations of tonal arrangements. It can be said that there were numerous attempts to create various prosodic patterns based on the four tones.

Compared to the poems in *Book of Song*, the Yongming-style poems had remarkable changes in many aspects. Before the Yongming era, no distinct tonal arrangements could be found in the Chinese poems. However, the Chinese poets gradually established the prosodic patterns based on tonal contrasts during the Yongming era. It demonstrates that the tonal prosody started to develop at this time. In addition, the number of syllables in each line was fixed in the Yongming-style poems against the poems in *Book of Song*. For example, every line had five characters in (15) and (17), as the regulated verse was penta-syllabic poems (Wuyuan shi 五言詩). In short, the Yongming style poems paved the way for Chinese metrical poetry and its standard format. Furthermore, it enabled ancient Chinese poets to evaluate poetry compositions in terms of format and prosodic patterns.

2.5.3 Recent-style regulated verse: a completion of Chinese metrical poetry

Obviously, experimental trials of tonal arrangements in the Yongming style of poems laid the foundation for developments of Chinese metrical poetry. However, the prosodic patterns of the time were not enough to be called the best harmony.[56] The poets failed to establish canonical tonal

---

[56] It does not mean that the prosody of the Yongming style of poems was poor. Nor is it to say that the poets of the time lacked an understanding of the tonal prosody. It can be said that the Yongming era was a time when Chinese poets experimented with various prosodic patterns to find the best harmony in their tonal prosody.

patterns of the Chinese metrical poetry during the Yongming era. Therefore, many works of the Yongming style poems violated essential regulations of tonal prosody, even the basic regulation.

(19) A part of the Yongming style poem: Jian xie wenxue liye shi 餞謝文學離夜詩

Character	漢	池	水	如	帶。
Ping-ze	Z	P	Z	P	Z

Even though more than half lines in (17) satisfied the basic regulation of tonal prosody, there were still two lines violating the rule. As we can see in (19), 'Chi 池' and 'Ru 如' cannot produce the binary tonal contrast because both had the level tone. The following poems, which were also composed during the Yongming period, violated another regulation of tonal prosody called the eight defects (Babing 八病).[57]

(20) Pingtou violation: *Songbie Youren* 送別有人[58]

浮	雲	以	南	北，	何	由	展	演	宴。
(P)	(P)	S	P	R,	(P)	(P)	S	S	Q

The poem above violated a prosodic regulation called Pingtou defect, one of the eight defects. The rule was that the tones of the first and the second characters should not be the same as those of the sixth and the seventh characters in a couplet. However, the first second characters shared the same tone with the sixth and the seventh characters in (20).

---

[57] The eight defects were associated with the regulated verse's regulations. They included Pingtou 平頭 (level head), Shangwei 上尾 (raised tail), Fengyao 蜂腰 (wasp's waist), Hexi 鶴膝 (crane's knee), Dayun 大韻 (big rhyme), Xiaoyun 小韻 (small rhyme), Zhengniu 整紐 (direct ligature) and Pangniu 胖紐 (lateral ligature). Explanations on some defects are omitted in this study because they had nothing to do with the tonal prosody.

[58] This research cited some data from Song & Zhang (2015); and this poem was written by Shen Yue.

(21) Shangwei violation: He Liu zhongshu xian shi 和劉中書仙詩

殊	庭	不	可	及，	風	熛	多	異	色。
P	P	R	S	(R),	P	P	P	Q	(R)

The poem in (21) violated not only the pingtou but also another rule called Shangwei. The Shangwei indicates that the fifth character and the tenth characters should not have the same tone. In addition to these poems, many works of the Yongming style poems did not satisfy the regulations of prosodic patterns. This is a sharp distinction between the Yongming style poem and the recent-style regulated verse 近體詩.[59] Compared to the former, the regulated verse had canonical prosodic patterns.[60] *Chun wang* 春望, which was written by Du Fu 杜甫, was a well-known work of the regulated verse.

---

[59] The Recent-style verse can be divided into three subcategories based on the number of lines: Lüshi 律詩 which contains 8 lines, Jueju 絕句 which contains 4 lines, and Pailü 排律 or Changlü 長律 that contains more than eight lines (Wu 2022).

[60] The following tables show the canonical tonal patterns of Chinese regulated verse presented by Chen (1979). As a rule of thumb, it is allowed that the odd-numbered characters did not follow the canonical tonal patterns. In fact, the poem in (22) slightly deviated from the canonical patterns. The prosodic patterns found in *Chunwang* belonged to the penta-syllabic B, so the first tone of the fifth line should be an oblique tone. However, "feng 烽" had a level tone. It is not problematic because the character was in the odd-numbered positions.

Hepta-syllabic A

Z	Z	P	P	P	Z	Z
P	P	Z	Z	Z	P	P
P	P	Z	Z	P	P	Z
Z	Z	P	P	Z	Z	P
Z	Z	P	P	P	Z	Z
P	P	Z	Z	Z	P	P
P	P	Z	Z	P	P	Z
Z	Z	P	P	Z	Z	P

Penta-syllabic A

P	P	P	Z	Z
Z	Z	Z	P	P
Z	Z	P	P	Z
P	P	Z	Z	P
P	P	P	Z	Z
Z	Z	Z	P	P
Z	Z	P	P	Z
P	P	Z	Z	P

Hepta-syllabic B

Penta-syllabic B

(22) *Chun wang* 春望: ping-ze

Character					
	國	破	山	河	在，
Ping-ze	Z	Z	P	P	Z
	城	春	草	木	深。
	P	P	Z	Z	P
	感	時	花	濺	淚，
	Z	P	P	Z	Z
	恨	別	鳥	驚	心。
	Z	Z	Z	P	P
	烽	火	連	三	月，
	P	Z	P	P	Z
	家	書	抵	萬	金。
	P	P	Z	Z	P
	白	頭	搔	更	短，
	P	P	Z	Z	P
	渾	欲	不	勝	簪。
	P	Z	Z	Z	P

As we can see the poem in (22), the regulated verse satisfying the prosody rules produced harmonious prosodic patterns. Unlike the previous poems, *Chun wang* did not violate the Pingtou or the Shangwei.

P	P	Z	Z	P	P	Z		Z	Z	P	P	Z
Z	Z	P	P	Z	Z	P		P	P	Z	Z	P
Z	Z	P	P	P	Z	Z		P	P	P	Z	Z
P	P	Z	Z	Z	P	P		Z	Z	Z	P	P
P	P	Z	Z	P	P	Z		Z	Z	P	P	Z
Z	Z	P	P	Z	Z	P		P	P	Z	Z	P
Z	Z	P	P	Z	Z	P		P	P	P	Z	Z
P	P	Z	Z	Z	P	P		Z	Z	Z	P	P

(23) *Chun wang* 春望: four-tone

Four-tone				
R	**Q**	P	P	**S,**
P	**P**	S	R	**P.**
S	**P**	P	Q	**Q,**
Q	**R**	S	P	**P.**
P	**S**	P	P	**R,**
P	**P**	S	Q	**P.**
R	**P**	P	Q	**S,**
P	**R**	R	P	**P.**

The ancient Chinese poets who composed the regulated verse had a deep understanding of the canonical prosody patterns, so it is difficult to find out poems that violated the regulations of prosody patterns. It demonstrates that the Chinese poets ultimately completed the Chinese metrical poetry after experimental and endless attempts. Above all, the birth of the regulated verse marked a turning point in the history of Chinese poetry. As mentioned before, the prosody patterns based on tones did not exist in early Chinese poems. Thus, the earlier Chinese poetry relied on other literary devices to create its rhythm such as adding introductory music and repetition of certain melody. However, the Chinese poets entirely relied on tone arrangements to produce their poetic meter after the emergence of the regulated verse. It indicates that the Chinese had a perfect metrical poetry based on a suprasegmental feature at this time. This achievement is significantly meaningful in that it had a great impact not only on the history of Chinese poetry but also Chinse culture.

No one can deny that the prosperity and popularity of the regulated verse impacted on the Chinese examination system. As the Tang poets standardized not only the canonical prosody patterns but also other regulations such as syntactic structure in a couplet, the regulated verse became a part of the Tang examination system. Eventually, this event created the new genre of examination poetry. Compared to the earlier Chinese poems, regulations of the regulated verse

were straightforward and coherent. For example, while the prosodic patterns of the Yongming style poems was based on the four-tone classification, the regulated verse required people to memorize the canonical prosodic patterns based on the binary classification (level tone vs. non-level tones). It helped examinees lessen burden to compose a poem. In addition, it provided examiners with fair and clear grading criteria for assessing examinees' literary talent. This diachronic research on Chinese poetry shows what is the most important in the prosody of Chinese metrical poetry and how the Chinese examination poetry came into the world. In the next section, I would like to learn more about Korean poetry including the Korean examination poetry. Further, I will investigate how the Korean poetry differed from the Chinese poetry in terms of forms and poetic prosody.

2.6 Han-si adopted as Korean examination poetry

Korean had their indigenous genre of Korean poetry such as Hyangga 향가 and Sijo 시조. The history of the two poetries is by no means short; and they have been loved by many Koreans. Moreover, contemporary Korean poets still write poems called "Modern Sijo" (Oh 2015). The ancient Koreans could ease pressure to write an examination poem if they adopted a traditional poetry familiar to them as the examination poetry. However, they did not choose one of their indigenous poetries as the examination poetry. Instead, Sino-Korean poetry, also known Han-si, was selected as the examination poetry in the Goryeo dynasty and the Joseon dynasty. Since Koreans and Chinese have used different languages, so it must have been not easy to write a poem in Chinese characters. Despite the difficulty, they adopted the Han-si as the Korean examination poetry. It is necessary to figure out why the Han-si was selected as the Korean examination poetry.

2.6.1 Hyangga 향가

It is widely accepted that Hyangga, a traditional Korean poetry, dated from the Silla dynasty and early Goryeo. At that time, Koreans did not have their own letters. Thus, Hyangga poems were transcribed in the Hyangchal, orthographic system 향찰, in which Chinese graphs are used phonetically and semantically to represent the sounds of Old Korean (Lee 2003). This system demonstrates that ancient Koreans were able to compose and record their traditional poetry in writing. This rather makes us wonder why they adopted the Han-si as their examination poetry. *Song of Seodong*, a well-known work of Hyangga poem, helps contemporary people understand how the ancient Korean wrote their indigenous poetry in Chinese characters.

(24) Lee (2003) - *Song of Seodong*

Chinese	善	化	公	主	主	隱		
Korean	Seon	Hwa	Gong	Ju	nim	eun		
Translation	Princess Seonhwa,							
	他	密	只	嫁	良	置	古	
	Nam	Mol	Lae	Eol	Eo	Du	Go	
	After a secret affair,							
	薯	童	房	乙				
	Seo	Dong	Bang	Eul				
	Steals away at night,							
	夜	矣	夘	乙	抱	遣	去	如
	Bam	E	Mol	Lae	An	Go	Ga	Ne
	With Seodong in her arms.							

Some graphs such as 房 and 公 phonetically reflected the sounds of Old Korean but they sounds similar to the readings of Chinese. On the contrary, others such as 他 and 抱 are distinct from the readings of Chinese because their semantic parts, rather than phonetic parts, reflected Old Korean. This work resembles the *Book of Songs* in many aspects. Firstly, as shown in (24), the

number of syllables in each line is not identical. Next, even though there are no extant musical settings for the Hyangga, it can be said that they were more like songs than poems. Last, their structure and regulation were not stabilized. These points show that Korean metrical poetry based on a Korean linguistic feature had not been developed until this time. Perhaps, this point caused the ancient Koreans to think that the Hyangga was unsuitable for the poetry writing poems.

2.6.2 Sijo 시조

It can be said that Sijo is the most indigenous Korean poetry in that its form is quite different from poems found in foreign poetry such as the regulated verse. Sijo has been written since the late Goryeo dynasty. During the Joseon dynasty, it had become the most popular type of Korean poetry among Confucian scholars and ruling class. As time went by, Sijo poems became popular among ordinary people. These poems have been divided into two main subcategories: Pyeong-sijo and Saseol-sijo. In general, the former is considered as the most typical version of *Sijo*. When it comes to structure, the Sijo had a strictly defined structure reflecting the rhythm of a traditional Korean song.

(25) The typical structure of Pyeong-sijo

Verse 1	3	4	3[4]	4
Verse 2	3	4	3[4]	4
Verse 3	3	5	4	3

As shown in (25), the structure can be divided into three sections: Chojang 초장 (Verse 1), Jungjang 중장 (Verse 2), and Jongjang 종장 (Verse 3). Each section is composed of four rhythmic

unit. In a unit, the number of syllables ranges from three to five. It implies that the prosody of Sijo is not based on tone and stress. *"Prince Wolsan"* is a representative work of Pyeong-sijo having the typical structure.

(26) Oh (2015) - *Prince Wolsan*

Korean	추강에	밤이드니	물결이	차노매라
The number of syllables	Chu-gang-e	Bam-i-deu-ni	Mul-gyeol-i	Cha-no-mae-la
	3	4	3	4
Translation	Night is on the autumn river; the water is cold			
	낚시(를)	드리치니	고기 아니	무노매라
	Nak-si (-leul)	Deu-li-chi-ni	Go-gi-a-ni	Mu-no-mae-la
	2(3)	4	4	4
	I cast a line, but fish do not bite			
	무심한	달빛만 싣고	빈배 저어	오노라
	Mu-sim-han	Dal-bit-man-sit-go	Bin-bae-jeo-eo	O-no-la
	3	5	4	3
	I row back an empty boat, loaded with unfeeling moonlight			

To be exact, the initial part of the second verse "Nak-si" does not correspond to the suggested structure. Such exception can be found on other works. *Love in mid-winter night* also does not perfectly match the structure above.

(27) Oh (2015) - *Love in mid-winter night*

Korean	동짓달	기나긴밤	한 허리를	버혀내어
The number of syllables	Dong-jit-dal	Gi-na-gin-bam	Han-heo-li-leul	Beo-hyeo-nae-eo
	3	4	4	4
Translation	I wish I could cut out the waist of this deep mid-winter night			
	춘풍	니불 아래	서리서리	너헛다가
	Chun-pung	Ni-bul-a-lae	Seo-li-seo-li	Neo-heot-da-ga
	2	4	4	4

And curl it softly, softly under the warm spring quilt

어론님	오신날 밤이여든	구뷔구뷔	펴리라
Eo-lon-nim	O-sin-nal-bam-i-yeo-deun	Gu-bwi-gu-bwi	Pyeo-li-la
3	7	4	3

And slowly, slowly spread it on the night my love comes back

As for the second verse, the beginning part has only two syllables, while the second part of the third verse consists of five or more syllables. Given that the regulated verse allowed several exceptions, an irregularity in the number of syllables does not seem to be a major issue. Additionally, most units satisfy the requirements of the typical structure, which consists of combinations of three and four syllables. At the very least, it had a relatively fixed structure compared to the Hyangga. This indicates that Korean poetry had finally established its own form and prosody. It also implies that Korean metrical poetry is fundamentally different from Chinese metrical poetry in terms of format and prosodic patterns. Therefore, it is puzzling why ancient Koreans adopted Chinese examination poetry and Sino-Korean poetry as their examination poetry.

2.6.3 Han-si 한시: Sino-Korean poetry

In Korean poetry, there was another type of poetry called Han-si 한시, Sino-Korean poetry. They were written in Chinese characters, but the characters did not represent the sounds of Korean unlike the Hyangga. It can be said that these poems were Chinese poems written by ancient Koreans. In general, the Han-si included not only poems written by Korean poets but also poems written by Chinese poets. In this study, the term "Han-si" only indicates poems that ancient Korean people wrote a poem in Chinese characters. As stated by Kim (2012), the Han-si flourished around the eighth century when Silla literati went to the Tang to learn Chinese literature and culture.

Considered that it was a long time ago that Chinese characters were transmitted into the Korean Peninsula, it is estimated that Han-si was written much earlier than the eighth century. The following poem was one of the most famous Han-si written by Choi Chiwon 최치원. He, a Korean philosopher and poet of the late Unified Silla, wrote the poem when he studies the Chinese studies in the Tang.

(28) *Chuya Ujung 秋夜雨中*

秋	風	唯	苦	吟，
P	P	P	Z	P，
舉	世	少	知	音。
Z	Z	Z	P	P。
窗	外	三	更	雨，
P	Z	P	P	Z，
燈	前	萬	裏	心。
P	P	Z	Z	P。

He was renowned for his writing skills, having passed the Tang examination and obtained an official post during the Tang dynasty. Consistent with his reputation, the above poem is exemplary in several respects. It adheres to the regulations of Chinese tonal prosody, such as the Pintou and ping-ze contrast. Additionally, it meets the syntactic structure requirements for couplets. Furthermore, it follows the form of the regulated verse, with all lines consisting of five Chinese characters. This suggests that ancient Koreans were capable of composing high-quality works in the Chinese regulated verse, despite linguistic and prosodic differences. In contrast, "*A Song in a Mountain*," belonging to Han-si, differs from Chinese metrical poetry.

(29) Shim (1993) - *A song in a mountain* 山中謠

Chinese character Ping-ze						
我	聞	海	有	賊		
Z	P	Z	Z	Z		
時	時	攻	水	村		
P	P	P	Z	P		
其	初	夜	登	岸		
P	**P**	Z	**P**	Z		
鼠	竊	踰	牆	垣		
Z	Z	P	P	P		
中	焉	驕	不	退		
P	P	P	Z	Z		
白	晝	行	平	原		
Z	Z	P	P	P		
漸	與	官	軍	敢	相	敵
P	**Z**	P	**P**	Z	**P**	Z
清	晨	鼓	譟	俄	黃	昏
P	P	Z	Z	P	P	P

This work was written by Yi Saek 이색, a politician and poet of late Goryeo. It consists of thirty-two lines, but this study analyzes only the first eight lines. Some are hepta-syllabic lines; and others are penta-syllabic lines. Moreover, the third and the seventh does not satisfied the primary regulation of the Chinese tonal prosody. Since he studied in China, it is presumed that he had a deep understanding of Chinese language and studies. For this reason, it is mysterious why the two poets wrote the different styles of Han-si poems. Moreover, it also makes us doubt whether the ancient Koreans had a deep knowledge of Chinese language and poetic prosody.

However, both works lead us to make some inferences. First, Han-si poems were not created to perfectly imitate Chinese poetry. It might lead Koreans poets of the time to write unique styles of Han-si poems. Second, even though they had difficulties in writing the Chinese poems including the regulated verse, there must be certain reasons to learn how to compose Chinese poetry. The reasons must be associated with the historical event that the ancient Koreans adopted Han-si poems as their examination poetry. We can think of several hypotheses about Han-si poems

and the Korean examination poems. First, Han-si including the Chinese poems was an essential part of the Korean poetry with a long history. In other words, it was neither foreign poetry nor unfamiliar culture. Han-si embraced Chinese culture and Korean poetry at the same time, so the Korean literati of the time selected Han-si as their examination poetry.

Secondly, a socio-cultural factor influenced the choice of Sino-Korean poems for examinations. During the Goryeo and Joseon dynasties, China's politics and economy significantly impacted the Korean peninsula. As a result, Korean officials had to be able to communicate effectively with their Chinese counterparts. Chinese poetry served as a means of communication at the time, so Korean officials were required to learn how to read and write Chinese poems. For this practical reason, Koreans studied and composed Han-si. The primary purpose of these tests was not to evaluate literary talent, but to assess whether candidates could communicate with Chinese officials. As reported by Li (1993), some Joseon literati argued for the restoration of Han-si tests due to their importance in interacting with Chinese officials. Kim (2012) also noted that Han-si was a primary communication tool during these dynasties. Therefore, it was inevitable that Han-si became a key element of Korean examination poetry.

Chapter 3. Chinese examination poetry: Shilü shi 試律詩

3.1 The name of Chinese examination poetry

Shilü shi has been used to refer to the Chinese examination poetry in this study. However, many scholars have used different terms to indicate the examination poems (Zhang 1990; Wang 2004; Li 2006; Peng 2007; Chen 2008; Yang 2009; Xue 2010; He 2013; Jiang 2014; Song 2015; Chen 2018; Ke 2019). For example, Chen (2008) said that the examination poems were called Shitie shi 試帖詩 or Yingshi shi 應試詩. Yang (2009) also defined the examination poems as Shitie shi 試帖詩 but the Yingshi shi was never mentioned in the research. In contrast, Ke (2019) explained that Shengshi shi 省試詩 was used to indicate the Tang poems for the Jinshi poetry examination but later became a generic term for the Chinese examination poetry. So far, the term for the Chinese examination poetry has not been unified. As a matter of fact, it has been a long-troublesome problem. As in present days, ancient Chinese scholars also had called the examination poems in the way they wanted. Zhang Yin 張尹, a scholar and politician in the Qing dynasty collected the Tang examination poems and published them in four volumes. These collections were named *Tangren shitie shichao* 唐人試帖詩鈔.

(1) The terms for examination poetry in ancient China

Name of authors	Book related to Tang examination poetry
張尹	《唐人試帖詩鈔 》四卷
臧岳	《應試唐詩類釋 》十九卷
吳汶，吳英	《唐應試詩 》三卷

Cang Yue 臧岳, a Qing scholar, also published a collection of the Tang examination poems but used Yingshi shi to refer to the poems. In the Ming dynasty, Wu Wen 吳汶 and Wu Ying 吳英 selected some examination poems written in the Tang dynasty and published three-volume collection of poems named Tang Yingshi shi 唐應試詩. Even though these terms have confused people about the exact terminology of the Chinese examination poetry, scholars have not felt the need to revise the nomenclature. In order to prevent such a confusion, it seems necessary to select one term as a generic term for the Chinese examination poetry. Before choosing a generic name, I would like to examine why the scholars have used the different terms. Furthermore, I will explain where the terms came from.

3.1.1 Shitie shi 試帖詩

Shitie 試帖 originated from Tiejing 帖經, the practice in which ancient Chinese literati took tests on the Classics. According to Xue (2001), the term "Shitie" initially referred to the regulations of the Mingjing examination and exam papers for poetry in the Tang dynasty. However, it later came to refer specifically to the poetry of the Jinshi examination during the Song dynasty. Qing scholars commonly used the term to denote examination poetry. Consequently, Qing scholars prefixed Tangren 唐人 (Tang people) to Shitie shi 試帖詩 when referring to Tang dynasty examination poems. This practice has carried over to contemporary researchers studying Chinese examination poetry, with some scholars, such as Yan (2013) and Chen (2008), using Shitie shi 試帖詩 as a general term for Chinese examination poetry in their research. However, some researchers have reserved Shitie shi specifically for Qing examination poetry rather than using it as a generic term for all Chinese examination poems. For example, Song (2015) differentiated

between Tang and Qing examination poetry by using two distinct terms: Shitie shi for Qing examination poetry and Shengshi shi for Tang examination poetry. This distinction appears to stem from the frequent use of Shitie shi since the Qing Dynasty.

3.1.2 Shengshi shi 省試詩

Shengshi shi is another term referring to the Chinese examination poems. It has been used as often as Shitie shi. Shengshi shi is relevant to organizations and institutions of the Chinese examination system. In the past, Libu 禮部, the Ministry of Personnel arranged and supervised overall process of imperial examinations, so the examinations implemented by the Ministry of Personnel were named after Libu shi 禮部試/吏部試. Naturally, some scholars used Libushi shi 禮部試詩/吏部試詩 to designate the examination poems. During the Tang dynasty, Shangshu sheng 尚書省, the Department of State Affair organized and held examination events because it was higher institution than the Ministry of Personnel. Later, many Chinese gradually called a state examination Shengshi 省試 rather than Libushi shi. As a result, the Tang examination poems were named after Shengshi shi 省試詩. It explains why Zhang (1990), Kwang (2004), and Ke (2019) used Shengshi shi to indicate the Tang examination poetry. Additionally, it answers why Song (2015) made a distinction between Shitie Shi and Shengshi shi. Furthermore, it implies that a generic term for the Chinese examination poems had not been decided between scholars.

3.1.3 Shilü shi 試律詩

Peng (2007) conducted research on the terms for examination poems. It discovered that there were nine categories of examination poems in the Tang dynasty: Shengshi shi 省試詩,

Guozijianshi shi 國子監試詩, Zhoufushi shi 州府試詩, Libushi shi 禮部試詩, Zhishi shi 制試詩, Hanlinshi shi 翰林試詩, Fengshi shi 奉試詩, Keshi shi 科試詩, Shutie shi 贖帖詩. Some of them had other names except for the names above. Among them, the number of the examination poems belonging to Shengshi shi was noticeably higher than that of others. Besides, it had a great influence on society during the Tang dynasty. It makes us understand why past and modern scholars used different terms, especially Shengshi shi, to designate the examination poems. However, Peng (2007) proposed to use the term "Shilü shi" as the generic term for the Chinese examination poems. The researcher explained that the lack of a generic term means that people's understanding of the examination poems has not yet reached the level of science.

It is obvious that follow-up study will be greatly hindered if there has no effort to discuss nomenclature. In other fields, some scholars even come up with a new terminology for their research because they think that existent terms are ambiguous and confusing. In this regard, I fully agree that the generic term for Chinese examination poem should be decided. In addition, I concurred with Peng (2007) on the decision to use the term "Shilü shi" for the Chinese examination poems. First, some terms such as Shengshi shi and Libushi shi cannot represent other subcategories of the examination poems. On the contrary, since Shilü shi refers only to poems written for the test, it covers all types of examination poems. Second, lü 律 clarifies a root of the examination poems. The Chinese examination poetry was closely related to the regulated verse lüshi 律詩, so the generic term should be Shilü shi 試律詩.

3.2 The Tang examination poetry

3.2.1 Forms and regulations

Once the Chinese civil service examination system and Chinese metrical poetry had both developed and established themselves, a new genre of poetry, which was designed specifically for the examination system, emerged. During the Tang dynasty, writing poetry became an important component of the examination system. Although there was no generic term for examination poetry at that time, the forms and regulations governing it had already been established and disseminated. Kwang (2004) summarized the forms and regulations of Tang examination poetry by reviewing sources such as *Wenyuan yinghua* 文苑英華 (986) and *Dengke jikao* 登科記考.[61]

(2) The forms and regulations of the Tang examination poems (Kwang 2004)

    1. A line was composed of five syllables, so it was penta-syllabic verse.

    2. It had six rhymes.

    3. Six rhymes had to be unified as Pingsheng yun (平聲韻).

    4. Each poem consisted of twelve lines.

    5. Regulations of tonal prosody had to be satisfied.

This table illuminates what rules and forms had to be fulfilled when Tang examinees took a test of writing poems. Some people might think that the regulations were loose than they imagine because the rules above seem to be straightforward in some way. However, it was not easy to fulfil the regulations above because these requirements were rooted in those of the recent-style regulated

---

[61] *Wenyuan yinghua* 文苑英華 was one of the four largest series books during the Song dynasty, featuring a comprehensive anthology of poetry and prose from the Tang dynasty. It showcases exemplary literary works and serves as a reference for the literary standards and styles of the period, making it invaluable for understanding the characteristics and regulations of Tang examination poetry. Dengke jikao 登科記考, written by Xusong 徐松 (1781-1848), is a record of individuals who passed the imperial examinations across various dynasties. It typically includes detailed information about the candidates, their achievements, and their contributions.

verse. Here do I specify how complicated the forms and regulations of the Tang exam poems were by exploring those of the regulated verse.

(3) The forms and regulations of the recent-style regulated verse [62]

1   A poem must consist of either eight lines (lüshi 律詩) or four lines (jueju 絕句).

2   The lines of a poem must be either all penta-syllabic or all hepta-syllabic.

3   The same rhyme must be used throughout a poem. In a penta-syllabic poem, rhyme must be used at the end of the second, fourth, sixth, and eighth lines, while rhyme at the end of the first line is optional. In a heptasyllabic poem, the rhyme must occur at the end of the first, second, fourth, sixth, and eighth lines, but the rhyme at the end of the first line may sometimes be omitted.

4   The four lines in the middle of an eight-line poem must form two antithetical couplets.

5   A poem should have a fixed tonal pattern, though some flexibility is allowed for syllables occupying less important positions, usually the first and third syllables in a penta-syllabic line or the first, third, and fifth syllables in a hepta-syllabic line.

A length of Tang exam poems is rather longer than that of general regulated verse.[63] Whereas the examination poetry allowed only penta-syllabic lines, the regulated verse allowed hepta-syllabic lines. As for rhyme words, both Tang exam poems and regulated verse require the use of Pingsheng yun 平聲韻, but the number of rhyme words differs between them. On the contrary, the two poetries do not have a remarkable difference regarding the regulation of prosodic

---

[62] It presents the regulations of recent style regulated verse. Zhang (2021, fall semester) revised and reorganized data provided by James Liu (1962:26).

[63] The recent-style regulated verse had subcategories by its length: general regulated verse, Lüshi 律詩 or Jueju 絕句, and extended regulated verse, Pailü 排律. If the regulated verse contains eight lines, it belongs to Lüshi. If it has only four lines, it belongs to Jueju. The extended regulated verse contains more than eight lines.

patterns. The Tang exam poems followed a fixed prosodic pattern of the regulated verse. It means that Chinese characters at even-numbered positions should produce the binary contrast between level and oblique tones.

(3) The requirements of the Tang examination poems
1. A poem should consist of twelve lines.
2. Every line should be a penta-syllabic verse.
3. It had six rhymes.
4. Six rhymes had to be unified as Pingsheng yun (Level tone). The rhyme words must be used at the end of the second, fourth, sixth lines, while rhyme at the end of the first line is optional.
5. A poem should satisfy Tang prosodic pattern, though some flexibility is allowed for syllables occupying less important positions, usually the first and third syllables in a penta-syllabic line.

The table (3) recapitulates the regulations of the Tang exam poems. Compared to the regulated verse, the rule of examination poetry seems to be simple. However, in reality, there was little difference between the two.

(4) He (2012)
連考官都覺得有難度直至建議公開允許攜帶韻書等等工具書。其難度可見一斑。這說明掌握押韻用字的困難是官方和考生都深有所感的事情，是社會普遍的認識。[If even examiners thought that the test was difficult, they could allow examinees to bring rhyme books and other reference books at test places. It shows how difficult the test was. It also illustrates that both of officials and examinees deeply felt the difficulty of mastering rhyme words. It was the prevailing perception of the Tang society.]

As shown in (4), it was not easy to fulfil the regulations of the examination poems, especially Tang prosody rules, Tanglü 唐律. As mentioned before, a smallest unit producing the Chinese tonal prosody was poetic line. When Tang poets compose the regulated verse, arranging tones was as important as expressing poetic theme and subject. Examination candidates had to consider not only a syntactic structure of each line but also prosodic patterns simultaneously. In addition, they should compose a poem satisfying a rule of antithetical couplet. The first and the second lines had antithetical structure. It means that the examines should contemplate overall structure and prosodic pattern of a poem at the same time.

(5) Hierarchical poetic structure (Yan 2021)
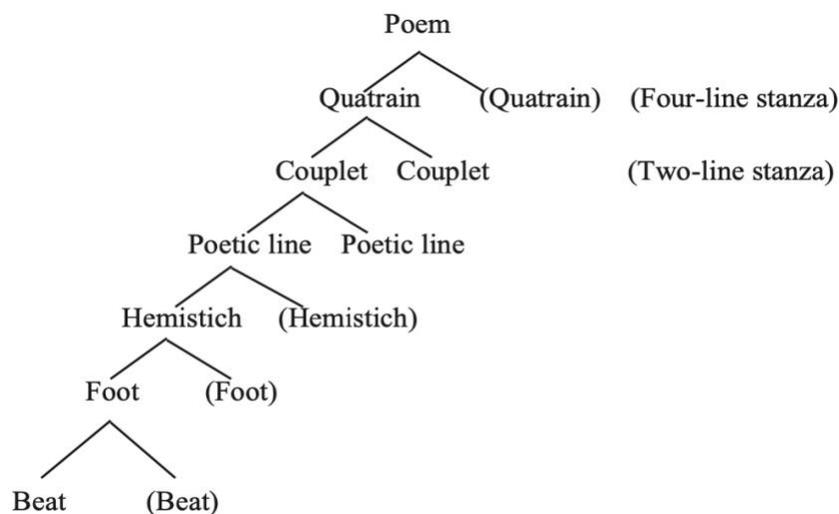
Furthermore, examination candidates had to compose a poem with limited time, so it must be a difficult task to compose a work of exam poem. Despite the difficulty in fulfilling the regulations, Kwang (2004) and Ke (2019) stated that more than eighty percent of the Tang exam poems satisfied the regulations. Interestingly, poems violating the regulations also existed at that time (Zhang 1990; Kwang 2004; Li 2006; Vedal 2015). These exceptional works caused a dispute

about the forms and regulations suggested by previous scholars. Vedal (2015) argued that regulations of the Tang examination poems were flexible than commonly imagined during and outside of the examination setting. He pointed out that examination candidates did not strictly adhere to the most basic regulation of tonal prosody. As stated by Vedal (2015), some prosody patterns violating the regulations of the Tang examination poems can be observed in not a few works: PPZPZ 平平仄平仄 and PZPZZ 平仄平仄仄. Therefore, he reached a conclusion that the primary grading criterion must have been basic technical ability at the time, so the rules of the examination poems were flexible.

Fu (2003) also had discussed the rules of the Tang examination poems. As reported by Li (2006), Fu (2003) suggested a conjecture that criterion for the Tang examination poems were related to the Qiliang-style of poems 齊梁體詩[64]. In other words, the exceptional prosody patterns can be understandable if the rules of Tang examination poems were based on the Qiliang style poems. Against Fu (2003)'s perspective, Li (2006) argued that even though forms and regulations of the Qiliang style poems had been used as criterion for examination poems, it only happened during the reign of emperor Wenzong of Tang. After analyzing the Tang examination poems, I will discuss whether whose argument is convincing in detail. However, if fifteen percent of Tang exam poems were out of the norm as Kwang (2004) said, it might be true that the primary criterion was either basic technical skills or other factors rather than fulfilling all regulations of the examination poems as Vedal (2015).

---

[64] The Qiliang style of poems had characteristics of both old-style poetry and the regulated verse, similar to the Yongming style of poems. Both styles emphasized poetic prosody and format, but the latter placed more focus on the structure of lines and prosodic patterns. Thus, it can be said that the Yongming style of poems was the more developed form.

3.2.2 Data collection and analysis

Data for Tang examination poems is relatively more plentiful than that for Qing examination poems. I selected the following three primary resources to analyze the Tang examination poems. Many scholars have collected and analyzed Tang examination poems from *Wenyuan Yinghua* 文苑英華 (986), *Quantang Shi* 全唐詩 (1706), and *Dengkejikao* 登科記考 by Xu Song (1781-1848). This allows me to compare my analysis with theirs (Zhang 1990; Xue 2010; Kwang 2004; Vedal 2015; Chen 2018).

(6) A resource for Tang examination poems
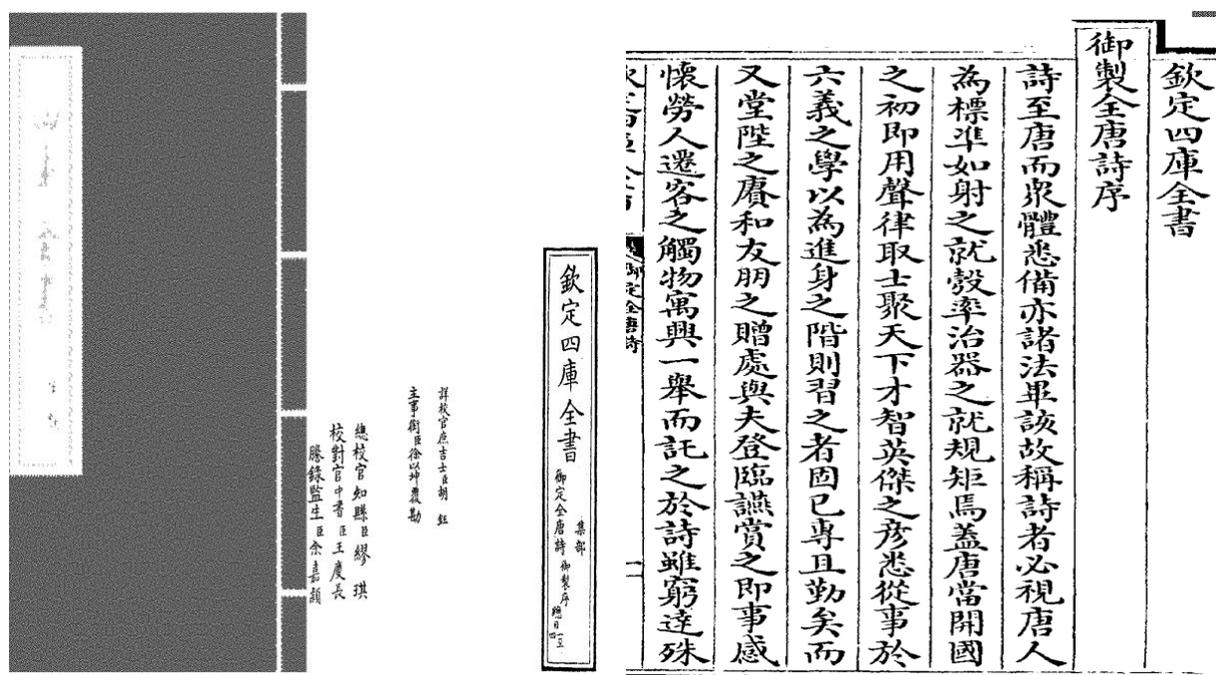
By delving into more than ten secondary resources, this present paper tries to provide a comprehensive analysis on the Tang exam poems. The following table is the list I used for secondary data

(6) Resources for Tang examination poems

1	唐代省試詩不限於六韻 (1990)	8	唐代省試詩的衡量標准與齊梁體格 (2006)
2	唐代省試詩體式敘論 (2004)	9	清人選唐試帖詩概說 (2008)
3	唐朝狀元們的詩歌 (2018)	10	《唐摭言》中的科舉詩(2019)
4	唐代試律的套式 (2010)	11	唐律清麗集 (2020)
5	唐詩鑒賞辭典 (1983)	12	Never taking a shortcut: Examination poetry of the Tang dynasty (2015)
6	唐詩鑒賞大全集 (2010)	13	《唐摭言》中的科舉詩 (2019)
7	王棨省試詩譾論 (2019)	14	論《二十四詩品》的衍生性文本 (2016)

In this section, I select twenty-eight pieces of Tang examination poems to examine their forms and regulations because these literary works are well-known and well-written examples of Tang examination poetry. For instance, Qian Qi 錢起 was one of the scholars who won Zhuang yuan 狀元, a first award. *Xiangling Guse* 湘靈鼓瑟, included in my analysis, is an examination poem written by Qian Qi. According to Chen (2018), his work is the best among Tang examination poems, commenting that it was excellent as if God had helped him to write it.

(7) An example of Tang examination poems

錢起《湘靈鼓瑟》[65]

Chinese characters	Tone categories
善鼓雲和瑟，	ZZPPZ
常聞帝子靈。	PPZZP
馮夷空自舞，	PPPZZ

---

[65] Depending on editions of *Xiangling Guse*, the fifth word of the nineth line are different: pu 浦 and xiang 湘. In this paper, I chose 'pu' instead of 'xiang' because 'ze' contour tone should be located at the position. Professor Kang Minho 강민호 gave me an advice that the word 'pu' can satisfy the tonal arrangement requirement. I appreciate him for pointing out my blinded point.

楚客不堪聽。	ZZZPP
苦調淒金石，	ZZPPZ
清音入杳冥。	PPZZP
蒼梧來怨慕，	PPPZZ
白芷動芳馨。	ZZZPP
流水傳瀟浦，	PZPPZ
悲風過洞庭。	PPZZP
曲終人不見，	ZPPZZ
江上數峰青。	PZZPP

The left column presents an original text of *Xiangling Guse*; and the right column provides information about tonal categories of each Chinese characters. When we inspect tonal categories of each line, we can understand why Chen (2018) appraised the exam poem valuable. It satisfied requirements of tonal prosody of Tang regulated poem. The tonal categories of the second syllable and the fourth syllable in every line produce the binary contrast. In addition, it does not violate any other requirements such as antithetical couplets. For example, a prosodic pattern of the first line is exactly opposite to that of the second line: "善鼓雲和瑟 ZZPPZ，常聞帝子靈 PPZZP" As for rhymes, the six rhymes all belong to the same rhyme (qing 青), Ping rhyming words 平聲韻. When it comes to a general format, the poem above satisfies all rules such as twelve lines and penta-syllabic verse. However, it is not that all examination poems fulfilled the regulations and forms as Qian qi did. The following work is one of the well-known Tang examination poems written by Zhao Duo 趙鐸.

(8) Another example of Tang examination poems

<div align="center">趙鐸《玄元皇帝應見賀聖祚無疆》</div>

Chinese characters	Tone categories
聖主今司契，	ZZPPZ
神功格上玄。	PPZZP
豈唯求傅野，	ZPPZZ
更有葉鈞天。	PZZPP
審夢西山下，	ZZPPZ
焚香北闕前。	PPZZP
道光尊聖日，	ZPPZZ
福應集靈年。	ZZZPP
咫尺真容近，	ZZPPZ
巍峨大象懸。	PPZZP
觴從百寮獻，	PZZPZ
形為萬方傳。	PZZPP
聲教唯皇矣，	PZPPZ
英威固邈然。	PPZZP
慚無美周頌，	PPZPZ
徒上祝堯篇。	PZZPP

On top of that, it is out of the norm because the Tang examination poems generally had twelve lines in total. To be specific, it has sixteen lines, so there are eight rhymes. Besides, it violates the most basic rule of prosodic patterns. In the fifteenth line, the second and the fourth characters have the same tone, i.e., level tone. This violation causes a lack of the binary contrast between level and oblique tones. However, except for such violations, the poem above and the previous work are almost same. These poems are all penta-syllabic verse; and all rhymes are

unified as pingsheng yun. The category of rhyming words "xian 先" is used throughout the poem. It seems that Tang examination grader accepted minor errors.

Chen (2018) picked another examination poem written by Li Gong 李肱. The following poem called Nichang yuyi qu 霓裳羽衣曲 had been loved by lots of Tang poets, so it affected the work of other later poets. This work resembles Qian's work in that both consist of twelve lines. However, they are noticeably different each other because Li's work violates not only the most basic rule of prosodic patterns but also a regulation of rhyme words.

(9) Li Gong 李肱's examination poem
李肱《霓裳羽衣曲》

Chinese characters	Tone categories
開元太平時，	PPZPP
萬國賀豐歲。	ZZZPZ
梨園獻舊曲，	PPZZZ
玉座流新製。	ZZPPZ
鳳管遞參差，	ZZZPP
霞衣競搖曳。	PPZPZ
燕罷水殿空，	ZZZZP
輦余春草細。	ZPPZZ
蓬壺事已久，	PPZZZ
仙樂功無替。	PZPPZ
詎肯聽遺音，	ZZPPP
聖明知善繼。	ZPPZZ

It might not be surprising because everywhere exist exceptions. However, it is noteworthy that this exam poem made Li Gong to get a first award at the time. In (9), more than one line violates the binary prosodic pattern: the first, sixth, seventh lines. It prevented the prosodic patterns in a couplet from producing antithetical patterns. For example, the fourth syllables in the first and second lines had the same level tone, so it could not have an antithetical prosodic pattern. Moreover, it does not fulfill the rule of rhyme words. It is eye-catching that the six rhymes all have oblique tone rather than level tone.

(10) The tone category of rhyme words in Li's examination poem

Chinese characters	Four tones
開元太平時，	PPQPP
萬國賀豐歲。	QRQPQ
梨園獻舊曲，	PPQQR
玉座流新製。	RQPPQ
鳳管遞參差，	QSQPP
霞衣競搖曳。	PPQPQ
燕罷水殿空，	QSSQP
輦余春草細。	SPPSQ
蓬壺事已久，	PPQSS
仙樂功無替。	PRPPQ
詎肯聽遺音，	QSPPP
聖明知善繼。	QPPSQ

The table (10) provided by Kwang (2004) presents what tone the characters in every line had. The fifth characters of every couplet all had the same tone, i.e., qu tone 去聲. He judged that this work had a form of the Qiliang-style of poems being flourished before the Tang dynasty. This argument has the following rationales: 1. Rhyme words having oblique tones were employed. 2. The first and second lines had the same syntactic structure in every couplet. 3. Even though there are some exceptions, the second syllable and the fourth one produced the binary contrast in many lines. Against the previous works, this poem apparently does not satisfy the Tang law. However, it is hard to say that this work spoiled the regulations and forms of Tang examination poems.

Here should I pinpoint some points. First, almost all lines satisfied the basic prosody rule except for the first, sixth, seventh lines. For example, "詎肯聽遺音 (ZZZPP)，聖明知善繼。(ZPPZZ)" perfectly satisfies the regulations of Tang examination poetry in that the even-numbered syllables in the two lines produced the binary contrast. In addition, the second and the fourth characters in the couplet have an antithetical prosodic pattern. The Qiliang-style poems were based on a tonal prosody, so it can be said that they had some similarity with the Tang regulated verse. It can be interpreted that Tang poets and examination graders accepted the Qiliang-style examination poems because those works proved that examinees already acquired primary techniques including the tonal prosody. Moreover, Ji yun (霽) having Qu tone was employed throughout the poem, so this work produced its own prosodic pattern. It makes an implication that Tang examination graders allowed minor violations even though they required examination candidates to fulfill the Tang law. During the Tang dynasty, not only the Qiliang-style examination poems but also old-style poems were accepted as well.

(11) Yu Chengxuan 庾承宣's examination poem

庾承宣　《冬日可愛》

Chinese characters	Tone categories
宿霧開天霽，	ZZPPZ
寒郊見初日。	PPZPZ
林疏照逾遠，	PPZPZ
冰輕影微出。	PPZPZ
豈假陽和氣，	ZZPPZ
暫忘玄冬律。	ZPPPZ
愁抱望自寬，	PZZZP
羈情就如失。	PPZPZ
欣欣事幾許，	PPZZZ
曈曈狀非一。	PPZPZ
傾心倘知期，	PPZPP
良願自茲畢。	PZZPZ

This work followed a typical form in terms of the total number of lines and the number of syllables in every line. It consists of twelve lines; and each line has five characters. This work and Li's examination poem resemble in that both employed rhyme words having an oblique tone. To be specific, rhyme words having ru tone 入聲 were employed throughout this poem.

(12) Yu Chengxuan 庾承宣's examination poem (Kwang 2004)

Chinese characters	Four tones
宿霧開天霽，	QQPPQ
寒郊見初日。	PPQPR
林疏照逾遠，	PPQPQ
冰輕影微出。	PPSPR

豈假陽和氣，	QQPPQ
暫忘玄冬律。	QPPPR
愁抱望自寬，	PSQQP
羈情就如失。	PPQPR
欣欣事幾許，	PPQSS
瞳瞳狀非一。	PPQPR
傾心倘知期，	PPSPP
良願自茲畢。	PQQPR

However, this work is distinct in terms of prosodic patterns. Li's examination poem followed typical prosodic patterns except for some lines whereas only four lines satisfied the Tang prosodic patterns in this work. Considered that the Tang prosody patterns had been considered as essence of the regulated verse and examination poetry for long time, it is surprising that Yu's poem rejected a mainstream of the Tang poems. It also raises a question why examiners and graders accepted the old-style verse. There might not be a clear answer, but we can think of several surmises. First, examiners and graders might have considered not only tonal prosody but also rhymes as literary techniques of poetic meter. Apparently, a binary contrast of tones was nucleus of the prosody patterns during the Tang dynasty. However, it was not the only one producing poetic rhythm in the history of Chinese poetry. The six rhymes used in this poem produced its poetic rhythm like songs written in *Shijing*. Besides, some prosodic patterns were repeated in this poem, so it assisted in forming its poetic rhythm (QQPPQ, PPQPR, PPXXX, QQXXX). Thus, examinees would have received a favorable evaluation even if they violated the Tang prosodic patterns.

Second, evaluation and will of examiners might have taken priority over a compliance with rules of the Tang examination poetry. According to *Nanbu xinshu* 南部新書, a chief inspector required test takers to compose a work fulfilling the standard of Tang examination poems but Zu

Yong 祖咏 submitted his poem only have twenty characters. Moreover, the third and fourth lines did not satisfy the canonical pattern of tonal prosody.

(13) Zu Yong 祖詠's examination poem (Zhang 1990)

祖詠《終南望餘雪》

Chinese characters	Tone categories
終南陰嶺秀	PPPZZ
積雪浮雲端	ZZPPP
林表明霽色	PZPZZ
城中增暮寒	PPPZP

However, the examiner did not fail Zu Yong in his examination but rather gave him a good grade. It shows that failure to follow the Tang law did not result in failure of poetry examination. There was a case that rules of examination poetry were changed by an emperor' will. Many emperors used the canonical patterns of the Tang regulated verse to evaluate examination poems during the Tang dynasty, but emperor Wenzong chose prosodic patterns of the Qiliang-style poems as a criterion in 837.[66] It proves that the Tang law was not some kind of immutable law that examinees must have followed. Rather, it should be said that emperors and graders' taste determined the success or failure of examination candidates. Perhaps, this factor might have affected the acceptance of Yu's examination poem. Alternatively, the regulations of the Tang examination poetry might not have been strict than expected. Vedal (2015) proposed the same argument, pointing out that abnormal patterns of tonal prosody occurred often in the examination

---

[66] Yu's work was composed before the emperor Wenzong allowed the Qiliang-style of prosodic patterns. In other words, the acceptance of Yu's work might have associated with the first and third suppositions.

poems. For example, Zhang Ji 張籍's examination poetry had a prosodic patterns out of the norm (從易眾所欲 PZPZZ, 安邪患亦生 PPZZP). I will discuss this matter in more detail in the next section.

3.2.3 The results of data analysis

The five poems analyzed in the previous section have revealed that Tang examination poems had been established and developed on basis of the regulated verse. They also disclose that the regulations in examination poems of the Tang dynasty were relatively flexible than commonly expected. It may be an overgeneralization if the above judgement was made by analyzing the only five poems. Thus, I have collected and analyzed other examination poems.

> (14) The rules of Tang examination poems
> 1. A poem should consist of twelve lines.
> 2. Every line should be a penta-syllabic verse.
> 3. A poem should six rhymes in total.
> 4. All rhymes had to be unified as *Pingsheng yun* (平聲韻). The rhyme words must be used at the end of the second, fourth, sixth lines, while a rhyme at the end of the first line is optional.
> 5. A poem should satisfy Tang prosodic pattern, though some flexibility is allowed for syllables occupying less important positions, usually the first and third syllables in a penta-syllabic line.

As seen in (14), the representative of Tang examination poems has been considered to satisfy the above rules. The table below summarizes the result of examining whether the examination poems complied with the regulations. It also allows us to guess how strict the

regulations were. [67] In the following table, "Y" indicates that the work complies with the regulations.

(15) The analysis on Tang examination poems

	The titles of examination poems	Rule 1	Rule 2	Rule 3	Rule 4	Rule 5
1	錢起《湘靈鼓瑟》	Y	Y	Y	Y	Y
2	李肱《霓裳羽衣曲》	Y	Y	Y	N	N
3	盧肇《風不鳴條》	Y	Y	Y	Y	Y
4	令狐楚《青雲幹呂》	Y	Y	Y	Y	N
5	庾承宣《冬日可愛》	Y	Y	Y	Y	N
6	崔曙《明堂火珠》	N	Y	N	Y	N
7	殷寅《玄元皇帝應見賀聖祚無疆》	N	Y	N	Y	Y
8	趙鐸《玄元皇帝應見賀聖祚無疆》	N	Y	N	Y	N
9	李君何《曲江亭望慈恩寺杏園花發》	Y	Y	Y	Y	Y
10	祖詠《終南望餘雪》	N	Y	N	Y	N
11	呂溫《青出藍詩》	N	Y	N	Y	Y
12	王季友《青出藍詩》	N	Y	N	Y	Y
13	張濯《迎春東郊》	N	Y	N	Y	Y
14	王綽《迎春東郊》	Y	Y	Y	Y	N
15	李岑《玄元皇帝應見賀聖祚無疆》	N	Y	N	Y	Y
16	王維《清如玉壺冰》	Y	Y	Y	Y	Y
17	陳諷《冬日可愛》	Y	Y	Y	Y	Y
18	張隨《早春送郎官出宰》	Y	Y	Y	Y	Y
19	盧渥《賦得壽星見》	Y	Y	Y	Y	N
20	白居易《賦得古原草送別》	N	Y	N	Y	N

---

[67] Original texts and their prosodic patterns are provided in Appendix B.

21	公乘億《賦得臨江遲來客》	Y	Y	Y	Y	Y
22	錢可復《鶯出谷》	Y	Y	Y	Y	Y
23	胡權《濟川用舟楫》	Y	Y	Y	Y	N
24	李觀《中和節詔賜公卿尺》	Y	Y	Y	Y	Y
25	陳彥博《恩賜魏文貞公諸孫舊第以導直臣》	Y	Y	Y	Y	Y
26	白居易《玉水記方流》	Y	Y	Y	Y	Y
27	王卓《觀北番謁廟》	Y	Y	Y	Y	Y
28	李程《竹箭有筠》	Y	Y	Y	Y	N
		9/28	0/28	9/28	1/28	11/28

Noticeably, none of the Tang examination poems violates the second regulations that each line consists of five Chinese characters. The number of examination poems violating the fourth rule is one, so it is almost close to zero. In addition, all rhymes are unified as qu tone in the violating poem. It can be inferred that the two regulations were relatively strict and important than other ones. Alternatively, it can be seen that test takers might have tried to follow the rules as much as possible. As in (15), the first and third rules are violated in nine poems. These violating poems generally have eight or sixteen lines; and the number of rhymes is either four or eight. The only one poem has two rhymes in four lines. When it comes to the fifth rule, eleven pieces of poems violate the fifth rule. Interestingly, only one line does not follow the Tang prosodic pattern in eight poems. In addition, only a few lines violate the canonical patterns of tone arrangements except for the fifth poem.

On the whole, the number of poems satisfying all regulations is twelve. In other words, more than fifty percent of the examination poems violates at least one regulation. This result illustrates that the regulations were rather less strict than commonly imagined. This is in line with Vedal (2015)'s research, as both demonstrate that the rule of Tang prosodic patterns was not

noticeably strict in an examination setting. One could argue that the results indicate that it did not matter if the test takers did not follow norms of Tang examination poems. However, there are a few things that should not be overlooked here. The examination poems with 8 or 16 rhymes are in the typical form of the regulated verse. Considering that the examination poem originated from the poems of the Tang Dynasty, it would be more reasonable to assume that the test takers knew this fact and wrote the poem in the same form. In addition, in the case of prosodic pattern, only one line did not follow the Tang prosodic pattern in eight out of eleven poems. This means that minor mistakes were tolerated by the examiner as long as it did not significantly impair the prosody pattern. To conclude, the applicants did not have to comply with all the regulations to pass the poetry exam. It would not be a big problem if an examination poem were similar to the regulated verse. Also, minor violations were accepted by examination supervisors, depending on the circumstances.

3.3 The Qing examination poems

3.3.1 Forms and regulations

After the North Song dynasty, examination poems almost disappeared and perished. It was not until the 22nd year of Qianlong 乾隆 (1757) that the examination poetry took its honor back (Yang 2005, Song 2015, Zhou 2018, Tao 2021). As the emperor restored the examination of writing poetry, many academies and educational institutes taught the examination poetry and the regulated verse (Yan 2016). Examinees also started studying collections of Tang examination poems and books about Tang poetry criticism (Chen 2008, He 2013). Of course, they practiced composing a work like a piece of Tang examination poem. It implies that the Tang people's works were highly evaluated by Qing scholars and examination candidates. However, it did not make

Qing examination poems result in completely imitating Tang examination poems. To rephrase it, Qing examination poetry was not exactly same with Tang examination one.

Chinese examination poems went through several changes during the Qing dynasty. Above all, Qing examination poems had a significant similarity with the Eight-legged essay 八股文 (Li 2007, Song 2015).[68] Song (2015) said that regulations of Qing examination poems were as strict as those of the eight-legged essay. Even in composition, the examination poems bear some resemblance to the eight-legged essay. Tu (1974) disclosed that a structure of the essay appeared in a clear sequence of eight parts.

(16) Tu (1974) – The eight structural parts of the eight-legged essay

	Structural parts	Function
1	Poti 破題	To display the candidate's knowledge of the source of the essay title.
2	Chengti 承題	To further elaborate the title without disclosing the later sections
3	Qijiang 起講	To speak out his own voice.
4	Qibi 起比	To build up a kind of rising action without exhausting the philosophical content inherent in the subject of the essay.
5	Xiaogu 小股	To bring up the main theme of the essay.
6	Zhongbi 中比	To deliver the most important ideas of the candidate in full strength.
7	Houbi 後比	To elaborate the ideas expressed in the Zhongbi.
8	Dajie 大結	To bring the essay to a close.

---

[68] The eight-legged essay 八股文 was a style of essay in Chinese examinations during the Ming and Qing dynasties. It developed and reached its fulfilment in the Ming dynasty (Tu 1974). It was to write an essay on Confucian thought and knowledge of the Four Books and Five Classics, not in an innovative or creative way, but in compliance with the standards of the eight-legged essay. It required examination candidates to express their thoughts logically and coherently in relation to political issues and governmental matters. Since the Qing Dynasty accepted and followed examination system and literature of the Ming Dynasty, examination candidates of the Qing dynasty also had to compose a work of the eight-legged essay.

As shown in (16), the layout of the essay was rather intricate and stringent. Shang Yanliu 商衍鎏 illustrated that Qing examination poems developed and represented poetic theme and idea in an orderly and logical way, all of which were similar to practice of the eight-legged essay. To be specific, examination candidates had to clarify resources of examination title in the first second lines. Then, they had to compose the first four lines by using three or five characters in the examination topic. These points clearly show that it must have been demanding to fulfill a requirement regarding the structure of the Qing examination poems.

Moreover, the Qing examination poems required the candidates to satisfy much stricter regulations and restrictions in terms of forms and rhymes (Wang & Kong 2005, Yang 2009, Song 2015). When it comes to form of Qing examination poems, each line consists of five Chinese characters as in Tang examination poems. However, the length of Qing examination poems became longer, so the total number of rhymes increased. Even though only two rhymes were added, the burden of rhyme regulation increased a lot. The regulation was mainly used to prevent alleged malpractice during the Tang dynasty. Either three or four rhyme categories could be chosen, so test takers were not under a lot of pressure with respect to the rule. In contrast, the rule wase rigidly enforced in the Qing dynasty because it played a role in raising the degree of difficulty (Yang 2009). More than one rhyme categories can be found in many works of Tang examination poems but there are few examination poems written by poets and test takers of the Qing dynasty.

(17) Wang Jiyou 王季友's examination poem

<div align="center">

王季友　《青出藍詩》

</div>

Chinese characters	Tone categories	Rhyme category
芳藍滋匹帛，	PPPZZ	
人力半天經。	PZZPP	青

浸潤加新氣，	ZZPPZ	
光輝勝本清。	PPZZP	庚
還同冰出水，	PPPZZ	
不共草為螢。	ZZZPP	青
翻覆衣襟上，	PZPPZ	
偏知造化靈。	PPZZP	青

(18) Li Junhe 李君何's examination poem

李君何 《曲江亭望慈恩寺杏園花發》

Chinese characters	Tone categories	Rhyme category
春晴憑水軒，	PPPZP	
仙杏發南園。	PZZPP	元
開蕊風初曉，	PZPPZ	
浮香景欲暄。	PPZZP	元
光華臨禦陌，	PPPZZ	
色相對空門。	ZZZPP	元
野雪遙添淨，	ZZPPZ	
山煙近借繁。	PPZZP	元
地閑分鹿苑，	ZPPZZ	
景勝類桃源。	ZZZPP	元
況值新晴日，	ZZPPZ	
芳枝度彩鴛。	PPZZP	元

The first poem was written by Wang Jiyou 王季友, a Tang poet who won a first award in examination. The rhyming words all have a level tone but they do not belong to the same category of rhyme (Geng 庚- Qing 青). The poem in Table (18) was also written in the Tang dynasty but the two poems are rather different in terms of practice of rhymes. Li's poem consistently used

"yuan 元." It implies that Tang poets and examinees also tried to unify a rhyme category for examination poems, but two or more rhyme categories were not forbidden by regulations. In contrast, in order to pass an examination, Qing poets and examination candidates had to unify the rhyme category throughout an examination poem.

(19) Hong Li 弘曆's examination poem

弘曆《賦得閏月定四時》[69]

Chinese characters	Tone categories	Rhyme category
放勛明峻德，	ZPPZZ	
首切授時心。	ZZZPP	侵
懸象占賔饑，	PZZPP	
推天示總林。	PPZZP	侵
羲和咨叔仲，	PPPZZ	
寒暑酌盈侵。	PZZPP	侵
置閏昏中定，	ZZPPZ	
歸奇卦扐尋。	PPZZP	侵
成章兮氣朔，	PPPZZ	
同律協陽陰。	PZZPP	侵
三百六旬準，	PZZPZ	
春秋冬夏諶。	PPPZP	侵
明堂扉左闔，	PPPZZ	
高閣漏低斟。	PZZPP	侵
萬古疇人則，	ZZPPZ	
司民是所欽。	PPZZP	侵

---

[69] The word "Fude 賦得" literally means "derived from" but it denotes a topic of poetry examination.

(20) Jiang Guolin 江國霖's examination poem

江國霖《賦得泉細寒聲生夜壑》

Chinese characters	Tone categories	Rhyme category
一夜潺湲送，	ZZPPZ	
新寒細細生。	PPZZP	庚
重泉飛樹杪，	PPPZZ	
萬壑帶秋聲。	ZZZPP	庚
急點珠跳碎，	ZZPPZ	
澄潭玉漱鳴。	PPZZP	庚
松風回半嶺，	PPPZZ	
竹露浸三更。	ZZZPP	庚
暗繞花蹊轉，	ZZPPZ	
涼喧鶴夢驚。	PPZZP	庚
似將天籟續，	ZPPZZ	
真覺道心清。	PZZPP	庚
地辟人俱靜，	ZZPPZ	
山空月自明。	PPZZP	庚
何如宸賞愜，	PPPZZ	
太液燦朝晴。	ZZZPP	庚

Qing Emperor Qianlong, who restored the poetry examination, wrote the standardized examination poem presented in Table (19). The rhyme words all have level tones belonging to the "qin 侵" rhyme category. As for the second poem, written by Jiang Guolin 江國霖, a Qing official, all rhyme words have level tones belonging to the "geng 庚" category. This point highlights the fact that the regulations for Qing examination poems were considerably more stringent than before. Furthermore, Chinese dialects and their tone systems experienced noticeable changes over time,

making it difficult for Qing people to fulfill the regulations. In *Chun Zaitang Suibi* 春在堂隨筆,

Yu Yue 俞樾 (1821-1907) pointed out that Bai Chao 白焯 failed to unify a rhyme category.[70] By

analyzing this failure, he discovered that Chinese dialects affected tone classification. This clearly

indicates that not only Chinese dialects, but also sound changes may have caused Qing people

difficulty in satisfying the regulations of tonal prosody. Even though Qing people had difficulty

imitating Tang examination poetry because of language transformation, they faced more stringent

regulations and forms, as suggested in Table (21).

(21) Forms and regulations of Qing examination poems.

1. Each line consists of five characters, so it is penta-syllabic verse.
2. It has eight rhymes. The rhymes had to be unified as a given rhyme category belonging
to Pingsheng yun 平聲韻. In addition, one rhyme category should be used throughout the
poem.
3. A Qing examination poem consists of sixteen lines in total.
4. Tonal prosodic patterns should satisfy the Tang law.
5. As in the Eight-legged essay, examination candidates should deliver their message and
voice in compliance to a stereotype structure of Shilü shi.
6. Three or five characters used in examination topics should be used in the first four
lines.

3.3.2 Data collection and analysis

There has been a large of studies about the Tang examination poems but not much research

about Qing examination poems have been conducted. Perhaps, it might have been related to

---

[70] Bai Chao 白焯, a Qing political figure, took the Jinshi examination in 1886.

glorious age of Chinese poetry. Compared to the Tang dynasty, other genres of literature such as the Eight-legged essay and fiction developed and flourished during the Ming and Qing dynasties.

(22) Resources for Qing examination poetry

1	清代硃卷集成 (清代, 1992)	8	論清初詩歌與科舉製度之關系(2007)
2	養正書屋全集定本卷 (1822, 2009)	9	論《二十四詩品》的衍生性文本(2016)
3	會試同年齒錄 (1889, 2008)	10	清代試帖詩限韻及用韻分析(2009)
4	桐雲閣試帖 (1889, 2018)	11	清代唐試帖詩選對試律基本問題的認識 (1992)
5	清秘述聞再續 (清代, 1982)	12	昭君怨曲敕勒歌風-說清人的兩首試帖詩 (2007)
6	清代的試帖詩(2007)	13	《清秘述聞再續》鄉試試帖詩試題補遺 (2013)
7	清代科舉考試述錄及有关著作(2004)	14	清代科舉試帖詩 "得某字" 中 "某" 的位置(2013)

I selected more than ten resources for an analysis on Qing examination poetry, as suggested in Table (22), because these resources collected data on Qing examination poetry and analyzed actual works of examination poems from the period in detail. Among these resources, the first five provided primary data, such as the original texts of Qing examination poems. For example, "Qingdai shujuan jicheng 清代硃卷集成" recorded examination papers, Shijuan 試卷 written in the Qing dynasty from Kangxi 康熙 to Guangxu 光緒, and many scholars have investigated the data as I did. It also provides essential information about test takers as well as examination papers, as follows:

(23) *Qingdai shujuan jicheng* 清代硃卷集成

Other research and books are used to compare the existing analyses as secondary resources. While inspecting previous research and data, I examine whether Qing examination poems satisfy the general forms and regulations suggested in the previous section. In this and later sections, I selected and analyzed twenty-six pieces of Qing examination poems because they were chosen as works of first-class awards or analyzed by other scholars. This implies that these poems are worthy of being considered standardized and well-written pieces. As shown in (24), Lu's poem consists of eight couplets satisfying the regulation of penta-syllabic lines.

(24) A Qing examination poem written by Lu Zhenzhuang 路鎮莊

路鎮莊《賦得萬戶搗衣市》

Chinese character	Tone category	Rhyme category
東西深不辯，	PPPZZ	

空外但聞聲。	PZZPP	庚
共搗三更月，	ZZPPZ	
誰知萬戶情。	PPZZP	庚
寒衣新浣出，	PPPZZ	
密線舊縫成。	ZZZPP	庚
遠近驚秋早，	ZZPPZ	
光明入夜爭。	PPZZP	庚
力微拼用盡，	ZPPZZ	
辛苦說分明。	PZZPP	庚
涼意生雙杵，	PZPPZ	
繁音滿一城。	PPZZP	庚
深閨今日寄，	PPPZZ	
絕塞幾人征。	ZZZPP	庚
露布頻聞捷，	ZZPPZ	
鐃歌報太平。	PPZZP	庚

The eight rhymes are unified as a level tone belonging to the same rhyme category "geng 庚" This poem also fulfills the binary tonal contrast of Tang law, so characters located in the even-numbered positions produce harmonious prosodic patterns. Besides, every couplet in the middle part of the poem represents antithetical prosodic patterns (寒衣新浣出 PPPZZ - 密線舊縫成 ZZZPP). Considered that Chinese tone system underwent a noticeable change overtime, it is manifest that Qing poets and examination candidates must have put immense efforts to practice poetry composition. Furthermore, while obeying the eight-legged essay's structure, this poem embodies its message and poetic theme. First, the first four lines present the poet's knowledge of the source of examination title that the examination topic originated from Li bai 李白's poem

named Ziye wuge 子夜吳歌.[71] Then, the middle part gradually delivers the poet's voice and builds

up a mood inherent in the given examination theme. By changing the mood suddenly, the last part

brings the poem to close. Lastly, three of five characters used in the examination title appear at the

third and fourth lines. Overall, this work fulfills all regulations and form of Qing examination

poems.

(25) A Qing examination poem written by Lu Runxiang 陸潤庠

陸潤庠《賦得湖色宵涵萬象虛》

Chinese character	Tone category	Rhyme category
萬景澂秋色，	ZZPPZ	
臨湖妙境參。	PPZZP	覃
宵中偏朗照，	PPPZZ	
象外總虛涵。	ZZZPP	覃
涼意煙三徑，	PZPPZ	
清波月一潭。	PPZZP	覃
鏡開低漾碧，	ZPPZZ	
樹密暗扡藍。	ZZZPP	覃
微覺雲容澹，	PZPPZ	
都教水氣含。	PPZZP	覃
浮光連遠渚，	PPPZZ	
倒影浸層崗。	ZZZPP	陽
地勢分吳越，	ZZPPZ	
江聲接赭龕。	PPZZP	覃
瀛洲鏡淑景，	PPZZZ	

_____

[71] At the initial part of the examination poem, r a solitary and lamentable mood is vividly embodied as in Li's poem (長安一片月， 萬戶搗衣聲).

| 調幕聖功覃。 | ZZZPP | 覃 |

Lu Runxiang 陸潤庠 who won a first-class award wrote this examination poem in 1873. As in Table (25), this work also satisfies a general form of Qing examination poems. In total, it has sixteen lines having eight rhymes. However, it differs from the former in terms of rhymes. To be specific, although seven rhymes belong to the same rhyme category with level tone (Tan 覃), the sixth rhyme is included in another rhyme category (Yang 陽). As for prosodic patterns, Lu's work follows prosodic patterns of Tang law such as the antithetical prosodic patterns, and the binary tonal contrast (宵中偏朗照 PPPZZ-象外總虛涵 ZZZPP). Further, this poem delivers its message and poetic theme in compliance with the typical structure of Qing examination poems.

As in the preceding poem, the first two couplets in this poem also reveal that the poet knew where the resource of the examination title originally came from.[72] In addition, these couplets used three characters of the examination title to portray scenery of the fall in a mild way. Compared to the two couplets, the following two couplets give a detailed description. The fifth, sixth and seventh couplets elaborate the main theme of examination title (萬象虛). At the final, the composer brought the poem to a close by praising his emperor (調幕聖功覃). In the view of the whole structure, the poet expressed the poetic theme in a concise yet profound way. Except for the rhyme rule, this work also satisfies almost all regulations and form of the Qing examination poems. It clearly infers that the poetry examination set by the Qing dynasty required their examination

---

[72] The phrase "湖色宵涵萬象虛" was originally written by Yuan Zhen 元稹, a leading Tang poet. The phrase is the second part of the fourth couplet in Yuan Zhen's poem (人聲曉動千門辟，湖色宵涵萬象虛).

candidates to acquire the high-level of poetry skills. Besides, it suggests that examinees could pass the poetry examination even if some minor rules were violated.

(26) Fu Bao 福保's examination poem

<div align="center">

福保《三复白圭》

</div>

Chinese characters	Tone categories	Rhyme category
言玷逾圭玷，	PZPPZ	
磨時信獨難。	PPZZP	寒
一篇前訓盡，	ZPPZZ	
三復後賢殫。	ZZZPP	寒
愛鼎情同切，	ZZPPZ	
書紳誌未安。	PPZZP	寒
敢誇新語巧，	ZPPZZ	
只恐舊盟寒。	ZZZPP	寒
緘比金人固，	PZPPZ	
貞宜太璞完。	PPZZP	寒
挹揚詞有要，	ZPPZZ	
紬繹味無端。	PZZPP	寒
侯度瞻淇澳，	PZPPZ	
儒修重杏壇。	PPZZP	寒
日躋懷聖德，	ZPPZZ	
銘佩右湯盤。	PZZPP	寒

This examination poem written 福保 by Fu Bao, a Qing scholar during the period of Qianlong emperor also fulfilled the regulations of Qing examination poems. It has sixteen lines in total; and all lines consist of five characters. In addition, none violates the prosodic patterns of

Tang law in this work. As for rhymes, all belong to the same rhyme category "Han 寒" with a level

tone. Of course, it satisfies other regulations such as the typical structure of Qing examination

poems. The composer clearly revealed that he was aware of the resource of the examination title

while he used three characters of the examination title in the first four lines. As in *Lunyu* 論語, he

expressed that people should be discreet about words and acts. It is displayed that he also wanted

to be prudent in all his actions in the third and fourth couplets. He then made an emphasis on the

main theme in the following lines. Finally, this poem ends with a tribute to his emperor. Overall,

these examination poems show that norms of Qing examination poems were more stringent than

those of Tang examination poems. Besides, it strongly implies that Qing scholars tried to faithfully

fulfill norms of Qing examination poems. However, whether the examination poems of the Qing

dynasty had been more developed than those of the Tang dynasty should be judged by comparing

the rest of the data on Qing examination poems with the analysis on the Tang examination poems.

3.3.3 The results of data analysis

In the previous section, the five works of examination poems shows that the regulations

Tang examination poems had evolved into more complicated regulations of Qing examination

poems. As seen in (27), the Qing examination poems normally fulfill the following regulations.

(27) Forms and regulations of Qing examination poems

1. Each line consists of five characters, so it is penta-syllabic verse.
2. It has eight rhymes. All rhymes should belong to pingsheng yun 平聲韻. In addition, a
given rhyme category suggested in examination title should be used throughout the poem.
3. A Qing examination poem consists of sixteen lines in total.
4. Tonal prosodic patterns should satisfy the Tang law.

5. As in the Eight-legged essay, examination candidates should deliver their message and voice in compliance to a stereotype structure of Shilü shi.

6. Three or five characters used in examination topics should be used in the first four lines.

In the analysis on the Tang examination poems, it is required to examine whether other works of Qing examination poems also satisfy the above rules.[73] The table below illustrates that poets and test takers of the Qing dynasty tended to follow the regulations even though those regulations were more complicated than the Tang examination poems' rules.

(28) The analysis on Qing examination poems

	The titles of examination poems	Rule 1	Rule 2	Rule 3	Rule 4	Rule 5	Rule 6
1	江國霖《賦得泉細寒聲生夜壑》	Y	Y	Y	Y	Y	Y
2	弘歷《賦得閏月定四時》	Y	Y	Y	Y	Y	N
3	弘歷《賦得從善如登》	Y	Y	Y	N	Y	N
4	王廷紹《驚雉逐鷹飛》	Y	Y	Y	Y	Y	Y
5	《陰陰夏木囀黃鸝》	Y	Y	Y	N	Y	Y
6	王廷紹《濯足扶桑》	Y	Y	Y	Y	Y	Y
7	那清安《落花無言》	Y	Y	Y	Y	Y	Y
8	吳錫麒《明月前身》	Y	Y	Y	Y	Y	Y
9	俞樾《淡煙疏雨落花天》	Y	Y	Y	N	Y	Y
10	《王昭君琵琶出塞》	Y	Y	Y	Y	Y	Y
11	《斛律金唱敕勒歌》	Y	Y	Y	Y	Y	Y
12	《賦得一樹百獲》	Y	Y	Y	Y	Y	Y
13	蔡以臺《賦得循名責實》	Y	Y	Y	Y	Y	Y
14	劉炳青《賦得民以食為天》	Y	Y	Y	Y	Y	Y
15	武鑲《賦得馬飲春泉踏淺沙》	Y	Y	Y	Y	Y	Y

---

[73] Original texts and prosodic patterns of the examination poems are provided in Appendix C.

16	閻士璘《賦得河源飛鳥外》	Y	Y	Y	Y	Y	Y
17	趙鈞彤《賦得燈右觀書》	Y	Y	Y	Y	Y	N
18	楊廷萊《天臨海鏡》	Y	Y	Y	Y	Y	N
19	俞日炌《春雨如膏》	Y	Y	Y	Y	Y	N
20	福保《三复白圭》	Y	Y	Y	Y	Y	Y
21	汪長齡《王良登車》	Y	Y	Y	Y	Y	Y
22	李如蘭《立中生正》	Y	Y	Y	Y	Y	Y
23	鹿維基《春雨如膏》	Y	Y	Y	Y	Y	N
24	王鴻中《王良登車》	Y	Y	Y	Y	Y	Y
25	陸潤庠《賦得湖色宵涵萬象虛》	Y	Y	Y	Y	Y	Y
26	路鎮莊《賦得萬戶搗衣市》	Y	Y	Y	Y	Y	Y
		0/26	0/26	0/26	3/26	0/26	6/26

None of the poems infringes the first, second, third, and fifth regulations. Considering that Qing scholars and literati were familiar with the Eight-legged essay, it is natural that these poems satisfied the fifth regulation. Compared to the Tang examination poems, Qing examination poems do not violate the regulations regarding the number of lines and rhymes. Every poem has sixteen lines with eight rhymes, and the number of poems breaking the second rule is zero. In a nutshell, the number of poems satisfying all rules is eighteen out of twenty-six. In short, approximately seventy percent of the poems fit the typical examination poem of the Qing dynasty. On the contrary, in the Tang examination poems, only forty percent of them follow all the regulations. It can be said that test takers from the Qing dynasty wrote examination poems conforming to the regulations more strictly than those from the Tang dynasty.

3.4 The historical changes of Chinese examination poetry

The data analysis reveals that there had been several observable changes on forms and regulations of Chinese examination poems. Originating from the recent-style regulated verse, the

poems had changed and developed according to the flow of literature and history in China. The Tang and Qing examination poems all have all the characteristics that underpin the regulated verse. For example, as in the regulated verse, poetic rhythm was formed by tonal prosodic patterns and rhyme words in the examination poems. Also, every line in the examination poems consist of five characters. On the contrary, the length of the Qing poems examination poems had sixteen lines whereas the Tang poems usually had twelve lines. In addition, the examination poems written by Qing poets gained additional characteristics due to the influence of the Eight-legged essay flourishing during the Ming and Qing dynasties. For example, examination candidates had to compose a work of examination poem conforming to a strict and complicated structure. In the first four lines, at least three characters used in examination title should appear. Simultaneously, the test takers needed to display their knowledge of origin of examination titles at the beginning of examination poem. They were also required to express poetic theme and their thoughts in a coherent and concise way.

The results allow us to verify the authenticity of several claims presented in previous studies. As Vedal (2015) pointed out, the apparent acceptability of prosodic freedom in Tang poetry examinations indicates that Tang examiners and examinees were relatively flexible about the forms and regulations of examination poems compared to the Qing dynasty. In fact, Tang-era poets and examinees sometimes produced works that deviated significantly from the norms of Tang examination poetry. For example, some examinees, aware of Tang regulations, submitted poems that violated fundamental rules of prosodic patterns. Instead of adhering to the typical examination poem format, they presented old-style Chinese poems or Qiliang-style poems with different prosodic patterns. Specifically, the same tonal prosody pattern was repeated in certain lines, or oblique tones were used instead of pingsheng yun.

In contrast, there are very few Qing examination poems that violate the regulations of prosodic patterns. Although some works do not fully meet the tonal prosody rules, instances of lines violating Tang prosodic patterns are significantly fewer. Additionally, rhymes pertaining to level tones were used in almost all Qing examination poems. The stringent formats and regulations of Qing examination poetry may be related to the evolving nature of examination systems, which tend to become more complex and stricter over time. Other factors, such as quotas for examinees who passed the poetry examination and the impact of literary trends and movements, might also play a role. For instance, the influence of the eight-legged essay from the preceding dynasty likely affected the structure of Qing examination poetry, suggesting that socio-cultural reasons may have contributed to the observed strictness. It is necessary to conduct further research regarding this.

Chapter 4. Korean examination poetry: Gwache-si

4.1 The names of Korean examination poetry

4.1.1 O-eon yugun-si 五言六韻詩 and Sibun paeyul 十韻排律

There has been more than one terminology for Korean examination poems. As Lim (2022) mentions, the discussion about the term for Korean examination poetry is still ongoing because each scholar chooses one of the existing terms or creates their own to indicate Korean examination poems.

(1) The terminologies for the Korean examination poetry in scholarly articles

Articles	Terms for the Korean examination poems
Ryu & Yang (2006), D. Kim (2008, 2013), Gu (2015), Lee (2013), Yi (2019), Hur (2001)	Gwache-si
D. Kim (2008), Gu (2015), Lim (2022), Hur (2001)	Dong-si
D. Kim (2008), Jang (2003, 2013)	O-eon yugun-si
Sim (2009, 2015, 2018), Hur (2001)	Gongryeong-si

Gwa-si 科詩 and Gwache-si 科體詩 have been frequently used to refer to Korean examination poems by the majority of researchers because these terms clearly describe the purpose and origin of examination poetry. Specifically, Gwache-si normally stands for Korean examination poems created during the Joseon Dynasty. In contrast, the Goryeo examination poems are called O-Eon Yugun-si 五言六韻詩 and Sibun paeyul 十韻排律. These names are closely associated with the characteristics of Goryeo dynasty examination poetry. According to *Goryeosa* 고려사

and *Mogen mungo* 목은문고, the examination poems of the Goryeo dynasty consisted of twelve or twenty lines, each with five or seven syllables. Additionally, they contained six or ten rhyming words. These characteristics are clearly conveyed by the terms O-eon yugun-si 五言六韻詩 and Sibun paeyul 十韻排律, which is why present scholars use them to refer to Goryeo examination poetry.

Although O-eon yugun-si and Sibun paeyul have several similarities with Joseon examination poems, they are quite distinct in terms of form and regulations. For instance, the length of Joseon examination poetry was longer than that of Goryeo examination poetry, which had twelve or twenty lines. Consequently, in this paper, O-eon yugun-si and Sibun paeyul refer exclusively to Goryeo examination poems. However, both belong to the categories Gwa-si and Gwache-si as they originated from the civil service examination system. Therefore, I propose to officially name the Goryeo examination poems O-eon yugun (Gwache-si) and Sibun paeyul (Gwache-si).

4.1.2 Yebu-si 禮部詩 and Gongryeong-si 功令詩

The names of the Goryeo examination poems originated from their forms and regulations, whereas the names Yebu-si 禮部詩 and Gongryeong-si 功令詩 are related to the Korean civil service examination system itself. Since the Chinese imperial examination system was introduced to Korea, the names of examination organization institutes and the examination names were almost identical to those of the Chinese counterparts. The Ministry of Rites, 禮部 Yebu during the Goryeo and Joseon Dynasties, like the Tang Dynasty, organized and administered civil service exams. Hence, Yebu-si has been used to indicate Korean examination poems among some scholars (Kim

2008). Gongryeong-si 功令詩 is a relatively better-known term than Yebu-si because the word "Gongryeong 功令" was frequently mentioned as a literary style for the Joseon examination in the Veritable Records of the Joseon Dynasty, Joseon wangjo silok 조선왕조실록. In the literature, Gongryeong was also used to refer to the examination system of the Joseon Dynasty. For example, students who prepared to take the examination were called Gongryeong Yousaeng 功令儒生. Therefore, some scholars such as Sim (2009, 2015, 2018) and Hur (2001) use Gongryeong to indicate Korean examination poems after adding the word "si," which means poem in Korean.

4.1.3 Dong-si 東詩 and Dongin-si 東人詩

Dong-si 東詩, also known as Dongin-si 東人詩, is another term for the Korean examination poems, especially those created during the Joseon dynasty. In many articles, Dong-si and Gwache-si have been used interchangeably (Hur 2001; Jang 2003; D. Kim 2008; Gu 2005; Jang 2013). Kim (2013) and Lim (2022) contend that Dong-si should be the official term for the Korean examination poems, arguing that the term clearly indicates that ancient Koreans, not Chinese, composed the poems. Historically, the word "Dongguk 東國" was used to indicate the Joseon Dynasty because it was located east side of China. It seems that ancient Koreans intentionally used the term to differentiate their works from the Chinese ones.[74]

---

[74] There is another viewpoint regarding the term, which originated from the major examination of "Dongdang-si 東堂試" in the early period of Goryeo Dynasty. Dong-si 東試 refers to the main examination given to examinees who passed a preliminary exam during Goryeo Dynasty. Since no literature has yet been found that clearly explains why the Joseon examination poems were called Dong-si, it is difficult to determine which hypothesis is correct.

Another rationale they propose is that many collections of Joseon examination poems were named a collection of Dong-si, such as Dong-si-pum-hui-bo 東詩品彙補.[75] In addition, the term was frequently used during the Joseon Dynasty. For example, the *Veritable Records of King Seonjo* mention Dong-si. A Joseon scholar named Nam Geun 남근 that criticized the situation in which ancient Korean Confucian scholars composed Dong-si rather than traditional Chinese poetry. It is difficult to determine whether Kim's (2013) claim that Dong-si and Dongyin-si were frequently used terms during the Joseon Dynasty is entirely accurate. However, the evidence they suggest clearly shows that Joseon examination poetry was distinct from the Chinese examination ones, and that ancient Koreans differentiated it from the counterpart by assigning a specific term. Despite their arguments, there are several reasons why Dong-si and Dongin-si cannot be designated as the official name of Korean examination poetry. These reasons will be discussed in the following section.

4.1.4 Gwa Si 科詩 and Gwache Si 科體詩

Even though there has been little to no discussion about the unification and standardization of the terminologies until now, Gwache-si has been selected as the official term for the Korean examination poems including the Joseon examination ones in this research.[76] There are three rationales for why it is the appropriate term for Korean examination poems.

---

[75] Dong-si-pum-hui-bo 동시품휘보 contains sixty-six examination poems by fourty-four scholars of the Joseon Dynasty. The first listed poem was written by Im Je 임제, who lived from 1549 to 1587. The last listed poem was written by An Gwang-woo 안광우, who lived in the mid to late 18th century. Therefore, it is presumed that the collection of examination poems was compiled after the mid-18th century. Hur (2001) states that nothing has been revealed about the author of Dong-si-pum-hui-bo. Jang (2013) and Lee (2005), however, argue that Nam Jonghyun 남종현 was the author of Dong-si-pum-hui-bo because his other books and writings contain prefaces of Dong-si-pum-hui 東詩品彙 and Dong-si-pum-hui-bo 東詩品彙補.
[76] The Joseon examination poems are also called Jeong Si 程詩 and Haeng Si 行詩.

First, theses terms make it easy for readers to understand the origin and features of examination poetry easily. The first Chinese character "Gwa 科" in the term Gwache-si specifies an association between the examination poetry and the ancient Korean civil service examination. The second character "Che 體" stands for a literary style, so the word "Gwache-si" explicitly conveys that this genre of poetry originated from the Korean civil service examination system.[77] Neither Dong-si nor Dongin-si, on the contrary, provide a clear definition of the Korean examination poems. Second, Dong-si and Dongyin-si were derived from cultural toadyism. In the past, the Joseon Dynasty was politically and culturally influenced by previous Chinese dynasties, and the China Empire was regarded as the center of the world. Joseon people called themselves Dongyin 東人 because the Joseon Dynasty was located to the east side of the imperial China. Knowing the origin of Dong-si and Dongin-si, it is clear that these terms do not represent the distinctive and independent literary style of Korean examination poems.

Moreover, the terms "Dongin-si" and "Dong-si" might be likely to cause misunderstandings regarding Korean examination poems. In Korean, "Dongin" had been used to refer to a faction of Korean Confucian scholars, also known as the Eastern faction of Sarim 士林. If a reader encounters the term "Dongin-si" without any background knowledge about the examination poetry, they may mistakenly believe that these poems were written by a specific politician group. Additionally, there is potential confusion with "Dong-si" as it is a homonym for the term "poems for Kids 童詩". To prevent such misinterpretations, Gwache-si should be chosen as the official name for Korean examination poems, rather than the other terms.

---

[77] The word "Gwache-si" is also different from the term of Chinese examination poems, so no one will confuse Chinese examination poems with Korean examination poems.

Lastly, the majority of Korean scholars and researchers have frequently used the terms Gwa-si and Gwache-si. Designating Gwache-si as the official name will avoid confusion among current researchers and prospective scholars. Therefore, Gwache-si is selected to indicate the Korean examination poems. Even though Gwache-si typically refers to examination poems written during the Joseon Dynasty, in this research it also includes Goryeo examination poems. To clarify which dynasty a particular work of Gwache-si was written in, the name of the dynasty is placed in front of the word "Gwache-si". For example, Joseon Gwache-si refers to examination poems written during the Joseon Dynasty.

4.2 Gwache-si in Goryeo Dynasty

There have been little to no primary data on Goryeo Gwache-si, so researchers either skip or briefly mention the Goryeo examination poems (Jang 2003; D. Kim 2008; Sim 1995). Even though no existent Goryeo examination poems are currently extant, it is possible to infer what the Goryeo Gwache-si would have been like through sources such as *Goryeosa* 고려사 and *Sibunsi-seo* 십운시서 written by Yi Saek 이색 (1328-1396). Jang (2003) makes an assumption that the Goryeo Gwache-si was likely rooted in the Tang examination poems because the Goryeo Dynasty adopted the Tang examination system, much like the Chinese Five Dynasties 五代 did.[78] Considering the historical relationship between Korea and China and the format of Tang examination poems, it is highly likely that the earlier stage of Korean examination poetry was established based on the Tang examination poems.

---

[78] See Jang (2003), especially p.4, for more information on the historical record about Goryeo Gwache-si.

Gwangjong, the fourth emperor of the Goryeo dynasty, appointed Ssanggi 쌍기, a Chinese scholar from Houzhou 後周, to establish a civil service examination system and host the first examination. Since this historical Chinese figure had a significant impact on the development of Goryeo examination system, the initial stage of Korean examination poems must have been almost identical to the Chinese examination poems. In reality, the historical records on the forms and regulations for Goryeo examination poems in the Goryeosa corresponded to the Tang examination poems.

(2) Forms and Regulations for Goryeo Examination Poetry

高麗史 卷 73 (The reign of Hyunjong of Goryeo)	試以五言六韻詩一首 (A test of penta-syllabic poem with six rhymes)
高麗史 卷 74 (The reign of Deokjong)	試以賦及六韻十韻詩 (A test of penta-syllabic poem with six/ten rhymes or rhapsody)

As shown in Table (2), the Goryeo Gwache-si consisted of five Chinese characters per line during the reign of Hyunjong of Goryeo. The format of these poems closely mirrored that of the Tang dynasty's examination poems, with only slight variations in length. Although the reason why Goryeo Gwache-si utilized six rhymes instead of the eight rhymes typical of Chinese examination poetry remains unknown, it is clear that the format and regulations of early Korean examination poems were largely the same as, or at least very similar to, those of Tang examination poems. Given the lack of extant Goryeo examination poems, it is challenging to directly compare them with Chinese and Joseon examination poems. However, based on an analysis of several penta-syllabic poems with six rhymes written by Goryeo scholars, it can be inferred that the skill level of Goryeo poets in composing examination poems was on par with that of ancient Chinese poets.

(3) A penta-syllabic poem with six rhymes written by Kim Yinkyeong[79]

<div align="center">石不可奪堅</div>

Chinese characters	Tone categories	Rhyme category
二儀初判後	ZPPZZ	
物種萬紛然	ZZZPP	先
有石中含質	ZZPPZ	
無人外奪堅	PPZZP	先
勢堪從擊破	ZPPZZ	
性莫失生全	ZZZPP	先
素受形資地	ZZPPZ	
難移守自天	PPZZP	先
鐵懇融作器	ZPPZZ	
銅恥鑄成錢	PZZPP	先
比若賢良士	ZZPPZ	
操心固莫遷	PPZZP	先

Compared to Tang regulated verse and Chinese examination poetry, this penta-syllabic poem written by Kim Yinkyeong (1168-1235) adheres to the regulations of tone arrangement and rhyme schemes. For instance, the even-numbered positions of Chinese characters exhibit the binary contrast of tones: 儀 Yi has a level tone, while 判 Pan has an oblique tone. Moreover, the rhyming words used in the poem all belong to the same rhyme category. This indicates that the Goryeo Dynasty possessed a high level of skill in composing Tang regulated verse and understanding the prosodic patterns of Chinese metrical poetry. It also suggests that the format and regulations of Goryeo Gwache-si were similar to those of Tang examination poetry and that examinees of the time composed penta-syllabic poems with six rhymes, adhering to the rules of the binary tonal arrangements. Additionally, the second piece of penta-syllabic poetry named

---

[79] Yinkyeong Kim 金仁鏡 was a renowned Goryeo scholar and calligrapher during the reigns of Myeongjong and Gojong (1194-1235). In his youth, he went by the name Yangkyeong Kim (金良鏡).

"Sangjikmunha" follows the format of Goryeo examination poems. Although this work is much longer than the first, all its lines satisfy the binary tonal arrangements characteristic of Tang regulated verse and examination poetry.

(4) A penta-syllabic poem with six rhymes written by Li Kyubo[80]

Sangjikmunha 上直門下		
Chinese characters	Tone categories	Rhyme category
天上金精落。	PZPPZ	
山西鐵幹喬。	PPZZP	蕭
家承班定遠。	PPPZZ	
國倚霍嫖姚。	ZZZPP	蕭
白玉含中潤。	ZZPPZ	
靑松守後彫。	PPZZP	蕭
虹盤三斗膽。	PPPZZ	
嶽立八圍腰。	ZZZPP	蕭
李廣今飛漢。	ZZPPZ	
天驕不吠高。	PPZZP	豪
鼇擎仙島簨。	PPPZZ	
鳳入禁池翹。	ZZPPP	蕭
直論驚群俊。	ZZPPZ	
孤忠翼兩朝。	PPZZP	蕭
身兼雙美具。	PPPZZ	
官剩十旬超。	PZZPP	蕭
我是冰鄕冷。	ZZPPZ	
那堪陸海漂。	PPZZP	蕭
引吭思一振。	PPPZZ	
何幸借扶搖。	PZZPP	蕭

In addition to adhering to the regulations of tonal prosody, this piece also maintains consistency in its choice of rhyming words. With the exception of the tenth line, all rhymes belong to the same category: 蕭. Considering the extended length of the verse, it becomes evident that

---

[80] Kyubo Li (李奎報) was a famous poet and scholar of the mid Goryeo Dynasty.

this excellent work successfully navigates the complexities of tone and rhyming word categories, which were challenging even for ancient Chinese poets. This underscores the remarkable skill of Goryeo scholars and poets in crafting Chinese metrical poetry. Moreover, this proficiency is a key factor in why the Goryeo Dynasty adopted the format and regulations of Tang regulated verse and examination poetry with minimal alterations.

4.3 Gwache Si in the Joseon dynasty

4.3.1 Goche Gwasi vs. Haeng-si

While Goryeo Gwache-si adhered to the typical format and regulations, albeit with minor variations in length, Joseon Gwache-si presented a more varied landscape Drawing from the studies of D. Kim (2008) and Lee (2013), it is evident that Joseon Gwache-si evolved into several distinct formats over time. Initially resembling its Goryeo counterpart, Joseon Gwache-si eventually diverged into two primary styles of poetry. The first style, referred to as Goche Gwasi 古體科詩, retained an ancient format characterized by its lack of fixed rules and structures. Conversely, the second style, known as Haeng-si 行詩, adopted more defined formats and regulations. A detailed examination of these poetic forms and their respective rules will be provided in subsequent sections. During the early sixteenth century, both styles of Joseon Gwache-si coexisted without clear precedence. However, by the seventeenth century, Haeng-si had emerged as the dominant format within Joseon Gwache-si. Subsequently, only Haeng-si continued to be recognized as Joseon Gwache-si in later periods.

4.3.2 Forms and Regulations

As mentioned earlier, Goche Gwasi retained an archaic format without fixed rules. One of its characteristics is the unfixed number of syllables per line. The following piece of Goche Gwasi was written by Yun Seondo 尹善道 when he took the Jinsa-si 進士試 during the reign of King Kwanghae(1612).[81] As shown in Table (5), the number of syllables per line varies; some lines consist of 5 syllables, while others contain 7, 9, 10, or 11 syllables.

(5) A Goche Gwasi written by Yun Seondo

<div align="center">Moselbanggosan 冒雪訪孤山</div>

Chinese characters	Tone categories
凍雲陰陰鶴舞庭,	ZPPPZZP
天風淅淅波生帳.	PPZZPPZ
訟息吏退朱墨休,	ZZZZPZP
鈴閣塵容亦閑放.	PZPPZPZ
我欲淺斟低唱對蛾眉,	ZZZPPZZPP
俗物惱人眞興喪.	ZZZPPPZ
我欲敲氷煮鹿披獵騎,	ZZPPZZPZP
短後誰使幽悄暢.	ZZPZPPZ
不如孤山靜散地,	ZPPPZZZ
來侍高人之幾杖.	PZPPPZZ
高人何許人,	PPPZP
巢父許由丈人行.	PZZPZPP
足跡謝城市,	ZZZPZ
笑殺朱門秋雨走俗狀.	ZZPPPZZZZ
妙語出月脇,	ZZZZZ
不學皺眉吟雪紫陌上.	ZZZPPZZZZ
穀蘭馨香世共聞,	ZPPPZZP
西湖風月天所餉.	PPPZPZZ

---

[81] Yun Seondo 尹善道 was esteemed for his deep understanding of literary arts and remarkable proficiency in Sijo, the traditional Korean poetry. His accolade of winning the first prize in a Joseon civil service examination underscores his talent and expertise in the field.

我屨摳衣蘭室隅,	ZZPPPZP
得見霜鬆百尺長.	ZZPPZZZ
早知清氷滌煩熱,	ZPPPZPZ
何敢煩君爲府望.	PZPPPZZ
相從問道殊未足,	PPZZPZZ
靡鹽終難日來訪.	ZZPPZPZ
今朝滕六太多意,	PPPZZPZ
興滿山陰子猷舫.	PZPPZPZ
玉樓凍合了不計,	ZPZZZZZ
銀杯任落湖邊嶂.	PPZZPPZ
靑衫搪突蕙帳前,	PPPZZZP
正屬幽人閑意王.	ZZPPPZZ
千山冠玉奏新容,	PPPZZPP
亂絮籠江迷遠榜.	ZZPPPZZ
寒窓祇侍有梅兄,	PPPZZPP
竹君發輝森相向.	ZPZPPPZ
箇箇清景分外奇,	ZZPZPZP
誰道人間雪一樣.	PZPPZZZ
我意在人不在物,	ZZZPZZZ
滿眼風光亦何相.	ZZPPZPP
先生高潔度白雪,	PPPZZZZ
後凋之姿深所仰.	ZPPPPZZ
高臥袁安人誤驚,	PZPPPZP
鶴氅王恭何足尙.	ZZPPPZZ
霏霏瓊雪氷生齒,	PPPZPPZ
頃刻令人懷抱曠.	ZZZPPZZ
但恐俗子敗人意,	ZZZZZPZ
還向城中獨惆悵.	PZPPZPZ
君不見彤庭多少濕靴人,	PZZPPPZZPP
君不見馬退藍關溪雪漲.	PZZZZPPPZZ
安得畫出山居閑致與人看,	PZZZPPPZZPP
寄語虎頭費意匠.	ZZZPZZZ

Interestingly, the number of lines with seven syllables is greater than those with different numbers of syllables. Korean examination poetry differed from Chinese examination poetry in that the prominence of seven syllables per line surpassed that of five syllables. This might be related to Korean linguistic features and the structure of Sijo, a form of Korean metrical poetry. Unlike

Chinese, where a syllable can often stand alone as a word, Korean syllables typically combine in pairs or groups to convey meaning. Consequently, longer sentences are more effective for communication and linguistic aesthetics in Korean. This preference for longer lines may explain why ancient Korean poets favored hepta-syllabic lines. Sijo, with its lines typically consisting of seven syllables divided into two parts (three and four syllables), might have influenced this choice. However, further detailed investigation is needed to confirm this hypothesis.

(6) A Goche Gwasi written by Yi Yi 李珥

Songhangnyangdogang 送項梁渡江

Chinese characters	Tone categories
鄗郢寒日欲生曜,	PZPZZPZ
鮑車忽駕沙丘路.	ZPZZPPZ
羣雄起應三戶謠,	PPZZPZP
一片乾坤漲塵霧.	ZZPPZPZ
將軍虎嘯會稽風,	PPZZZPP
八千健兒羶蟻聚.	ZPZPPZZ
殷通豎子一劍揮,	PPZZZZP
白晝吳中飛血雨.	ZZPPPZZ
臨江誓衆月星晦,	PPZZZPZ
馮夷鼓浪天爲怒.	PPZZPPZ
橫流千艘未擊揖,	PPPPZZZ
祖龍已泣驪山墓.	ZPZZPPZ
嗟君本是楚將種,	PPZZZPZ
此行感激誠難喻.	ZPZZPPZ
前朝羞辱不忍言,	PPPZZZP
至今南公向天顧.	ZPPPZPZ
夷陵遺骨一炬盡,	PPPZZZZ
章臺不見回金輅.	PPZZPPZ
竟移鍾簴入函谷,	ZPPZZPZ
麥穗離離誰敢顧.	ZZPPPZZ
況君常抱戴天寃,	ZPPZZPP
奮身一死輕一羽.	ZPZZPZZ
天生壯士必有意,	PPZZZZZ
親讐國恥今分付.	PPZZPPZ

但將忠義立芋氏,	ZPPZZZZ
大澤狐鳴何足數.	ZZPPPZZ
龍挐萬里此日始,	PPZZZZZ
百二山河失險固.	ZZPPZZZ
狂秦虐焰豈長熾,	PPZZZPZ
君應手挽天河注.	PZZZPPZ
蕭蕭馬鳴軍令嚴,	PPZPPZP
但聞鴉軋煙江暮.	ZPPZPPZ
凜然相對髮衝冠,	ZPPZZPP
此別豈作兒女慕.	ZZZZPZZ
丁寧幕下萬人敵,	PPZZZPZ
莫恃剛强務寬裕.	ZZPPZPZ
天時已復吾老矣,	PPZZPZZ
忼慨不得隨君渡	ZZZZPPZ

However, it is not the case that the number of syllables per line varies in all Goche Gwasi. As shown in Table (6), there are some instances of Goche Gwasi where the number of syllables remains fixed in every line. Another notable characteristic of Goche Gwasi is its unstandardized patterns of poetic prosody. For instance, even-numbered syllables lack consistent patterns of binary tonal prosody contrasts, such as P-Z-P and Z-P-Z. The bolded 'P' and 'Z' represent the even-numbered positions of syllables in Table (5) and Table (6).

(7) The first four lines of Moseolbanggosan

Chinese characters	Tone categories
凍雲陰陰鶴舞庭,	Z**PP**P**Z**Z
天風淅淅波生帳.	P**P**Z**Z**P**P**Z
訟息吏退朱墨休,	Z**Z**Z**Z**P**Z**P
鈴閣塵容亦閑**放**.	P**Z**P**P**Z**P**Z

In Table (7), while the second line adheres to the binary contrast of tonal prosody, the other three lines fail to satisfy the basic regulations of poetic prosody. Furthermore, all even-numbered

syllables have oblique tones in the third line of the given Table (7). The irregular patterns of tone arrangements are evident in Table (8) as well. As illustrated in Table (8), which includes the first four lines of Songhangnyangdogang, it is apparent that the even-numbered positions of syllables in Goche Gwasi do not adhere to the fundamental regulations governing the binary contrast of tonal prosody patterns. Except for the second line, where a binary contrast is observed, the same tone categories consecutively appear, such as Z-Z-P, P-Z-Z, and Z-P-P.

(8) The first four lines of Songhangnyangdogang

<div align="center">

Songhangnyangdogang 送項梁渡江

</div>

Chinese characters	Tone categories
鄢郢寒日欲生曜,	P**Z**P**Z**ZP**Z**
鮑車忽駕沙丘路.	Z**P**ZZ**P**PZ
羣雄起應三戶謠,	P**P**ZZ**P**Z**Z**P
一片乾坤漲塵霧.	Z**Z**PPZPZ

In addition, unlike the Tang regulated verse and examination poetry, Goche Gwasi did not mandate the use of level tone category for rhyming words. For example, the first piece of Goche Gwasi also incorporates rhyming words with oblique tones, such as fang 放 and 喪 sang.

(9) A Goche Gwasi written by Yun Seondo

Chinese characters	Tone categories
凍雲陰陰鶴舞庭,	ZPPPZZZ
天風淅淅波生帳.	PPZZPPZ
訟息吏退朱墨休,	ZZZZPZP
鈴閣塵容亦閑**放**.	PZPPZP**Z**
我欲淺斟低唱對蛾眉,	ZZZPPZZPP
俗物惱人眞興**喪**.	ZZZPPP**Z**
我欲敲氷煮鹿披獵騎,	ZZPPZZPZP
短後誰使幽悄**暢**.	ZZPZPP**Z**
不如孤山静散地,	ZPPPZZZ

來侍高人之幾杖.   PZPPPZ**Z**

The rhyming words in Table (10) also do not belong to the level tone. Moreover, each rhyming word falls into a different oblique tone category. Specifically, the rhyming word 霧 in the fourth line 霧 has a Qu tone, while the counterpart 聚 in the sixth line has a Shang tone.

(10) A Goche Gwasi written by Yi Yi 李珥

Songhangnyangdogang 送項梁渡江

Chinese characters	Tone categories
鄢郢寒日欲生曜,	PZPZZPZ
鮑車忽駕沙丘路.	ZPZZPPZ
羣雄起應三戶謠,	PPZZPZP
一片乾坤漲塵**霧**.	ZZPPZP**Z**
將軍虎嘯會稽風,	PPZZZPP
八千健兒羶蟻**聚**.	ZPZPPZ**Z**
殷通豎子一劍揮,	PPZZZZP
白晝吳中飛血**雨**.	ZZPPPZ**Z**
臨江誓眾月星晦,	PPZZZPZ
馮夷鼓浪天爲**怒**.	ZZPPPP**Z**

These examples show that Goche Gwasi neither conform to Tang examination poetry nor follow a specific format and set of regulations. In contrast, Haeng-si has a standardized form and regulations. The following piece of Joseon Gwache-si, written by Shin Kwangsoo 申光洙 in 1746, exemplifies Haeng-si and its typical characteristics. This work of Haeng-si is well-known Joseon Gwache-si because ancient and modern Korean have recited it in the western parts of Korea.

(11) Haeng-si written by Shin Kwangsoo

Deungagyangnutangwansanyungma 登岳陽樓歎關山戎馬

Chinese characters	Tone categories	Rhyme category

秋江寂寞魚龍心,	PPZZPPP	
人在西風仲宣樓.	PZPPZPP	尤
梅花萬國聽暮笛,	PPZZPZZ	
桃竹殘年隨白鷗.	PZPPPZP	尤
烏蠻落照倚檻恨,	PPZZZZZ	
直北兵塵何日休.	ZZPPPZP	尤
春花故國濺淚後,	PPZZZZZ	
何處江山非我愁.	PZPPPZP	尤
新蒲細柳曲江樓,	PPZZZPP	
玉露青楓夔子州.	ZZPPPZP	尤
青袍一上萬里船,	PPZZZZP	
洞庭如天波始秋.	ZPPPPZP	尤
無邊楚色七百里,	PPZZZZZ	
自古高樓湖上浮.	ZZPPPZP	尤
秋聲徙倚落木天,	PPZZZZP	
眼力初窮青草洲.	ZZPPPZP	尤
風煙非不滿目來,	PPPZZZP	
不幸東南漂泊遊.	ZZPPPZP	尤
中原幾處戰鼓多,	PPZZZZP	
臣甫先爲天下憂.	PZPPPZP	尤
青山白水寡婦哭,	PPZZZZZ	
苜蓿蒲萄胡騎啾.	ZZPPPZP	尤
開元花鳥鎖繡嶺,	PPPZZZZ	
泣聽江南紅荳謳.	ZPPPPZP	尤
西垣梧竹舊拾遺,	PPPZZZP	
楚戶霜砧餘白頭.	ZZPPPZP	尤
蕭蕭孤棹泛百蠻,	PPPZZZP	
百年生涯三峽舟.	ZPPPPZP	尤
風塵弟妹淚欲枯,	PPZZZZP	
胡海親朋書不投.	PZPPPZP	尤
如萍天地此樓高,	PPPZZPP	
亂代登臨悲楚囚.	ZZPPPZP	尤
西京萬事奕棊場,	PPZZZPP	
北望黃屋平安否.	ZZPZPPP	尤
巴陵春酒不成醉,	PPPZZPZ	
錦囊無心風物收.	ZPPPPZP	尤
朝宗江漢此何地,	PPPZZPZ	
等閑瀟湘樓下流.	ZPPPPZP	尤
蛟龍在水虎在山,	PPZZZZP	
青瑣朝班年幾周.	PZPPPZP	尤

君山元氣莽蒼邊,	PPPZZPP	
一簾斜陽不滿鉤.	ZPPPZZP	尤
三聲楚猿喚愁生,	PPZPZPP	
眼穿京華倚斗牛.	ZZPPZZP	尤

This piece of Haeng-si does not allow any variation in the number of syllables. From top to bottom, each line consistently contains seven syllables. In addition, the same category of rhyming words with level tones appears from beginning to end. Furthermore, while it is difficult to identify a particular pattern of tonal prosody in Goche Gwasi, certain patterns of poetic prosody can be found in Haeng-si, specifically "P(level)-P(level)-Z(oblique)-Z(oblique)-Z(oblique)-P/Z(P or Z)-P/Z(P or Z)" and "Z(oblique)-Z(oblique)-P(level)-P(level)-P(level)-P/Z-P/Z". The following piece of Haeng-si, which was written by Yi Jae 李縡, titled Daeritaebaek honsong jeonjukjisa 代李太白魂誦傳竹枝詞, also shows the typical characteristics of Haeng-si and follows its regulations.

(12) The seventh to eleventh lines of "Daeritaebaekhonsongjeonjukjisa"

Daeritaebaekhonsongjeonjukjisa 代李太白魂誦傳竹枝詞		
Chinese characters	Tone categories	Rhyme Category
騷壇鼓角有新聲,	PPZZZPP	
水驛清宵誰繫船.	ZZPPPZP	先
風流太史遠謫去,	PPZZZZZ	
竹枝悲歌成一篇.	ZPPPPZP	先
蠻娘吟弄滿寒空,	PPPZZPP	
旅館蕭條人不眠.	ZZPPPZP	先

Yi Jae's Haeng-si has the fixed number of syllables per line and regular patterns of tonal prosodies. Moreover, the rhyming words, specifically 船, 篇, and 眠, all belong to the same category of rhyming word with level tone. Last, a title of Joseon Gwache-si either originated from

famous literary quotes and included the given words from the examination topic. Overall, the format and regulations of Goche Gwasi and Haeng-si can be summarized as below:

(13) Forms and regulations of Goche Gwasi and Haeng-si

Goche Gwasi	Haeng-si
1. The overall length of the verse varies but it is generally much longer than Chinese examination poetry.	1. The number of lines averages thirty-six, but it can be either fewer or more.
2. The number of syllables varies, though hepta-syllabic lines are prominent.	2. It consistently consists of hepta-syllabic lines throughout.
3. Different categories of rhyming words can be used.	3. The same category of rhyming words must be used, with minor variations permitted.
4. It features irregular patterns of tonal prosodies.	4. It exhibits regular patterns of tonal prosodics, such as P-P-Z-Z-Z-P/Z-P/Z.
5. A title of examination poetry must include the given words from the examination topic or famous literary quotes.	5. A title of examination poetry must include the given words from the examination topic or famous literary quotes.

4.3.3 Data collection and analysis

In this paper, both primary and secondary data are used to analyze Joseon examination poetry with equal weight. First, I collect Joseon Gwache-si from primary and secondary sources and analyze them based on other research results, such as Kim (2008) and Jang (2013). This approach enhances the objectivity and reliability of the analysis of Joseon Gwache-si by incorporating the findings of other researchers.

(14) Resources for Joseon Gwache-si

1	東詩品彙補	8	韓國漢文學史
2	私稿	9	고산 윤선도 東詩集 《私稿》 選譯 [Selective Translation of《Sago》, Dongsi Anthology by Gosan Yun Seondo]
3	孤山遺稿	10	동시품휘보(東詩品彙補) 와 허균의 과시 (科詩) [Dong Shi Poom Hwi Bo (東詩品彙補) and Hur Kyun's Kwashi (科詩)]
4	科詩二選	11	朝鮮時代 科體詩의 程式 考察

5	崇文聯芳集	12	[A Study on the Basic Form of Guachaesi(科體詩) Composed at the State Examination in Joseon Dynasty] 朝鮮後期 南人系 科體詩集 近藝雋選 研究 [A Study on GeunYeJunSeon(近藝雋選) in the Late Joseon Dynasty]
6	近藝雋選	13	조선후기 향촌사회 과시 창작一考 [A Consideration on Writing of Poetry for the Civil Examination of the Local Society in the Late Joseon Dynasty-Focusing on Works Based on 「ChwiOngJeongGi(醉翁亭記)」 in GwaBuCho(科賦抄)-]
7	月峯集	14	새로 발굴한 金炳淵의 科體詩 검토 [A research in the newly discovered "Gwache-shi" of Kim, Byeong-yeon]

As shown in Table (14), the first seventh literatures provide primary data such as original texts of Joseon Gwache-si. For example, *Dongsipumhwibo* 東詩品彙補 records Joseon examination poetry such as Pungdonghahwasujeonhyang 風動荷花水殿香.

(15) *Dongsipumhwibo* 東詩品彙補

The other literatures, which are secondary data, are used to complement my analysis. To illustrate, as shown in Table (16), Pungdonghahwasujeonhyang 風動荷花水殿香, a Haeng-si written by Heo Kyun 許筠, was first transcribed and analyzed based on Dongsipumhwibo.

(16) Pungdonghahwasujeonhyang, Haeng-si written by Heo Kyun

Chinese Characters	Tone category	Rhyme category
吳江八月蘋葉寒	PPZZPZP	
露洗秋波浄如練	ZZPPZPZ	霰
微凉先透玉闌干	PPPZZPP	
乍拂宮粧開勝宴	ZZPPPZZ	霰
西風偏向舞筵高	PPPZZPP	
暗送荷香來水殿	ZZPPPZZ	霰
君王當日恣歡娛	PPPZZPP	
百尺樓臺珠翠炫	ZZPPPZZ	霰
蛾眉翻作敵國媒	PPPZZZP	
貯在金宮放恩眷	ZZPPZPZ	霰
爭將行樂趂佳辰	PPPZPPP	
輦出宮門來別院	ZZPPPZZ	霰
仙輕環繞彩鸎飛	PPPZZZP	
滿江銀燭魚龍變	ZPPZPPZ	霰
時逢沙岸白蘋秋	PPPZZPP	
半落芙蓉紅片片	ZZPPPZZ	霰
風生塘面葉聲乾	PPPZZPP	
月到波心花影轉	ZZPPPZZ	霰
清香先得露氣傳	PPPZZZP	
暗雜爐烟筵上遍	ZZPPPZZ	霰
輕傳珠箔撲舞衣	PPPZZZP	
亂籠銀床繞歌扇	ZPPPZPZ	霰
風前斷續去又來	PPZZZZP	
吹滿三千紅粉面	PZPPPZZ	霰
蟬衫不透五更寒	PPZZZZP	
乍倚紗窓巧笑倩	ZZPPZZZ	霰
金釵未整翠翹欹	PPZZZPP	
入夜宸心看不倦	ZZPPZZZ	霰
菱歌蓮唱亂綠波	PPPZZZP	
幾聽禁漏催銀箭	ZPZZPPZ	霰
笙歌未斷鐵騎來	PPZZZZP	
一夢繁華如製電	ZZPPPZZ	霰
當時宮殿水雲空	PPPZZPP	
破荷池塘寒雨戰	ZZPPPZZ	霰
誰栽蓂莢土堦上	PPPZZPZ	
帝堯淳風不復見	ZPPPZZZ	霰

Then, my analysis, like the Table (16) above, is compared to that of other researchers. The tonal prosody of the first three lines suggested by my analysis and Hur (2001) are the same. However, there are slight differences in the tonal arrangements of the last three lines. Specifically, the tone category of Tu 土 suggested by Hur (2001) is level tone, but in my analysis, it is an oblique tone, specifically a Shang tone. Thus, it is transcribed as an oblique tone in my analysis. In this manner, Joseon Gwache-si has been thoroughly analyzed by investigating both primary and secondary data simultaneously.

(17) Hur (2001)[82]

오강(吳江) 팔월에 마름 잎이 차가운데
이슬이 가을 물결을 씻어 깁처럼 깨끗하구나.
吳江八月蘋葉寒, 露洗秋波淨如練.
○○●● ○●○ ●●○○ ●○○

피리 소리 끊어지기 전에 철기(鐵騎)가 들이닥쳐
화려하던 한바탕 꿈이 번개처럼 스쳐갔네.
笙歌未斷鐵騎來, 一夢繁華如掣電.
○○●● ●○○ ●●○○ ○●●

가벼운 서늘바람 옥난간에 먼저 스며드는데
궁녀들이 갓 화장하고 아름다운 잔치를 열었네.
微凉先透玉闌干, 乍拂宮粧開勝宴.
○○○● ●○○ ●●○○ ○●●

당시 궁전은 물과 구름만 남고 텅 비어
연꽃 진 연못엔 찬 비만 후둑거리네.
當時宮殿水雲空, 破荷池塘寒雨戰.
○○○● ●○○ ●○○○ ○●●

가을바람이 잔치자리 향해 높게 불어와
연꽃 향기를 은은히 보내 물가 전각에 오게 하네.
西風偏向舞筵高, 暗送荷香來水殿.
○○○● ●○○ ●●○○ ○●●

누가 흙층계 위에 명협을 심으랴
요임금 순박한 풍모를 다시는 볼 수 없네.
誰栽莫莢土堦上, 帝堯淳風不復見.
○○○● ○○● ●○○○ ●●●

---

[82] A white circle symbol ○ indicates level tone P, on the contrary, the black one ● stands for oblique tone Z.

It is time to analyze Joseon Gwache-si. This piece of Joseon Gwache-si written by Heo Kyun belongs to Haeng-si because it exhibits the typical characteristics outlined in Table (11), such as a fixed number of syllables per line and the unification of rhyming word categories. Moreover, the number of lines in this Haeng-si is thirty-six, thus satisfying the first regulation of Haeng-si. Regarding tonal arrangements, it displays the typical patterns of tonal prosody found in Haeng-si. The first two syllables have the same tone category, followed by three words with the opposite tone category, and the last two syllables no specific preference for tonal category. For example, the tonal prosodic patterns of the fourth and eighth lines are P(level)-P-Z(oblique)-Z-Z-P/Z-P/Z and Z-Z-P-P-P-P/Z-P/Z, respectively.

It is noteworthy to examine the rhyming words located at the end of the two lines: 霰. In the Chinese examination poetry and regulated verse, rhyming words normally have a level tone P. However, as shown in Table (16), Joseon Gwache-si including Haeng-si did not prohibit the use of oblique tone for rhyming words. Lastly, this piece of Haeng-si adheres to the final regulation of Haeng-si: Its title, Pungdonghahwasujeonhyang 風動荷花水殿香, originated from Wang Changling 王昌齡's Xigong Qiuyuan 西宮秋怨, a famous Chinese poem. In this same manner, this paper analyzes the other twenty-three pieces of Joseon Gwache-si. Its results will be discussed in the following section, but it is necessary to specify the first, second, and fourth regulations of Joseon Gwache-si by investigating a piece of Goche Gwasi.

The following Goche Gwasi named Chagwoldo 捉月圖 is written by Yi Yi (1536-1584) taking the Jinsa examination. This is categorized as Goche Gwasi because it has the typical characteristic of Goche Gwasi: changes of rhyming word categories: 紙→有. However, it might be difficult to specify its type of Joseon Gwache-si only if the number of lines, the number of syllables per line, and tonal prosodic patterns considered. The number of lines in this piece is forty

around thirty-six. In addition, it is also the hepta-syllabic verse, so it has the fixed number of syllables. Therefore, it can be said that the two are not key regulations of Goche Gwasi.

(18) Chagwoldo

Chinese characters	Tone category	Rhyme category
隴西公子謫僊人。	ZPPZZPP	
一生愛月爲知己。	ZPZZPPZ	紙
采石江頭秋正深。	ZZPPPZP	
一葉輕舟千頃水。	ZZPPPZZ	紙
徵雲淨堝銀闕涌。	ZPZZPZZ	
玉塔橫江波不起。	ZZPPPZZ	紙
天心有月不可近。	PPZZZZZ	
水中有月還孔邇。	ZPZZPZZ	紙
欣然乘醉欲一捉。	PPPZZZZ	
側身棹底輕生死。	ZPZZPPZ	紙
那知一月分上下。	ZPZZPZZ	
徹底虛明難入手。	ZZPPPZZ	有
捉時空空無一物。	ZPPPPZZ	
放後了了還可指。	ZZZZPZZ	紙
三人此夜作四人。	PPZZZZP	
雲漢相期淡無累。	PZPPZPZ	紙
誰知這般有深意。	PPZPZPZ	
眼前萬象皆如此。	ZPZZPPZ	紙
吾人本是玉皇吏。	PPZZZPZ	
誤讀黃庭謫此地。	ZZPPZZZ	寘
胸中浩蕩眼無人。	PPZZZPP	
大兒小兒皆下視。	ZPZPPZZ	視
開元天子亦不俗。	PPPZZZZ	
沈香亭北同徙倚。	PPPZPZZ	紙
高人自古糜不留。	PPZZPZP	
況是君恩不可恃。	ZZPPZZZ	紙
天涯流落我何愁。	PZPZZPP	
玉妃奉硯吾不喜。	ZPZZPZZ	紙
早知榮辱等外物。	ZPPZZZZ	
擾擾塵寰春夢耳。	ZZPPPZZ	紙
騎鯨一夕向帝京。	ZPZZZZP	
直上天門九萬里。	ZZPPZZZ	紙

更無骸骨與烏鳶。	ZPPZZPP	
尙有名字垂青史。	ZZPZPPZ	紙
誰將遺迹入絹素。	PZPZZZZ	
仙姿鶴態依俙是。	PPZZPPZ	紙
見之令我別有感。	ZPZZZZZ	
采石風月今何似。	ZZPZPPZ	紙
茫茫宇宙我生晚。	PPZZZPZ	
却恨相逢圖畫裏。	ZZPPPZZ	紙

It also exhibits two typical and regular patterns of tonal arrangements: P-P-Z-Z-Z-P/Z-P/Z and Z-Z-P-P-P/Z-P/Z. However, it cannot definitively be classified as a piece of Haeng-si. For instance, in Table (18), the first line has the following tonal arrangement: P-P-Z-Z-P-Z-P. Although this is not the typical tonal prosody pattern of Haeng-si, it can be considered to have a regular pattern of Haeng-si tonal prosody as it starts with two syllables in the same tone: P-P-. In other words, Haeng-si features lines beginning with two syllables in the same tone category: P-P- and Z-Z-. In contrast, lines starting with different tone categories, specifically P-Z- and Z-P-, are more prevalent in the above piece of Goche Gwasi. The three regulations are somewhat ambiguous in differentiating the types of Joseon Gwache-si. Therefore, a careful analysis of Joseon examination poetry is necessary.

4.3.4 The results of data analysis

As illustrated in the table below, Goche Gwasi and Haeng-si generally conform to specific formats and regulations.

(19) Forms and regulations of Goche Gwasi and Haeng-si

Goche Gwasi	Haeng-si
1. The overall length of the verse varies but it is generally much longer than Chinese examination poetry.	1. The number of lines averages thirty-six, but it can be either fewer or more.

2. The number of syllables varies, though hepta-syllabic lines are prominent.
3. Different categories of rhyming words can be used.
4. It features irregular patterns of tonal prosodies.
5. A title of examination poetry must include the given words from the examination topic or famous literary quotes.

2. It consistently consists of hepta-syllabic lines throughout.
3. The same category of rhyming words must be used, with minor variations permitted.
4. It exhibits regular patterns of tonal prosodics, such as P-P-Z-Z-Z-P/Z-P/Z.
5. A title of examination poetry must include the given words from the examination topic or famous literary quotes.

Based on Table (19), this paper provides a comprehensive examination of twenty-four pieces of Joseon examination poetry to verify their adherence to these formats and regulations. Overall, Haeng-si has specific formats and regulations, so the Joseon examination poetry is assessed for adherence to Haeng-si's criteria. If the poetry violates any one of these criteria, it is classified as Goche Gwasi. If not, it is categorized as Haeng-si.

(20) The analysis on Joseon examination poetry

	The titles of examination poems	Rule 1	Rule 2	Rule 3	Rule 4	Rule 5
1	李珥 〈送項梁渡江〉	Y(38)	Y	Y	N	Y
2	尹善道 〈冒雪訪孤山〉	Y(50)	N(5-11)	N(漾/養)	N	Y
3	李緯 〈代李太白魂誦傳竹枝詞〉	Y(40)	Y	Y	Y	Y
4	申光洙 〈登岳陽樓歎關山戎馬〉	Y(44)	Y	Y	Y	Y
5	尹善道〈門人廢蔘莪〉	Y(38)	N(7-8)	N(紙/寘)	N	Y
6	金炳淵 〈湖南詩〉	Y(36)	Y	N(尤/蕭)	Y	Y
7	姜柏 〈行詩格〉	Y(38)	Y	Y	Y	Y
8	朴趾源<論禹服之狹, 歎聲教訖四海而疆理止五服>	Y(34)	Y	N(紙/寘/虞)	Y	Y
9	盧兢 〈項羽死高帝亦老〉	Y(38)	Y	Y	Y	Y
10	蔡得淳 <代柳子厚魂謝作迎享送神詩俾歌以祀>	Y(44)	Y	Y	Y	Y
11	李家煥 〈過赤壁藪周郎坡公遞做主人〉	Y(44)	Y	Y	Y	Y

12	金丙淵〈責索頭〉	Y(36)	Y	Y	Y	Y
13	魯積〈論鄭嘉山守節事欺金益淳罪通於天〉	Y(36)	Y	N(虞/馬/紙/寘)	Y	Y
14	鄭文孚〈月明花落又黃昏〉	N(24)	Y	Y	Y	Y
15	裴克紹〈嶺南樓月夜逢李上舍說前生冤價〉	Y(36)	Y	Y	Y	Y
16	裴克紹〈嶺南樓月夜逢李上舍說前生冤價〉	N(20)	Y	Y	Y	Y
17	李壽聘〈見王定國烟江疊嶂圖憶樊口舊遊詩〉	N(16)	Y	Y	Y	Y
18	金若濟〈使脩身齊國治國平天下者皆得以就法焉詩〉	Y(36)	Y	N(洽/葉/儉)	N	Y
19	吳愚善〈先天下之憂而憂，後天下之樂而樂〉	Y(36)	Y	Y	Y	Y
20	河鎭伯〈扶杖往聽詔詩〉	Y(36)	Y	Y	Y	Y
21	許筠〈風動荷花水殿香〉	Y(36)	Y	Y	Y	Y
22	李珥〈捉月圖〉	Y(40)	Y	N(紙/有/寘/視)	Y	Y
23	高傳川〈題愛蓮說後〉	N(30)	N(10)	Y	Y	Y
24	李漢慶〈老妻畫紙爲碁局〉	Y(44)	Y	Y	Y	Y
		4/24	3/26	6/26	3/26	0/26

The seventeenth piece of Joseon Gwache-si, written by Yi Sudam 李壽聘, satisfies all regulations of Haeng-si except for the first rule. For this reason, it is categorized as Haeng-si in this paper.

(21) Joseon Gwache-si written by Yi Sudam

Chinese characters	Tone Category		Rhyme category

昔夜名區夢裡看，	ZZPPZZZ	
今朝物色清溪頭。	PPZZPPP	尤
今日名區畫裡見，	PZPPZZZ	
山青水綠開雙眸。	PPZZPPP	尤
摩挲不覺意悠然，	PPZZZPP	
悵望難堪愁思稠。	ZZPPPPP	尤
老夫平生好奇遊，	ZPPPZPP	
吳山楚水閑夷猶。	PPZZPPP	尤
皇恩復許任跌蕩，	PPZZZZZ	
一麾遙向江南州。	ZPPZPPP	尤
無邊勝景燒筆下，	PPZZZZZ	
浪迹江湖興自悠。	ZZPPPZP	尤
紅塵幹沒別來久，	PPPZZPZ	
幾向頭林懷舊遊。	ZZPPPZP	尤
題詩圖上一悵然，	PPPZZZP	
白首風塵愁不休。	ZZPPPZP	尤

The *Daejeon Hoetong* records that poetry lacking thirty-four or thirty-six lines did not pass the examination. Considering this, the first regulation cannot be ignored. Furthermore, the overall length of verses in most extant and well-known Haeng-si averages thirty-six lines. Adherence to this regulation is one of the essential criteria for classifying a piece of Joseon examination poetry as Haeng-si. According to this regulation, the fourteenth, sixteenth, seventeenth, and twenty-third examination poems belong to the type of Goche Gwasi. According to this regulation, the fourteenth, sixteenth, seventeenth, and twenty-third examination poems belong to the type of Goche Gwasi. In addition to these pieces of Goche Gwasi, the second and fifth works also fall into the same category of examination poetry. As shown in Table (22) and (23), the number of syllables is not fixed at seven, but the predominant type of lines contains seven syllables.

(22) Moselbanggosan 冒雪訪孤山 written by Yun Seondo

| Chinese characters | Tone categories |

凍雲陰陰鶴舞庭,　　　　　　ZPPPZZP
天風淅淅波生帳.　　　　　　PPZZPPZ
訟息吏退朱墨休,　　　　　　ZZZZPZP
鈴閣塵容亦閑放.　　　　　　PZPPZPZ
我欲淺斟低唱對蛾眉,　　　　ZZZPPZZPP
俗物惱人眞興喪.　　　　　　ZZZPPPZ

(23) Jeaeryeonseolhu written by Go Jeoncheon 高傳川

Chinese characters	Tone category
君不見靈均愛蘭元亮菊。	PZZPPZPPZZ
性相近之非外求。	ZPZPPZP
芳蓮不爲桃李顏。	PPZPPZP
俗人笑之君子羞。	ZPZPPZP
借問苦心說者誰。	ZZZPZZP
德人襟懷天與遊。	ZPPPPZP

As shown in Table (22) and (23), the number of syllables is not fixed at seven, but the predominant type of lines contains seven syllables. So far, the number of Joseon examination poetry belonging to Goche Gwasi is ten.

(24) The first fourteenth lines of the eighteenth Joseon examination poetry

Chinese characters	Tone Category	Rhyme Category
萬國咸寧家人吉,	ZZPPPPZ	
羲出庶物物坼甲。	PZZZZZZ	洽
夫人被化一專靜,	PPZZZPZ	
元聖制禮百以洽。	PZZZZZZ	洽
詩中象見大學意,	PPZZZZZ	
曾氏家風其似恰。	PZPPPZZ	洽
治天下道本脩齊,	PPZZZPP	
蓋自文王先取法。	ZZPPPZZ	洽
周姜白馬率西澔,	PPZZZPZ	
召侯甘棠主東陝。	ZPPPZPZ	儉
如何牝鷄法已遠,	PPZPZZZ	
不使殷家四方挾。	ZZPPZPZ	葉

登詩晚學講千載，　　　　　　PPZZZPZ

南國風謠裁闊狹。　　　　　　PZPPPZZ　　　　　　　　洽

However, there are more pieces of Goche Gwasi because they violate other regulations like Table (24). Thus, in total, the number of Goceh Gwasi is eleven, and the rest of Joseon Gwache-si belongs to Haeng-si. The list of Goche Gwasi and Haeng-si is shown below:

(25) The list of Goche Gwasi and Haeng-si

Goche Gwasi		Haeng-si	
2	尹善道〈冒雪訪孤山〉	1	李珥〈送項梁渡江〉
5	尹善道〈門人廢蓼莪〉	3	李緯〈代李太白魂誦傳竹枝詞〉
6	金炳淵〈湖南詩〉	4	申光洙〈登岳陽樓歎關山戎馬〉
8	朴趾源〈論禹服之狹, 歎聲教訖四海而疆理止五服〉	7	姜柏〈行詩格〉
13	魯積〈論鄭嘉山守節事欺金益淳罪通於天〉	9	盧兢〈項羽死高帝亦老〉
14	鄭文孚〈月明花落又黃昏〉	10	蔡得淳〈代柳子厚魂謝作迎享送神詩俾歌以祀〉
16	裴克紹〈嶺南樓月夜逢李上舍說前生冤價〉	11	李家煥〈過赤壁藪周郎坡公遞做主人〉
17	李壽聃〈見王定國烟江疊嶂圖憶樊口舊遊詩〉	12	金丙淵〈責索頭〉
18	金若濟〈使脩身齊國治國平天下者皆得以就法焉詩〉	15	裴克紹〈嶺南樓月夜逢李上舍說前生冤價〉
22	李珥〈捉月圖〉	17	李壽聃〈見王定國烟江疊嶂圖憶樊口舊遊詩〉
23	高傳川〈題愛蓮說後〉	19	吳愚善〈先天下之憂而憂，後天下之樂而樂〉
		20	河鎭伯〈扶杖往聽詔詩〉
		24	李漢慶〈老妻畫紙爲碁局〉

4.4 The historical changes of Korean examination poetry

As there has been a scarcity of transmitted Goryeo examination poems, it is difficult to determine their exact format and regulations with certainty. However, based on the political

context of the Goryeo Dynasty and historical documents such as the *Goryeosa* 고려사 and the *Sibunsi-seo* 십운시서, it appears that the Goryeo examination system and poetry were influenced by imperial China. Moreover, Chinese poems written by Goryeo scholars display well-organized patterns of tonal arrangements comparable to Chinese regulated verse and examination poetry. Thus, it is reasonable to conclude that the format and regulations of Goryeo Gwache-si were likely very similar to those of Tang examination poetry and regulated verse. Based on the analysis presented in the previous section, Goryeo Gwache-si consisted of five Chinese characters per line and did not exceed twenty lines. Furthermore, its prosodic patterns must have been well-articulated, in line with the Chinese regulated verse. Such Goryeo Gwache-si appeared to exist until the sixteenth century of the Joseon Dynasty, coexisting with other types of Joseon Gwache-si.

The number of Joseon Gwache-si is not plentiful, but there are enough resources to investigate and summarize its format and regulations. According to primary and secondary data, Joseon Gwache-si is divided into two types: Goche Gwasi and Haeng-si. It appears that, during the Joseon Dynasty, the formats and regulations of Korean examination poetry became more relaxed due to various reasons, which will be discussed in the following chapter. This relaxation of regulations contributed to the emergence of Goche Gwasi. Goche Gwasi was prominent and coexisted with Haeng-si until the eighteenth century. It lessened the burdens of the poetry composition examination, such as the use of rhyming words and tone arrangements. Goche Gwasi did not adhere to the unification of tone categories for rhyming words, allowing examinees to use different categories of rhyming words. Additionally, it did not require adherence to the binary contrast of tonal prosodic patterns found in Chinese regulated verse and examination poetry.

While the loose regulation of Goche Gwasi definitely lessened the burden of examination poetry, it also introduced another type of burden: increased overall length. Goryeo Gwache-si

consisted of twelve lines, with the longest being twenty lines. In contrast, Joseon Gwache-si, including the relatively short Goche Gwasi, had more than twelve lines. Haeng-si, the dominant type of Joseon Gwache-si after the eighteenth century, became much longer, with the majority averaging thirty-six lines. Compared to Goche Gwasi, Haeng-si had more stringent regulations and typical formats. The number of syllables per line in Goche Gwasi varied, whereas in Haeng-si it became fixed at seven. The flexibility for tonal prosody disappeared, replaced by specific patterns such as "P(level)-P(level)-Z(oblique)-Z(oblique)-Z(oblique)-P/Z-P/Z" and "Z(oblique)-Z(oblique)-P(level)-P(level)-P(level)-P/Z-P/Z". Furthermore, if poets used a certain category of rhyming words in Haeng-si, they could not change the rhyme category and had to use the same category throughout. These stricter regulations likely caused examinees to spend more time considering tonal arrangements per line and feel more daunted by the process.

From the analysis results, it can be said that ancient Korean examination poetry underwent significant changes over time. At the initial stage, Korean examination poetry originated from Chinese poetry, implying strict formats and regulations. However, due to various reasons, Joseon examination poetry adopted looser formats and regulations. Over time, the Korean examination poems, known as Haeng-si, developed much stricter rules, and it finally had its own distinctiveness.

4.5 A Comparison between Shilü shi and Gwache-si

4.5.1 Length

The key difference between Shilü shi and Gwache-si is their length. From the Tang Dynasty to the Qing Dynasty, ancient Chinese consistently chose penta-syllabic regulated verse as the standard form of examination poetry. In contrast, except for the Goryeo examination poetry, Gwache-si predominantly used hepta-syllabic lines. More specifically, the Goryeo examination

system and its poetry originated from the Chinese imperial examination system and regulated verse, so Goryeo Gwache-si shared similar characteristics with Chinese examination poetry. However, Joseon Gwache-si differed significantly. Despite variations in the number of syllables per line, hepta-syllabic lines were the dominant type.

Additionally, the overall length of ancient Korean examination poetry was significantly longer than that of Chinese poetry. Both Shilü shi and Gwache-si increased in length over time. For Shilü shi, the number of lines increased from twelve to fourteen, whereas Gwache-si expanded from twelve to as many as thirty-six lines. This raises an interesting question: why did the examination poetry become longer? Considering the limited time available during examinations, one might expect the length of examination poetry to shorten. Contrary to this logical assumption, both Korean and Chinese examination poems grew longer over time. Interestingly, both also became more stringent in terms of format and regulations. It seems that this increased rigidity was associated with the evolving nature of examination for complexity.

4.5.2 Prosodic patterns and Rhyming words

Regarding poetic prosody, Korean examination poems had pursued its own rule which was somewhat different from the Chinese regulated verse. The Gwache-si did not follow a major of essential principles of the Chinese regulated verse. The Chinese examination poetry adhered to the binary contrast of tonal prosody, so the even-numbered positions of syllables exhibit the tonal contrast such as PPZZP and ZZPPZ. In addition, as shown in Table (26), the ancient Chinese examiners had to place such tonal prosody by using antithetical structure.

(26) The even-numbered positions of syllables and their tonal prosodies

盧肇　《風不鳴條》

Chinese characters	Tone categories	
習習和風至，	Z**Z**PP**Z**	
過條不自鳴。	**Z**PZZP	庚
暗通青律起，	ZP**P**Z**Z**	
遠傍白蘋生。	Z**Z**ZPP	庚
拂樹花仍落，	Z**Z**PP**Z**	
經林鳥自驚。	PP**Z**ZP	庚
幾牽蘿蔓動，	**ZP**PZ**Z**	
潛惹柳絲輕。	P**ZZ**PP	庚
入谷迷松響，	Z**Z**PP**Z**	
開窗失竹聲。	PP**Z**ZP	庚
薰弦方在禦，	PP**P**Z**Z**	
萬國仰皇情。	Z**Z**ZPP	庚

These prosodic patterns and regulations of the Tang examination poetry had been transmitted to the Qing examination poetry. Thus, as for the Chinese examination poetry, the tonal prosody played a significant role. On the contrary, tonal prosody regulations in Gwache-si was not as important as the Chinese examination poetry's one. For example, it is hard to say that there was a certain pattern of tonal prosody in Goche Gwasi but Haeng-si exhibits two typical and regular patterns of tonal arrangements: P-P-Z-Z-Z-P/Z-P/Z and Z-Z-P-P-P/Z-P/Z. Even though tonal prosodic patterns had a great position in the history of Chinese poetry, it seems that ancient Chinese examiners showed a generosity for the regulation of tonal prosody. Kwang and Vedal (2015) argue that Chinese examination poems showed apparent freedom with regard to poetic prosody. Their argument has some rational groundings, but the freedom of tonal prosody found in the Chinese examination poetry is distinctive from that of Korean examination poetry. To be specific, there are some Chinese examination poetry violating the major and basic regulation of tone arrangements. However, it is noteworthy that they also exhibit several types of prosodic patterns. For example,

as shown in Table (27), such poems violate the normal regulation of tonal arrangements. Interestingly, the same tone category of Chinese characters are placed at the positions of rhyming words. It seems that ancient Chinese examiners accepted some freedom if examinees had a specific knowledge of tonal prosodies.

(27) Li's Tang examination poem

李肱《霓裳羽衣曲》

Chinese characters	Tone categories	
開元太平時，	PPZPP	平
萬國賀豐歲。	ZZZPZ	去
梨園獻舊曲，	PPZZZ	入
玉座流新製。	ZZPPZ	去
鳳管遞參差，	ZZZPP	平
霞衣競搖曳。	PPZPZ	去
燕罷水殿空，	ZZZZP	平
輦余春草細。	ZPPZZ	去
蓬壺事已久，	PPZZZ	上
仙樂功無替。	PZPPZ	去
詎肯聽遺音，	ZZZPP	平
聖明知善繼。	ZPPZZ	去

4.6 The distinctive characteristics of Gwache-si

To make it clear, it seems that the Korean examination poems written in the Goryeo dynasty was rooted in the Chinese examination poems in light of the length of poem and the number of syllables in a poetic line. In contrast, the examination poems appeared in the Joseon dynasty was distinctive from the Chinese examination poems. The above comparison clearly demonstrated that Gwache si and Shilü shi had not only resemblances but also different characteristics. Primarily, the length of Korean examination poems was considerably longer than that of Chinese ones. On top of that, the Joseon dynasty accepted the flexibility as to the number of syllables in a poetic line even though hepta-syllabic examinations poems were the mainstream at the time. Thirdly,

examinees were required to unify tone category of only the first second syllables in a poetic line. It can be said that it was not necessary to unify the tone category of even-numbered syllables. These characteristics cannot be found in the Chinse examination poems, so it demonstrates that ancient Korean people embraced the Chinese examination poems into a part of their culture. The uniqueness of Gwache si have been supported by the previous studies as well (Sim 1993; Jang 2003, Kim 2008; Lee 2005; Park 2009; Kim 2013; Jang 2013). To sum up, it is reasonable to make a conclusion that the Joseon Gwache si became more and more unique even if the initial stage of Korean examination poems came from the Chinese ones.

The problem is that there has been little research to discover the reasons why Gwache si took its own way in terms of form and prosodic patterns. In this regard, many researchers have assumed that the difficulty of composing a poem might have brought to the distinction of Korean examination poems without suggesting intelligible explanations. Instead, Kim (2008) mentioned the possibility that the Korean prosody and poetry performance were the main factor leading the unique style of the Korean examination poems. On the other hand, Jang (2013) considered that Korean literati concentrated on practicing composing a piece of Bu 賦 in lieu of Gwache-si because its regulations was not strict as Gwache-si. The examination poems required test takers to satisfy rather complicated regulations such as tone arrangements. On the contrary, the prosody rule was relatively flexible in the Bu, even the rhyme rule, which was known as a relatively easy regulation, was quite flexible. In the point of view, the regulations of prosodic patterns caused the Korean examinees to avoid composing Gwache-si either directly or indirectly. Then, it is necessary to figure out why ancient Korean literati had a difficulty in satisfying the regulations of prosodic patterns. As Kim (2008) made the proposal, the different types of suprasegmental features and

chanting performance might have brought Gwache-si to its distinctiveness. A detailed account will be discussed in the following chapter.

Chapter 5. The reasons why Gwache-si had been distinctively developed

The analysis of Chinese and Korean examination poems leads to the conclusion that Shilü shi and Gwache-si share a common origin, rooted in the civil service examination system. However, Gwache-si, in particular, has undergone a distinctive evolution. Firstly, its length is notably extended. Secondly, each line in Gwache-si adheres to a heptasyllabic form, equivalent to seven Chinese characters per line. In contrast to the prevalent penta-syllabic form in Chinese examination poems, Korean examination poems embraced a hepta-syllabic format. Furthermore, the number of syllables was not standardized. Lastly, the prosodic patterns in Gwache-si differ from those found in Chinese examination poems. As a result, scholars widely acknowledge the uniqueness of Gwache-si.

Many Chinese regulated verses, especially those known as Pailü, showcase extended length. Moreover, the popularity of both hepta-syllabic and penta-syllabic forms in regulated verse helps us understand the evolution of Korean examination poems in that direction. Understanding the irregular number of syllables per line in Gwache-si is not challenging either, given that classical Chinese poems commonly exhibit varied syllable counts in a single line. It could be argued that Korean poetry simply chose one of the two major Chinese verse forms. However, it remains mysterious why Gwache-si possesses distinctive prosodic patterns. Unfortunately, there is a dearth of in-depth explanations regarding the uniqueness of the prosodic patterns of Korean examination poems. Some scholars tentatively propose various conjectures, including disparities in prosodic features between Chinese and Korean, a more adaptable policy in adhering to Gwache-si regulations, and socio-cultural factors (Lee 2005; D. Kim 2008; Sim 2009; Jang 2013; Gu 2015; Lim 2022; C. Lee 2022; K. Kim 2021)

J. Lee (2005)'s research provides a crucial insight into unraveling the mystery. The researcher suggests that it was challenging for Koreans during the Goryeo and Joseon Dynasties to compose Chinese poetry, despite their familiarity with various literary works in Chinese. This difficulty stemmed from the lack of alignment between the Korean and Chinese phonological systems. Similarly, S. Lee (2005) posits that Gwache-si was crafted to assess whether exam takers possessed a basic understanding of the prosodic patterns of Chinese regulated verse. This was essential as it was overwhelming for Koreans without the ability to grasp the prosodic patterns of regulated verse. Jang (2013) also notes that meeting the rules of prosodic patterns was more challenging for Koreans compared to the rules of rhyming words.

Drawing on Jakobson's (1960) perspective that poetics is integral to linguistics, this explanation holds validity even for individuals without linguistic expertise. [83] It becomes unreasonable to analyze a poem without considering linguistic properties, especially poetic prosody, as different languages exhibit their own characteristics, including suprasegmental features, making them more diverse than one might imagine or understand. If we consider linguistic properties as an indispensable component of the meter system, the divergence between Chinese and Korean becomes a dominant factor in shaping the unique development of Korean examination poetry. However, it is imperative to go beyond and verify that the distinct linguistic properties between Chinese and Korean played a decisive role among other factors. Scrutinizing the validity of these conjectures and assessing whether there is supporting evidence for these hypotheses will be a crucial focus in this chapter's thorough analysis.

---

[83] Roman Jakobson regards poetry as a kind of language, leading him to believe that the linguist, regardless of their specific language focus, may and must include poetry in their study.

5.1 The disparity in prosodic features between Chinese and Korean

5.1.1 Chinese

Determining the precise reason for the unique prosodic patterns in Korean examination poetry proves to be the most challenging among the differences between Chinese and Korean examination poems. The challenge arises because the prosodic patterns of Korean examination poems are significantly different not only from those found in Chinese examination poems but also from the regulated verse and Korean metrical poetry. The disparity in prosodic features between Chinese and Korean is a plausible determinant in creating the distinctive prosodic patterns of Gwache-si. If Korean and Chinese retained different suprasegmental or linguistic properties, composing Chinese metrical poems would have been considerably challenging for Koreans. Modern Standard Chinese (SC) currently has only four lexical tones, whereas the tone system in Middle Chinese was far more intricate and diverse. According to Pan & Zhang (2013, 2015), the tones in Middle Chinese can be categorized into four groups: Ping 平 (Level tone), Shang 上 (High and raising tone), Qu 去 (Falling tone), Ru 入 (Short tone). Moreover, these tones were further divided into two types, depending on the voicing of initials: Yin 陰 (Voiceless) and Yang 陽 (Voiced). In summary, Middle Chinese had eight tones: Yinping 陰平, Yangping 陽平, Yinshang 陰上, Yangshang 陽上, Yinqu 陰去, Yangqu 陽去, Yinru 陰入, Yangru 陽入.[84] In the previous studies provided by Zhang (2019), the poetic prosody of Chinese metrical poetry is definitely established on the complicated tonal system.

---

[84] The level tone is usually categorized into the first tone of SC but the other tones were evenly distributed among the four tones of modern Chinese.

For contemporary Koreans learning Chinese, differentiating the only four lexical tones of Modern Standard Chinese can be challenging. Needless to say, ancient Koreans would have found it even more difficult to master the previous, more complex tone system. Additionally, such a complicated tone system has not been found, at least, in Modern Korean. The difference in suprasegmental features between Korean and Chinese could be one of the reasons for bringing uniqueness to the prosodic patterns of Korean examination poems. This is because prosodic features, also called suprasegmental features, closely interact with prosodic metrical systems. The disparity in prosodic features might have caused ancient Koreans to face challenges in learning Chinese metrical poetry and composing examination poems that satisfy the typical prosodic patterns of Chinese examination poems within the limited exam time.

To clarify, my intention is not to suggest that ancient Korean literati failed to master the prosodic patterns of Chinese regulated verse. Instead, I wish to underscore that the differing poetic prosodies between Korean and Chinese prompted Korean literati to diverge from adhering strictly to Chinese prosodic patterns. In essence, this factor cultivated a social environment wherein ancient Korean literati contemplated their unique style of poetry and meter, rather than adhering rigidly to the prosodic patterns of Chinese examination poems.

5.1.2 Korean

The notable suprasegmental feature of Chinese is its tonal system, forming the basis for their metrical poetry. In contrast, the poetic meter in Korean has been a subject of controversy due to the absence of salient suprasegmental features like tone and stress. Despite numerous research endeavors on Korean poetic meter by scholars such as Hwang (2011), Kim (2008), Won, Kim (2014), and Koji (2006), a definitive consensus has remained elusive. Consequently, many Korean

linguistic scholars continue to engage in debates about the poetic meter of Sijo 시조, a form of Korean traditional poetry.

Some scholars posit the existence of a tone system in Middle Korean, as suggested by Kōno (1945, 1951, 1953), Hur (1954, 1963), and Lee (2021). Lee (2021) advocates for the presence of a tone system in Korean, highlighting pitch-accent patterns observed in Korean dialects such as the Kyeonsang dialect. However, Eom's analysis of Korean phonology in 2016 suggests that, at least in Standard Korean (SK), a tone system is not present, as pitch-accent alone cannot differentiate the meanings of words. This sheds light on why the ancient literati in Joseon did not adhere strictly to the prosodic patterns of Chinese examination poems. It is assumed that if Korean were not a tonal language, Korean poetry and Chinese poetry might have employed distinct poetic meters for composition. This inherent contrast could have posed challenges for ancient Korean literati in crafting regulated verse that encapsulated Chinese prosodic patterns, prompting them to formulate unique prosodic structures such as 'ping-ping-ze-ze-ze-X-X' and 'ze-ze-ping-ping-ping-X-X'."

Despite the linguistic distinctions between Chinese and Korean, ancient Korean literati learned and enjoyed composing regulated verse adhering to tonal prosody. This practice may have influenced the development of unique prosodic patterns in Korean examination poems, not entirely dissimilar to Chinese prosodic patterns. Another supporting evidence is the evolution of modern Chinese poetry's poetic meter. Over time, the Chinese tonal system has weakened, with distinctions like ping and ze fading away. This loss of binary contrast has led modern Chinese poets to use poetic themes or syntax structures as substitutes for tonal patterning meter. Contemporary Chinese poets find it challenging to compose Chinese regulated verse that satisfies Tang prosodic patterns. This historical shift reinforces the notion that linguistic features are integral to poetic meter,

highlighting the significance of the linguistic features of Korean as a primary element in shaping the distinct prosodic patterns of Korean examination poems.

5.2 A relationship between linguistic properties and poetic meters

Won (2003) insists that suprasegmental features of a language including stress and tone are vital constituents of a meter system. Making readjustments to Fabb's (1997) prosodic metrical structure, Aroui (2009) came up with a new representation of the prosodic metrical system. The following association map between the prosodic module and the metrical module, suggested by Aroui (2009), aligns with with Won's (2003) perspective.

(1) Aroui (2009) - The association map between prosodic module and metrical module
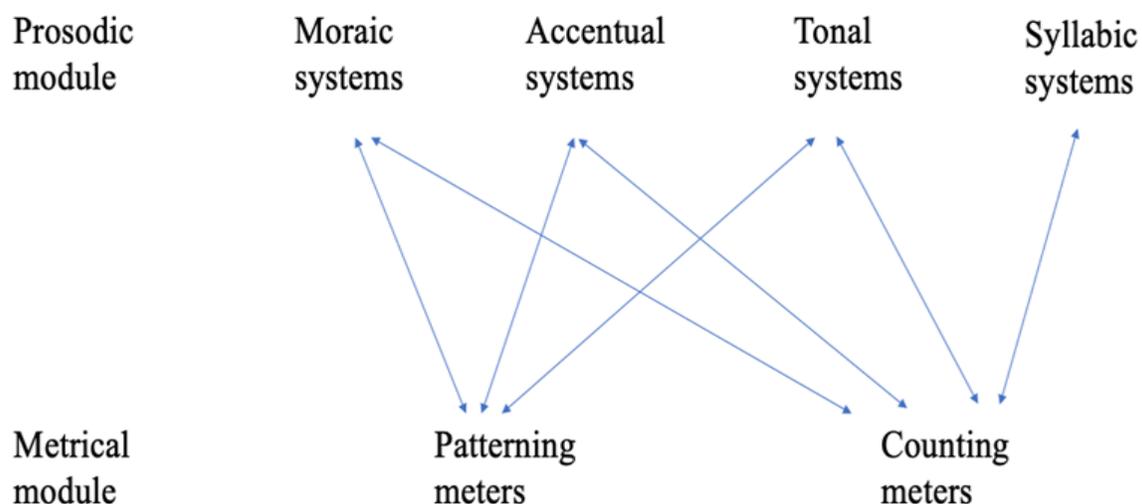
As shown in (1), the prosodic module, which includes tonal systems and syllabic systems as linguistic feature, combines with one of two metrical modules—called patterning meters or counting meters—to construct poetic rhythms. In essence, metrical rhythms are produced by

interaction between the prosodic module and the metrical module. This implies that linguistic features are indivisible from metrical system and can impose constraints on the choice of the metrical module. To classify poetic meters of the world in accordance with linguistics features, Aroui (2009) suggests prosodic metrical system as shown in Figure (2). According to this metrical system, languages fall into one of four prosodic modules: tonal meter, moraic meters, accentual meters, and syllabic meters.

(2) Aroui (2009) - Prosodic metrical system
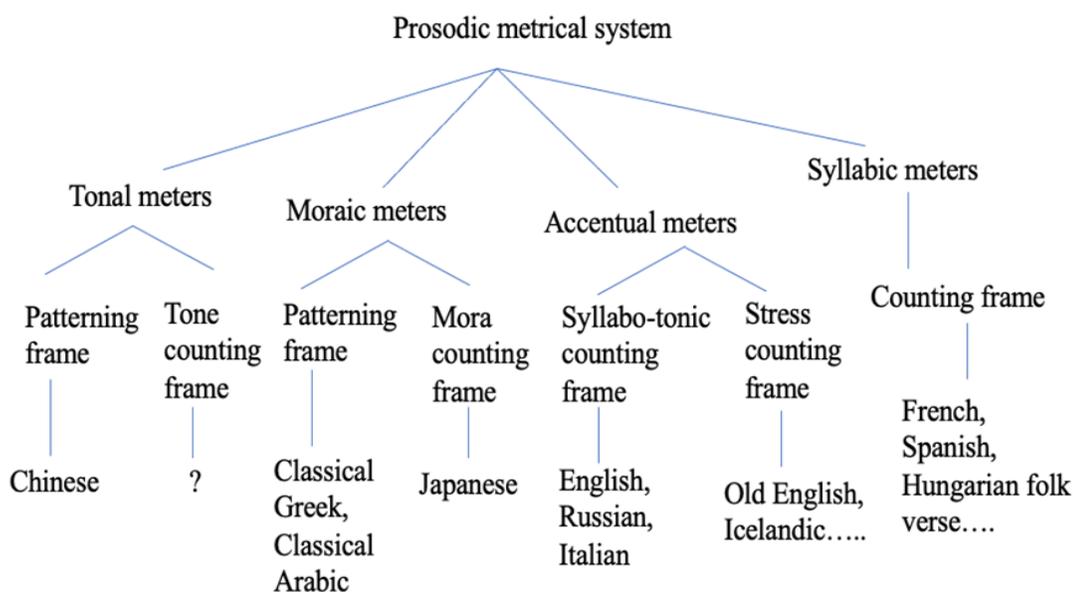
On the prosodic metrical system, Chinese is categorized into tonal meter because its tone system forms the meter of regulated verse. English, on the other hand, belongs to accentual meter because stress feature plays a significant role in producing poetic rhythm in Old and current English. Noticeably, English poetry diverges from Old English poetry because the two match up

with different metrical module: stress counting meter and syllabo-tonic counting frame.[85] As mentioned earlier, prosodic module and metrical module interacts to form poetic meters. Thus, as in accentual meters, other prosodic module systems are divided into two subcategories: patterning meters and counting meters. Syllabic systems, however, cannot be combined with patterning meters because no significant prosodic feature is found on the syllabic systems. Hence, it has the only one subcategory: syllabic counting frame. In a nutshell, the prosodic metrical system clearly shows that it is well-grounded that a prosodic feature of language is closely related to a system of poetic meter.

The hypothesis on poetic meters suggested by Zhang (2019) intersects with Aroui's (2009).[86] Although there has been no specific mention of the metrical module, Zhang (2019) also posits that poetic meter is closely related to suprasegmental features of language, such as syllable weight, tone, and stress. For instance, English, being a stress-based language, develops its poetic prosody through a binary system that hinges on the contrast between stressed and unstress syllables. Similarly, some languages, including Arabic, also employ a binary contrast based on syllable weight to encapsulate poetic prosody. In Arabic poetry, heavy syllables are strategically placed in specific locations within the line for this binary contrast of their prosodic feature. Within the prosodic metrical system, the Arabic language falls under the Moraic Patterning Meter frame. Overall, scholars who have delved into poetic meters unanimously agree that poetic meter is closely linked with particular linguistic properties.

---

[85] Aroui (2009) has chosen to refer to syllabo-tonic counting meters rather than stressed meters because the meter system of English poetry falls between patterning meter and counting meter. For theoretical precision, Aroui (2009) separates accentual meters into a stress counting frame and syllabo-tonic counting frame.

[86] Zhang (2019) asserts that poetry can form poetic rhythm not solely based on a binary contrast of prosodic features whereas metrical poetry is typically grounded in such a binary contrast of prosodic features. In addition, Zhang (2019) argues that the syllabic counting frame cannot be considered a poetic meter.

Assuming that prosodic features are indeed essential in crafting poetic meters, a poet who adept at composing classical Arabic poem is likely to find it relatively easy to compose classical Greek poems. In the prosodic metrical system, both Classical Arabic and Classical Greek utilize the same metrical system, where the prosodic module and metrical module align. The poet, however, may encounter challenges when composing a Chinese poem, as the prosodic features of Chinese differ from those of classical Arabic. In the same logic, it is reasonable to hypothesize that Korean literati during the Joseon Dynasty faced difficulties in composing Chinese metrical poetry due to the differing prosodic features between Chinese and Korean. Naturally, this hypothesis should be substantiated to prove that Chinese and Korean indeed had distinct prosodic features in the past. Historically the tone system has played a remarkable role in the Chinese language and poetry, particularly in Chinese regulated verse. Consequently, Chinese is certainly categorized into the tonal patterning frame. Conversely, it does not align with the meter system of Korean metrical poetry such as Sijo. The analysis of the prosodic module of Korean in forming poetic rhythm remains a subject of controversy. After scrutinizing poetic meters and prosodic features across various languages, I have identified notable prosodic feature of the Korean language and a prosodic metrical module unique to Korean poetry.

5.2.1 Accentual meter: English and Old English

In the previous section, it is discovered that linguistic properties, specifically suprasegmental features, play an impressive role in metrical system. As seen in Aroui (2009)'s prosodic metrical system, suprasegmental features are one of indispensable element in producing poetic rhythm, except for syllabic counting frame. Stress, one of suprasegmental features, is essential part of poetic meters in contemporary English and Old English poetry.

(3) In Memoriam A.H.H.OBIIT MDCCCXXXIII 7, Alfred, Tennyson (Fabb & Halle, 2008)

```
              ′            ′      ′
He is not here, but far away
) * * )  *    * )    *    * ) *  * )              0
     *           *          *      *             1
          ′        ′       ′       ′
The noise of life begins again
 ) *  * )  *   * )   *  * )  *  * )               0
      *         *        *       *               1
        ′             ′             ′
And ghastly through the drizzling rain
)*       * ) *    * )      *   * ) *    * )        0
         *        *          *        *           1
        ′      ′      ′          ′      ′
On the bald street, breaks the blank day.
)*       * ) *     * )    *       * ) *    * )     0
         *        *                *        *     1
```

In contemporary English poems, the force of poetic meters comes from accentual patterning frame. As shown the exemplary poem, written by Alfredo, Tennyson, an iambic pattern, namely the structure of unstressed syllable and stressed syllable, repeats from the beginning to the end. In other words, the stressed feature appears in the even-numbered positions of every line. Trochaic meter, namely the structure of stressed syllable and unstressed syllable, is relatively rare in English poetry, but we can find some examples having trochaic pattern of poetic meter as shown below:

(4) See the Smoking Bowl Before us, The Jolly Beggars (Fabb & Halle, 2008)

See! the smoking bowl before us,
```
( *      *  ( *  *    ( *      *( *   * (              0 ⇒
   *         *         *        *                     1
```

Mark our jovial ragged ring!
```
( *    *  ( *  *  ( *  *  ( *                          0 ⇒
   *         *       *       *                         1
```

Compared to the previous poem, trochaic pattern repeats in the odd-numbered syllable positions of each line in this poem. Even though the types of rhythm pattern are different in these two poems, the stress feature and patterning frame are the main force in producing poetic rhythms. These pattens of poetic rhythms clearly show that it is hard to imagine the separation between suprasegmental features and metrical frames in prosodic metrical system. Old English poetry, having a different metrical module, also employ the suprasegmental feature to produce poetic meter. It is difficulty to identify one specific pattern of poetic patterns in Old English poetry because there are five rhythmic patterns in total as below:

(5) Five rhythmic patterns of Old English poetry (Fabb & Halle, 2008)

The type of verse	The pattern of poetic rhythm
A-type verse	× × × / × / ðā hē ġebolgen wæs × × × × / / × for ðon iċ mē on hafu / \ / × grundwong þone

B-type verse	× × / × / Ne scel ānes hwæt × × / × / þæt se sīð ne ðāh
C-type verse	× / / × Oft Scyld Scēfing × × × / / × þēah hē him lēof wǣre
D-type verse	/ × / \ × sunu Ecglāfes / / \ × fletsittendum / / × \ hār hilderinc
E-type verse	/ \ × / edwenden cwōm / \ × / stefn in becōm

In Table (5), forward slash "/" refers to stressed syllable, on the other hand, "X" is the one without stress. There is also another syllable, being specified as half-stressed. Compared to the contemporary English poems, the stressed syllables do not come at regular interval. This is because Old English employed the counting frame of metrical module rather than patterning frame. The unified number of stressed syllables in line is the key in poetic rhythm in Old English poetry, regardless of their pattern and the number of unstressed syllables. Thus, verses of all types have in common that they always contain two stressed syllables. No matter whether it is contemporary or

Old English, we can find that the combination of suprasegmental features and metrical frame occurs in the prosodic metrical system. This result intensifies our assumption that prosodic features are indeed essential in crafting poetic meters. Furthermore, it also reveals that Korean meter does not belong to this accentual meter because such characteristics found in contemporary and Old English poetry has never been found in Korean poetry.

5.2.2 Tonal meter: Chinese and Vietnamese

Contemporary Chinese poets usually rely on poetic theme and syntax structure to produce a poetic rhythm because tonal contrasts in old tone system is ambiguous these days. Consequently, this binary contrast became useless in modern Chinese poetry, but it was not difficult to tell apart the binary contrast. Due to this competence, the past Chinese poets were able to produce their metrical poems, especially the Chinese regulated verse.

(6) *Chun wang* 春望: ping-ze

Character	國	破	山	河	在，
Ping-ze	Z	Z	P	P	Z
	城	春	草	木	深。
	P	P	Z	Z	P
	感	時	花	濺	淚，
	Z	P	P	Z	Z
	恨	別	鳥	驚	心。
	Z	Z	Z	P	P
	烽	火	連	三	月，
	P	Z	P	P	Z
	家	書	抵	萬	金。
	P	P	Z	Z	P
	白	頭	搔	更	短，

	Z	P	P	Z	Z

English poets categorize syllables into stressed and unstressed types, while Chinese poets distinguish between level (P) and non-level (Z) syllables. Despite both utilizing metrical modules, the patterning frame in Chinese regulated verse differs from that in English poetry. In English, the binary contrast of stressed and unstressed syllables is consistently repeated from the beginning to the end of a verse. In contrast, regulated verse in Chinese lacks this regular repetition of the binary contrast. Although tonal arrangements vary in each line, a commonality is observed in the regulated verse where the binary contrast occurs in even-numbered syllables of line, such as 破 (Z) and 河 (P). The fact that English and Chinese employ the patterning frame of metrical module though, their prosodic metrical system is totally different makes us infer that the only one difference of prosodic feature cause the distinction between English meter and Chinese meter.

Lục bát, a traditional Vietnamese verse, shares a similar poetic pattern with Chinese regulated verse. Vietnamese poets of the past also categorized tones into two groups: Bằng and Trắc. The first group corresponds to level tones, while the second group comprises oblique tones. In the provided table, "B" represents the level tones group, and "T" indicates the oblique tones group.

(7) Truyện Kiều, Nguyễn Du (Balaban, 1980)

Trăm	năm	trong	cõi	người	ta,		
B	**B**	B	**T**	T	**B**		
Chữ	tài	chữ.	mệnh	khéo	là	ghét	nhau
T	**B**	T	**T**	T	**B**	T	B

Trải	qua	một	cuộc	bể	dâu,		
T	**B**	B	**T**	T	**B**		
Những	điều	trông	thấy	mà	đau	đớn	lòng.
T	**B**	B	**T**	B	**B**	T	B
Lạ	gì	bỉ,	sắc	tư	phong		
B	**B**	T	**T**	B	**B**		
Trời	xanh	quen	thói	má	hồng	đánh	ghen.
B	**B**	B	**T**	T	**B**	T	B

This analysis highlights the commonalities between Vietnamese and Chinese poems, emphasizing shared features such as suprasegmental elements, specifically tone, and the patterning frame of the metrical module. However, this type of tonal patterning meter is not observed in Korean poetry. Primarily, Korean lacks a suprasegmental feature that produces such a notable binary contrast. Additionally, it is challenging to assert that even-numbered syllables play a significant role in generating poetic rhythms in Korean. Consequently, we can infer that Korean and Chinese metrical poems operate within distinct prosodic metrical systems. As there are various types of prosodic metrical systems, further exploration is needed to identify the specific prosodic metrical system employed in Korean poetry.

5.2.3 Moraic meter: Japanese and Sanskrit

These days, many linguists dispute the classification of Korean and Japanese within the same language category. However, it is widely acknowledged that these languages exhibit notable similarities, such as word order and the presence of particles. Some researchers even propose a resemblance between the meter of Japanese poetry and that of Korean poetry, attributing

significance to the number of syllables per line. Contrary to this popular viewpoint, the moraic prosodic feature, rather than the sheer count of syllables per line, plays a pivotal role in creating poetic rhythms. To be precise, while the number of syllables in each line holds importance, the primary influence stems from the mora unit. Mora counting is inherently linked to the number of syllables, as the mora exists within the domain of the syllable in the hierarchical prosodic structure.

Japanese Haiku, a traditional metrical poetry form, is known for adhering to the 5-7-5 rule. While people generally tend to count syllables, a thorough analysis of the Japanese Haiku meter reveals that it goes beyond a mere syllable count. For instance, the example provided below deviates from the 5-7-5 pattern when focusing solely on syllable count, as the third part consists of only four syllables.

(8) Japanese Haiku example 1

Japanese Writing system	五月雨の　/降のこしてや　/光堂
Japanese sounds	Sa mi da re no/ Fu ri no ko si te ya/ Hi ka ri do
The number of syllables	* *　* * */　* ** * * * */　* * * *
The number of moras	* *　* * */　* ** * * * */　* ** **

There is, however, one overlooked aspect: the Japanese phonemic system includes five long vowels, namely /aa/, /ii/, /uu/, /ee/, and /oo/. In the provided example, the final syllable "do 堂" constitutes a long vowel, thus having two moras. Consequently, this composition aligns with the standard structure of Haiku meter. The subsequent piece also deviates from the conventional structure when focusing solely on syllable count. However, it harmoniously conforms to the Haiku meter when considering the weight of mora.

(9) Japanese Haiku example 2

Japanese Writing system	痩蛙/ まけるな一茶/是に有
Japanese sounds	Ya se ga e ru / ma ke ru na iss a / ko re ni a ri
The number of syllables	* * * * * / * * * * * * / * * * * *
The number of moras	* * * * * / * * * * * ** * / * * * * *

The second part, starting from "ma," only has six syllables due to the presence of six vowels. It is crucial to focus on the sound "iss (一)" because it concludes with a final consonant, also known as a coda. In the moraic system, a sound with a final consonant is considered a long sound and is counted as a heavy syllable with two moras. Following this moraic system, it can be asserted that this composition adheres to the typical Haiku meter. In contrast to Japanese metrical poetry, which relies on the quantity of moras for poetic rhythms, Sanskrit and Classical Arabic poems employ a binary system that distinguishes between light and heavy syllables to create their poetic rhythms. This is due to their use of patterning meter, a different type of metrical module. To illustrate, heavy and light syllables are strategically placed to establish this binary contrast in Sanskrit metrical poetry.

(10) The positions of heavy and light syllables in Sanskrit metrical poetry (Fabb & Halle, 2008)

×−×−× | ∪∪−∪−∪ ×

In the provided table, "×" denotes positions without a preference, allowing for the occurrence of either light or heavy syllables. The symbol "−" represents a light syllable, while "∪" designates a heavy syllable. The "|" symbol signifies a pause, also referred to as caesura. As in the illustrated in the example above, the metrical structure guides the distribution of syllable types within a line. Specifically, in the first part of the line, light syllables with one mora unit should occupy the even-numbered syllable positions, while heavy syllables are designated for the even-numbered positions in the second part.

(11) Sanskrit metrical exemplary poem (Fabb & Halle, 2008)

×−×−× ǀ ∪∪−∪−∪ ×
sá váhniḥ putráḥ pitaróḥ pavítravān ∪ −   −   − − ǀ∪∪ −   ∪ − ∪ − punáti dhíro bhúvanāni māyáyā. ∪ − ∪   − −ǀ   ∪∪ − ∪ − ∪ −

In another example presented in Table (11), the metrical structure aligns with the typical meter of Sanskrit poetry, with light syllables occupying the even-numbered positions in the first part of the line, while heavy syllables are placed in the first and even-numbered positions. This deliberate arrangement highlights the interplay between heavy and light syllables, allowing flexibility for either type of syllable to appear in specific positions. A comparison between Japanese Haiku and Sanskrit poetry's metrical systems reveals two distinct facts. First, Korean poetry does not adhere to the meters found in Japanese and Sanskrit poems. Second, the difference in metrical modules serves as a significant factor causing variations in prosodic metrical systems,

even when two poems share the same prosodic features in different languages. Essentially, despite both languages being sensitive to prosodic features like mora, their prosodic metrical systems can differ.

According to the previous analysis in Chapter 2, Korean scholars have traditionally focused solely on the number of syllables when identifying the structure of Korean poetic meter. This approach appears rational, considering the countless variations in the structure of Korean poetic meter when considering the weight of mora. Additionally, unlike Sanskrit poetry, Korean traditional poetry lacks a meaningful distinction between heavy and light syllables. Consequently, it holds true that Korean and Japanese do not share the same prosodic metrical system. Furthermore, the Korean poetic meter does not align with the moraic meter.

5.2.4 Syllabic meter: French

Regardless of whether Korean has suprasegmental feature, the former sections clearly show that Korean metrical poetry does not belong to any of metrical system employing a certain suprasegmental feature such as stress and tone. Then, there remains the only one option among the four types of prosodic module. Thus, Korean falls into syllabic counting frame, which means that its poetry produces its poetic prosody based on the number of syllables. It can be said that Korean poetry belongs to syllabic counting frame if there have shared in common between French and Korean poems in terms of metrical system.

The most encountered French metrical poetry is alexandrine. It consists of twelve syllable per line, while having six syllables in its hemstitch. The following French poem are some lines from Hugo's Dolorosae, poem twelve of the fifth book of Les Contemplations.

(12) French metrical poetry example

Mère   voilà douze ans /que notre fille est morte,
* * * * *   * / * * * *   * *
Et depuis, moi le père /et vous la femme forte,
*   * *   * * *   /*   * * * * *
Nous n'avons pas été / Dieu le sait un seul jour
*   * *   * * */ * * *   * *
Sans parfumer son nom /de prière et d'amour.
*   * * *   *   * /*   * * *   *. *

Each line adheres to the traditional structure of twelve syllables, in line with the conventions of French poetic meter. The analysis presented in Table (12) reveals minimal variation in the number of syllables within French metrical poems. Concerning the suprasegmental features intrinsic to the French language and poetry, stress is allocated, to some extent, at the phrase level rather than individual words. In essence, the observed variations in syllabic count and the application of phrasal stress do not disrupt the natural flow of poetic rhythm. Interestingly, both Korean and French poems share a commonality in which such variations in syllable count and the presence of suprasegmental features do not compromise the poems' intrinsic characteristics, including poetic rhythm and overall flow. Consequently, it is justifiable to classify Korean poetic meter within the framework of syllabic counting meter.

5.3 External evidence: Vietnamese and Japanese poetry

By comparing various types of prosodic metrical systems across world languages, particularly focusing on Chinese and Korean as specific examples, it becomes apparent that these languages employ distinct prosodic mechanisms to generate their respective poetic prosodies. Chinese, for instance, utilizes the binary contrast between tone categories and fits into a tonal patterning frame, while Korean follows a syllabic counting frame. External evidence, exemplified by Japanese Renku and Vietnamese Hát nói, further strengthens the hypothesis that differences in linguistic properties between Korean and Chinese play a significant role in shaping the distinctive patterns of prosody of Korean examination poems.

5.3.1 Renku renga 聯句連歌

It can be posited that the dynamic interaction between Korean and Chinese languages and literatures gave rise to Korean examination poems. Similarly, Renku and Hát nói emerged as products of the interaction between their respective local languages and Chinese poetry. An illustration of this is found in a work of Japanese Renku from the 1300s, collaboratively composed by multiple Japanese poets, featuring a blend of Chinese characters and Japanese words.

(13) Wakan Renku 和漢聯句 written by Yoshimoto and others (Choi, 2015)[87]

Wakan Renku, Yoshimoto and others

露ふけは 玉に聲あり 松の風

山靜葉鳴秋　　　　　　　　　PZZPP

---

[87] The tone categories provided by Choi (2009) are misleading: Bai 白, Xia 下, Su 宿, and Xin 心. Thus, the table (13) is revised after determining the correct tone categories for these characters.

西閣宜新月	PZPPZ
南榮俯碧流	PPZZP
白雲簾下宿	ZPPZZ
綠心檻前脩	ZPZPP
今ことに かしこき人は 世に出て	
聖功皆可謳	ZPPZP

The table (13) displays the first to the eighth verses, constituting a part of a Wakan Renku. It is a blend of Japanese and Chinese languages, yet every line is written in Chinese characters except for the first and seventh lines. Consequently, it resembles the Chinese penta-syllabic regulated verse. With the exception of the first and seventh lines, all lines written in Chinese characters adhere to the structure of Chinese poetic meter. For instance, from the second to the sixth lines, the Chinese characters placed at positions of even-numbered syllables in each line create a binary tonal contrast: P (level tone) vs. Z (non-level tone). Additionally, the prosodic patterns in the second, third, fourth, fifth and last lines align with those often observed in the Chinese regulated verse.

The prosodic patterns of Japanese Renku, however, are not exactly same with those of Chinese regauged verse. To be specific, the sixth line fails to produce the binary contrast of level and oblique tones because the even-numbered positions of characters have the same level tone. It implies that the contemporary Japanese poets comprehended the basic rule of prosodic patterns in the Chinese regulated verse, but it was not easy at all to perfectly embody ideal prosodic patterns of the Chinese regulated verse. It reminds us of the Korean language and its linguistic property because Japanese also does not use tonal contrasts to produce its poetic prosody. Korean and Japanese are not tonal languages, so the contemporary Korean and Japanese poets must feel a

difficulty in embodying the prosodic patterns of the Chinese regulated verse. Hence, they created unconventional genres of literature: Gwache-si and Renku, instead of imitating the Chinese poetry perfectly.

5.3.2 Hát nói

In comparison with Korean and Japanese, prosodic system of Vietnamese is almost same with the one of Chinese in that tonal contrasts play a noticeable role in differentiating Vietnamese words. The following piece of Vietnamese poem named *Uống rượu tiêu sầu* is one of the *Hát nói*, which was a Vietnamese traditional poetry written in both of Vietnamese and Chinese.

(14) A Vietnamese poem named *Uống rượu tiêu sầu* (Choi, 2009)

Cao Bá Quát 《Uống rượu tiêu sầu》
Ba vạn sáu nghìn ngày là mấy,
Cảnh phù du trông thấy cũng nực cười.
Thôi công đâu chuốc lấy sự đời,
Tiêu khiển một vài chuông lếu láo.
Đoạn tống nhất sinh duy hữu tửu,　　斷送一生惟有酒　　ZZZPPZZ
Trầm tư bách kế bất như nhàn.　　沈思百計不如閑　　PPZZZPP
Dưới thiều quang thấp thoáng bóng Nam san,
Ngoảnh mặt lại, cửu hoàn coi cũng nhỏ.
Khoảng trời đất, cổ kim, kim cổ,
Mảnh hình hài, không có, có không.
Lọ là thiên tứ, vạn chung!

As we can see, the fifth and the sixth lines were written in Chinese characters. Cao Bá Quát wrote the work fulfilling the basic tone arrangement rule of the Chinese regulated verse. The even-

numbered positions of characters produced the binary contrast, in addition, the poet arranged the tone categories in a canonical manner. The prosodic patterns of the Chinese characters resemble the corresponding ones of the Chinese regulated verse. We can associate the linguistic property of Vietnamese with the one of Chinese. The Vietnamese poets could learn the difference between tone categories more easily than Korean and Japanese poets because their language has tonal contrasts. Overall, the difference between Korean and Chinese caused the contemporary Korean literati to establish its own genre of poetry having the different types of prosodic pattern.

5.4 Poetry performance: China vs. Korea

According to Xu et al. (2020), poetry performances are intricately linked with the genesis of poems, as poets and literati acquire the art of composing poetry through the act of performing, encompassing reciting and chanting. In this context, both reciting and chanting represent verbal activities that involve the learning and composition of poetic works, delineating subtle differences in specific performance styles and applications. Chanting performance typically entails rhythmic utterances of words inscribed in a poem or sounds, often presented in a melodic or cadenced manner. Consequently, it finds common application in rituals, religious practices, or meditation.

In a similar vein, Lee (2010), Yang (2012), and Zhang (2019) underscore the significance of poetry performance within the realm of poetry culture. Lee (2010) posits that poetry culture comprises three essential components: composing poetry, sharing ideas and thoughts related to a poetic piece, and transmitting poetry. Poetry performance, particularly in the forms of chanting and reciting, plays a pivotal role in poetry culture, particularly in the transmission of poetry. The act of performance facilitates not only the spread of prevailing poetic works but also their prosodic patterns. In essence, both forms of poetry performance enable the dissemination of a specific poem

itself along with its prosodic patterns. Lee (2010) further delineates that poetry performance serves as a highly efficient method for learning the composition of poetry. It aided ancient literati in acquiring a comprehensive understanding of various elements, including prosodic patterns, syntactic structure, and rhetoric, in a joyful and systematic manner. Indeed, as per Yang (2012) and Zhang (2019), poetry performance was a traditional method employed in the composition of classical poems.

Returning to the assertion made by Xu et al. (2020), it becomes evident that poetry performances and the creation of poems are inseparable. Consequently, an assumption can be reasonably made that differences in the poetry performances of Korean and Chinese poets may have contributed to the distinct styles of prosodic patterns observed in Korean examination poems.

5.4.1 Chanting performance in China

The poetry performance discussed by Xu et al. (2020), Lee (2010), Yang (2012), and Zhang (2019) remains an integral part of Chinese poetry culture. Although today poetry performance does not contribute to composing a poem, particularly the regulated verse, as much as it did in ancient times, it still holds significance. Ancient Chinese poets learned to distinguish tone categories of Chinese characters through reciting and chanting because the regulations of Chinese prosodic patterns were closely associated with the harmonious chanting performance of the Chinese regulated verse.

(15) Chinese chanting performance with Electronic Glottal Graph (Yang, 2012)
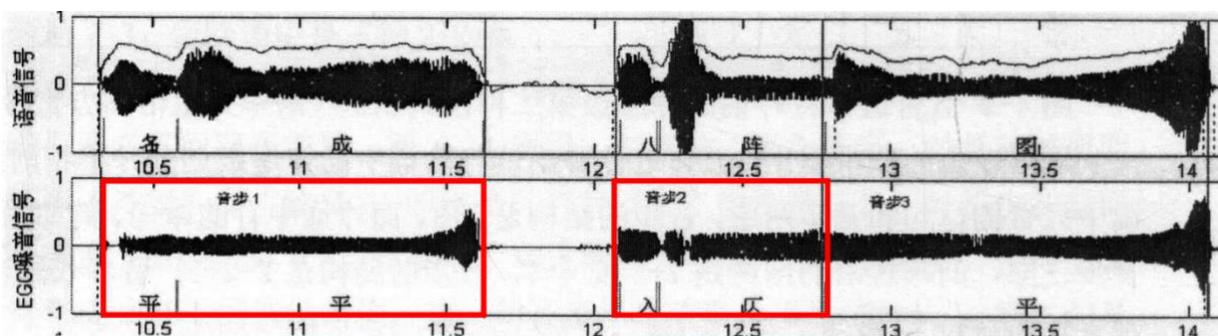
As shown in Figure (15), phonetic data on Chinese chanting performance of the regulated verse supports the assumption because the binary contrast between level and oblique tones is clear. Specifically, the verbal length of the first two words (名成) with level tone is much longer than that of the following two words (八陳) with oblique tone, despite having the same number of syllables. In other words, Chinese people can learn the differences between level and oblique tones by learning how to chant Chinese regulated verse from performances by senior Chinese people. Some might argue that the positions of the words affected their lengths, but such an argument does not hold when considering the following data.

(16) Chinese chanting performance with Electronic Glottal Graph (Yang, 2012)
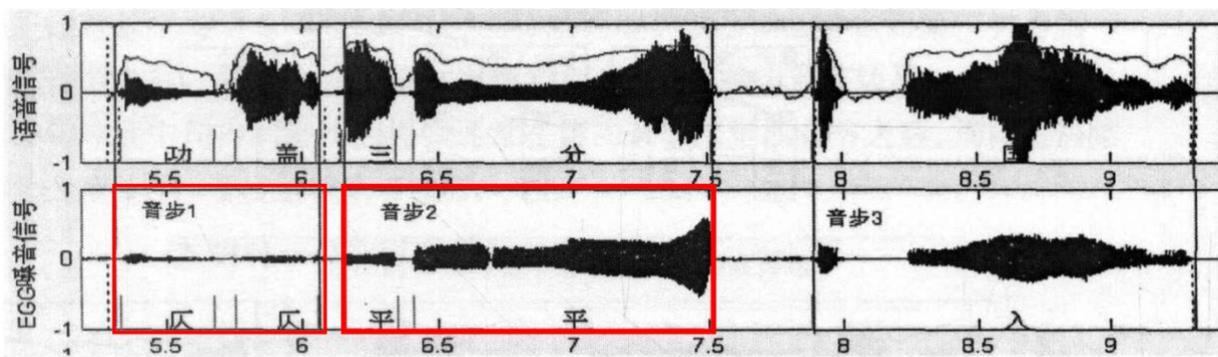
Although the words with level tone change positions with their counterparts, their length is still longer. In addition to these graphs, there is a large amount of evidence supporting this assumption. Specifically, the chart comparing lengths between level 平, oblique 仄, and ru 入 tone shows that Chinese people can easily differentiate between the level tone and the others when hearing and chanting the regulated verse.

(17) Comparing lengths between level 平, oblique 仄, and ru 入 (Yang, 2012)
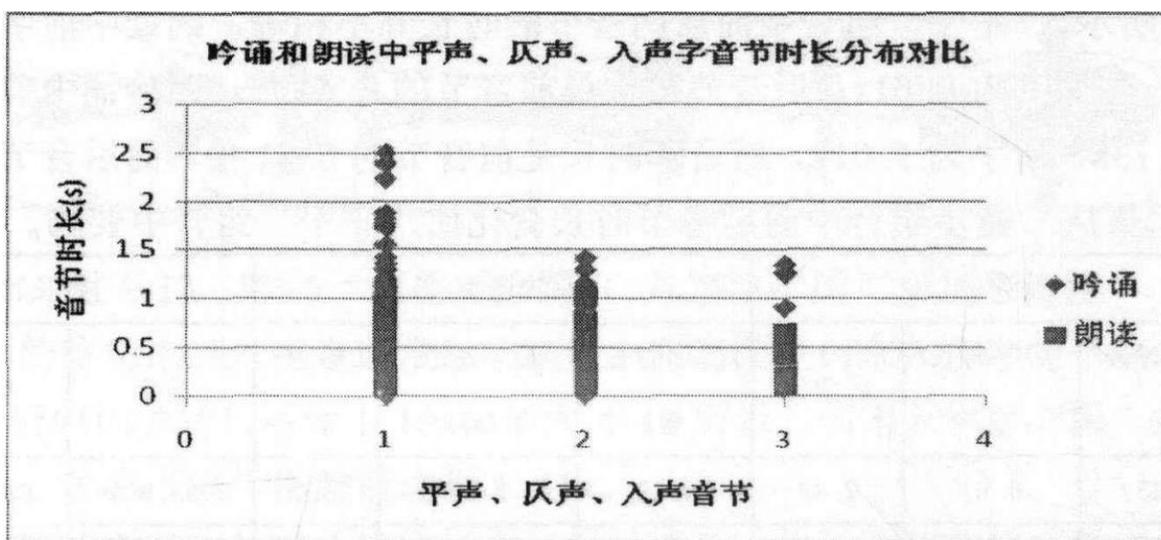
In Figure (17), the average length of a level tone word is 1.6 seconds, whereas the length of words with other tones is shorter than 1.5 seconds. This result further confirms that Chinese chanting performance contributes to preserving the prosodic patterns of their metrical poetry and aids in the transmission of poetry.

5.4.2 Chanting performance in Korea

It is essential to understand how the Korean literati in the Joseon dynasty chanted poetry, especially the Chinese regulated verse and Han-si 漢詩, "poems written in Chinese characters." If the ancient Koreans knew how to recite and chant the Chinese regulated verse, it would not have been too difficult for them to compose Chinese examination poetry that satisfied the prosodic pattern regulations. However, Kim (2008) discussed the interrelation between poetic prosody and chanting performance early on because he believed the Chinese prosodic patterns did not suit Korean poetry performance.

Unfortunately, there has been little research on Korean chanting performance, in stark contrast to China and Japan. While fieldwork on Korean chanting performance is limited, research conducted by Xu et al. (2012) and Liu (2014) provides a starting point. Ancient Korean literati also composed, enjoyed, and learned poetry-related knowledge by chanting classical poems as the ancient Chinese did. They learned how to compose metrical poems by chanting and reciting previous works with senior scholars and friends. Xu et al. (2012) and Liu (2014) collected and transcribed practical data on how modern Korean people chant some works of Chinese regulated verse and Korean examination poems. The following figure is part of Xu et al. (2012)'s fieldwork, which transcribed how Li Kawon 이가원, a modern Korean erudite, chanted a work of the Chinese regulated verse, "Yellow Crane Tower 黃鶴樓".

(18) Yellow Crane Tower 黃鶴樓 chanted by Li Kawon

黄鹤楼

As stated in Xu et. al (2012), Korean chanting performances of Chinese regulated verse exhibit distinguishing characteristics not found in Chinese chanting. The primary observation is that the binary contrast between level and oblique tones does not significantly influence the length

of sounds in Korean performance of Chinese regulated verse. In contrast, tonal differences notably affect sound duration in Chinese chanting. Chinese speakers prolong characters with a level tone, while those with a oblique tone are relatively short. However, this attribute is not observed in Korean chanting. For instance, the first Chinese character "確" in the third line of the Yellow Crane Tower poem historically had a ze tone in Chinese, suggesting a shorter duration in Chinese chanting. Conversely, in Korean chanting, it is pronounced with a drawl.[88]

Another unique feature of Korean chanting is "Hyeon-to 懸吐", where Koreans chant Chinese regulated verse and Han-si in their own manner. In practice, Korean expletives, case markers, and particles, such as -i 이 "subject case marker" and -ko 고/코 "conjunction" are interspersed between Chinese characters during the chanting of regulated verse and Han-si.[89]

(19) Deungagyangnu-tan-gwansanyungma 등악양루탄관산융마

秋江이 寂寞코 魚龍冷하니	秋江(S) 寂寞(C) 魚龍冷(E)
人在西風仲宣樓를	人在西風仲宣樓(O)
梅花萬國에 聽暮笛이요	梅花萬國(P) 聽暮笛(E)
桃竹殘年에 隨白鷗를	桃竹殘年(P) 隨白鷗(O)
烏蠻落照倚檻恨은	烏蠻落照倚檻恨(S)
直北兵塵이 何日休오	直北兵塵(S) 何日休(E)
春花故國濺淚後에	春花故國濺淚後(P)
何處江山이 非我愁러냐	何處江山(S) 非我愁(R)
新蒲細柳曲江樓이요	新蒲細柳曲江樓(E)
玉露靑楓夔子州를	玉露靑楓夔子州(O)
靑袍로(P) 一上萬里船하니(E),	靑袍(P) 一上萬里船(E),
洞庭이 如天코 波始秋를	洞庭(S) 如天(C) 波始秋(O)

---

[88] The first Chinese character of the third line of *Yellow Crane Tower*, Seok 석 "昔," also has a ze tone, but its length is much longer than Hak 학 "確." This discrepancy indicates that Korean chanting performance differs significantly from its Chinese counterpart.

[89] As we can observe Korean particles in the transcription of Korean style of chanting, Japanese particles such as ni に can be observed in Japanese Renku as well. It makes us infer that those Korean and Japanese poets both struggled in learning the Chinese prosodic patterns and that they had to contemplate how they could inculcate the Chinese poetry as a part of their cultures.

無邊楚色七百里에	無邊楚色七百里(P)
自古高樓가 湖上浮러니라	自古高樓(S) 湖上浮(E)
秋聲徙倚落木天하니	秋聲徙倚落木天(E)
眼力이 初窮靑草洲를	眼力(S) 初窮靑草洲(O)
風煙이 非不滿目來되	風煙(S) 非不滿目來(E)
不幸東南에 漂泊遊를	不幸東南(P) 漂泊遊(O)
中原幾處戰鼓多오	中原幾處戰鼓多(E)
臣甫先爲天下憂를	臣甫先爲天下憂(O)
靑山白水寡婦哭이요	靑山白水寡婦哭(E)
苜蓿蒲萄胡騎啾를	苜蓿蒲萄胡騎啾(O)
開元花鳥鎖繡嶺한데	開元花鳥鎖繡嶺(E)
泣聽江南紅荳謳를	泣聽江南紅荳謳(O)
西垣梧竹은 舊拾遺요	西垣梧竹(S) 舊拾遺(E)
楚戶霜砧에 餘白頭를	楚戶霜砧(P) 餘白頭(O)
蕭蕭孤棹가 犯百蠻하니	蕭蕭孤棹(S) 犯百蠻(E)
晚年生涯三峽舟를	晚年生涯三峽舟(O)
風塵弟妹는 淚欲枯하고	風塵弟妹(S) 淚欲枯(E)
胡海親朋은 書不投를	胡海親朋(S) 書不投(O)
如萍天地에 此樓高하니	如萍天地(P) 此樓高(E)
亂代登臨悲楚囚를	亂代登臨悲楚囚(O)
西京萬事奕棊場에	西京萬事奕棊場(P)
北望黃屋平安否아	北望黃屋平安否(E)
巴陵春酒가 不成醉하니	巴陵春酒(S) 不成醉(E)
錦囊이 無心風物收를	錦囊(S) 無心風物收(O)
朝宗江漢此下地오	朝宗江漢此下地(E)
等閑瀟湘이 樓下流를	等閑瀟湘(S) 樓下流(O)
蛟龍在水코 虎在山하니	蛟龍在水(C) 虎在山(E)
靑瑣朝班이 年幾周오	靑瑣朝班(S) 年幾周(E)
君山元氣莾蒼邊에	君山元氣莾蒼邊(P)
一簾斜陽이 不滿鉤를	一簾斜陽(S) 不滿鉤(O)
三聲楚猿이 喚愁生하니	三聲楚猿(S) 喚愁生(E)
眼穿京華倚斗牛를	眼穿京華倚斗牛(O)

Figure (19) depicts a transcription of Professor Heo Kwonsu's chanting of the Kwansan Yungma, a Korean examination poem, following the tradition of Lee Kawon's disciple. The table illustrates a notable frequency of Korean expletives and particles used. These words not only affect

breathing patterns but also influence the interpretation of syntactic structures. The distinctive chanting system in Korean tradition posed challenges for Joseon-era Koreans in mastering Chinese poetic prosody and composing works like the Shilü shi. This may have hindered Korean literati from fully grasping Chinese prosodic patterns in the past. Consequently, Korean literati sought alternative approaches, developing their own distinct styles of prosody and forms instead of strictly adhering to Chinese examination poetry regulations

5.5 Language transformations of Chinese, Korean and Sino-Korean

Over time, languages undergo significant changes, including Chinese and Korean. Examination poems from these traditions were composed in eras vastly different from modern times, necessitating an understanding of the periodization of Chinese, Korean, and Sino-Korean languages to grasp their linguistic characteristics. Exploring these historical linguistic shifts provides insights into how these linguistic shifts affected the history of Chinese and Korean examination poems.

5.5.1 The periodization of Chinese

In the study of Chinese language periodization, scholars like Karlgren (1926;1940) have proposed various frameworks. Karlgren's division includes five phases: Proto-Chinese, Archaic Chinese, Ancient Chinese, Middle Chinese, and Old Mandarin.

(20) Karlgren (1926; 1940) - The periodization of Chinese

Proto-Chinese	The earliest Chinese
Archaic Chinese	The language of the *Shijing* 詩經 1000 BC

Ancient Chinese	The language of the rhyme dictionary *Qieyun* 601 AD
Middle Chinese	The language of the Song 宋 Dynasty rhyme tables
Old Mandarin	The language of the *Hongwu zhengyun* 洪武正韻

The periodization of Chinese language has seen different approaches by scholars over time. Initially, Bernard Karlgren proposed a framework that included Proto-Chinese, Archaic Chinese, Ancient Chinese, Middle Chinese, and Old Mandarin. However, due to the lack of literary sources, Proto-Chinese remains largely unreconstructable. In contrast, William H. Norman (1988; 2000) later revised this framework, replacing 'Archaic Chinese' with 'Old Chinese' and further subdividing later stages into Old Mandarin, Middle Mandarin, Modern Mandarin, and Modern Chinese.

(21) Norman (1988;2000) - The periodization of Chinese

Proto-Chinese	The period preceding the earliest literary documents
Old Chinese	The language of the *Shijing* 詩經 1000 BC
Old Mandarin	The language of the Song dynasty and a beginning of the Ming dynasty
Middle Mandarin	Ming and Early Qing sources
Modern Mandarin	Nineteenth and twentieth centuries
Modern Chinese	Present-day Mandarin

Scholars use varied terminologies to categorize specific periods of Chinese, yet their criteria for periodization generally align. Throughout its evolution, Chinese has undergone significant phonological changes that serve as pivotal markers for period divisions. For instance, the shift from Old Chinese to Ancient Chinese involved processes such as palatalization and

affrication of initial consonants.[90] Tonal changes, specifically a major change in tonal system, occurred during the transition from Middle Mandarin to Modern Mandarin. Based on this, it can be inferred that the Chinese tonal system remained relatively stable from the Tang Dynasty to the Qing Dynasty. In addition, Chinese people still use tone system to distinguish meanings of words. This stability likely contributed to the preservation of prosodic patterns in Chinese examination poems and regulated verse, as there were no dramatic tonal system changes during this period.

5.5.2 The periodization of Korean

The periodization of Korean is similarly diverse to that of Chinese, with Korean linguistic scholars proposing multiple frameworks. Lee (1998) outlined one such periodization of Korean.

(22) The Periodization of Korean[91]

Old Korean	Up to 10 A.D (or the end of Unified Silla)
Early Middle Korean	The language of Goryeo 高麗 dynasty (10~14 A.D)
Late Middle Korean	From the beginning of Joseon 朝鮮 dynasty to the end of 16th century
Pre-Modern Korean	The language of the end of Joseon dynasty (~19 A.D)
Modern Korean	Twentieth century to the present day

Lee's (1998) periodization of Korean, although widely cited among Korean linguists, has been critiqued for significant issues. Eom (2008; 2015) pointed out a major flaw: the extensive duration attributed to Old Korean encompasses periods with distinct linguistic characteristics.

---

[90] Later shifts, from Ancient Chinese or Old Mandarin to Modern Chinese, saw additional changes such as second and third palatalizations, labio-dentalization, devoicing, and aspiration.
[91] Eom (2008;2015) made the periodization of Korean suggested by Lee (1988). I requoted Eom (2008;2015)'s data here.

Unified Silla's language, for instance, differed notably from that of Goguryeo and Baekje. In response, Lyu (1990; 1992) proposed limiting Old Korean to the language up to the third century BC to address these discrepancies. However, another challenge arises with Lee's periodization regarding Early Middle Korean, spanning from the Three Kingdoms period to the Goryeo dynasty. The substantial gap between these linguistic stages introduces controversy. The extended duration of Old Korean is partly due to the scarcity of historical records for reconstructing the Korean language system.

Despite these challenges, this paper adopts Lee's periodization, suggesting Korean examination poems were likely composed in Middle Korean and pre-Modern Korean. A critical question arises regarding the presence of tones in the Korean language during this period. If tones existed, ancient Koreans would likely have adopted Chinese test poems as they were, conforming to Chinese prosody patterns.[92] According to Wang (2020), ancient Korean did have tones, but the tone system began to decline around the 15th century, suggesting tones held less influence during the Joseon Dynasty. These linguistic changes over time contributed to the development of Gwache-si's unique prosodic form. This implies difficulties in directly imitating the prosody patterns of Chinese test poems during this era.

5.5.3 The periodization of Sino-Korean

Ancient Koreans composed examination poetry and Han-si, relying on Sino-Korean readings. This underscores the importance of considering a periodization for Sino-Korean readings. However, a challenge arises as the periodization of Sino-Korean differs from that of Korean. Yu (1980) proposed the following periodization.

---

[92] The historical presence of tones in Korean is debated.

(23) The Periodization of Sino-Korean

Old Sino-Korean	From the transmission of Chinese Characters to the beginning of Unified Silla (668 AD).
Middle Sino-Korean	7th Century to 16th century (Japanese invasions of Korea *Imjin war* 壬辰倭亂 in 1592)
Modern Sino-Korean	From 1592 to the present

Yu's periodization is frequently referenced by other researchers, including Eom (2008; 2015), who also adopts Yu (1980)'s framework Eom (2008; 2015) distinguishes Middle Sino-Korean into early Middle Sino-Korean and late Middle Sino-Korean due to the completion of palatalization processes in the twentieth century. Palatalization marked a significant phonological shift in Korean and Sino-Korean, prompting Eom (2008; 2015) to propose a revised periodization of Sino-Korean. According to this revised framework, Korean examination poems are associated with the readings of Middle Sino-Korean.

(24) The Periodization of Sino-Korean

Old Sino-Korean	From the borrowing of Chinese Characters to the beginning of Unified Silla (668 AD).
Early Middle Sino-Korean	7th century to 16th century
Late Middle Sino-Korean	17th century to 19th century
Modern Sino-Korean	20th century to the present day

As evidenced by the periodization of Korean, the language underwent dramatic changes, particularly in terms of its tone system. The table (24) illustrates similarly dramatic changes in Sino-Korean readings over time. These changes, whether direct or indirect, likely contributed to the development of a distinctive style in Korean examination poems

5.6 Socio-cultural factors

The language difference and chanting system can be considered as major contributors to uniqueness of Sino-examination poems, but we should not exclude the other factors such as social movements and political issues. Gu (2015) strongly asserted that Korean people in the past, especially in the period of late Joseon, transfigured the Chinese literature to embrace cultural differences between Korean literature and Chinese ones. Chinese characters and literature had been highly valued in Korea peninsular after unified Silla and Joseon. Korean erudite learned and enjoyed them under such society but they adopted and developed them independently at the same time. Lee (2005) is on the same side with Gu (2015) in that he agreed that the Korean literati tried to redirect Chinese poetry and its regulation.

Here, it is interesting that the examinees were required to write the old style of poems instead of the regulated verse.[93] Lee (2005) mentioned a work of Sino-Korean poetry written by Jeong Yakyong, one of well-known Joseon literati, to back up the perspective that the history of Sino-Korean poetry took its own direction. Jeong Yakyong wrote a series of Sino-Korean poems called *a pleasant event of old man* 老人一快事 that one of the works wrote "I am from Joseon, so I pleasantly compose a work of Korean poetry. 我是朝鮮人，甘作朝鮮詩". Jeong Yakyong truly used indigenous Korean words to compose Sino-Korean poetry. He was not the only an intellectual who broke the typical forms and regulations of Chinese poetry. Lee (2005) enumerated the other scholars such as Li Haeng and Park Eun because they did not adopt the Chinese poetry as it was. For example, Park Eun liked to compose Yoche si 拗體詩 which was deviant from typical type of the regulated verse.

---

[93] The examinees could write not only the old style of poems but also the regulated verse during the reign of the King Wenjong (Li 1993).

Park (2009) believed that Korean people broke the formats and rules of Chinese literature from the very early time, but there were no well-documented or official records about such movement. It was not until seventeenth century that such movement became dominant. The following poems clearly show that Sino-Korean poetry was free from the Chinese poetry. As we can see the two poems, the number of Chinese characters of each line is not constant. In addition, Chinese people could not appreciate the two works because these works are totally different from the Chinese poetry. A person who can understand Korean and Korean culture could appreciate these works. The first line of left-side poem can be interpreted into two meanings. Seemingly, it deplores a small size of pot, but it describes a bird's crying. In the first line, we should not read Sino-Korean readings of '鼎' and '小'. Rather, we should read meanings of the two characters in Korean. Then, you can understand what the object of the last line is. The last line says "a person who comes back home with hand hoe can be heard clearly" that the object should be located but it is missing. In short, we should interpret the first line into the crying of bird, using Korean language.

(25) Korean style of Han-si

Yu Deukgong-Sa Keum Eun		Kim Satkat's poem	
鼎小鼎小.	**솥작 솥작(소쩍소쩍)**	彼兩班此兩班	너도 나도 양반이라 하는데
去年鼎今年小.	지난해 쓰던 솥이 올해는 작다 하니,	班不知班何班	반이 무슨 반인지 알지 못하겠네.
今年鼎小豊年兆.	금년 솥 작음은 풍년 들 조짐이라.	朝鮮三姓其中班	조선 세 성씨가 그 중 양반이고,
田家四面花木深.	농가의 사방에 꽃나무 깊이 우거져서,	駕洛一邦在上班	가야국에 제일 윗 양반이 있다오.
荷鋤歸來聽了了.	호미 메고 돌아올 적에 똑똑히 들리네.	來千里此月客班	천리길 온 이번 달은 손님이 양반이고,
		好八字今時富班	팔자 좋은 요즘 시절은 부자가 양반이라.
		觀其爾班厭眞班	그 양반이 참양반을 싫어하는 걸 보니,
		客班可知主人班	손님양반은 주인양반의 됨됨이를 알만하네.

The second poem is a little bit different, but it also instills Korean culture to Chinese poetry. The work plays a word "ban 班" which is related to Joseon feudal system. These poems show that

Korean literati combined Korean culture with Chinese poetry in interesting and multiple ways. As time went by, more and more Korean people transformed the Chinese poetry and its rules to create an idiosyncratic style of Han-si. The result came out as Gwache-si. On the contrary, Chinese literati did their best to keep on the right side of the forms and rules of Chinese poetry. For this reason, the regulations and formats of Chinese regulated verse, specifically the ones of Shilü shi, became even more stringent.

Many Korean scholars including Lee (2005) and Kim (2008) agree that linguistic features, poetry performance and Joseon literature movements are critical factors for the uniqueness of Gwache-si, but we can raise a question "Is there no other factors which made a contribution to the birth of unique Gwache-si?" It is time to recall some conjectures mentioned by Kim (2008) that satisfying the requirements for Sino-Korean examination poem was not the key to pass the examination. That is, it is not obligatory to compose a work of Korean examination poetry satisfying all contemporary regulations. In addition, he said that the typical formats and the regulations were not official requirements that functioned as unofficial criteria between examinees and examiners. As we can see the analysis result in previous sections, a great deal of works did not satisfy the typical format of Gwache-si.

This adds credibility on the above speculation, but it does not seem to be enough to convince everyone. However, the past research conducted by Vedal (2015) and Kwang (2004) makes us rethink of the exceptional works violating the Tang prosodic patterns. As claimed by Kwang (2004), fifteen percent of Tang examination poetry did not satisfy the Tang regulation or the typical format of Chinese examination poems. In other words, some Chinese examinees wrote a work of Chinese examination poem violating the regulations of Tang prosodic patterns, but the

action did not make them fail the examination. This point implies that not only Korea but also China accepted the exceptional works of examination poetry.

Chapter 6. Conclusion

This study delves into the intertwined relationship between poetry and civil service examination systems, particularly in China and Korea. The imperial examinations exerted a profound influence on the poetic histories of both nations, giving rise to examination poetry characterized by specific formats and regulations. Shilü shi and Gwache-si exemplify this influence, showcasing both shared similarities and distinct differences.

Shilü shi and Gwache-si share common ground as forms of examination poetry used in civil service exams. Both evolved with changes in examination systems and were influenced by socio-cultural factors, resulting in transformed formats and regulations. For instance, the prosodic patterns of the regulated verse achieved canonical forms after numerous attempts with various tone arrangements during the flourishing period of Yongming-style poetry. Tang examination poems reflect this historical context, as Tang poets and examiners were relatively flexible about the forms and regulations of examination poems, provided they adhered to a penta-syllabic format and certain prosodic patterns. In contrast, Qing examiners were stricter, rejecting poems that deviated from standardized formats. The research results indicate that few Qing examination poems violated the stringent formats and regulations, suggesting a preference for conformity.

During the Qing dynasty, examiners required test takers to compose examination poems with more stringent formats and regulations, such as conforming to the structure of the Eight-legged essay and adhering to longer lengths. The Eight-legged essay, which flourished in previous dynasties, influenced the format and regulation of Qing examination poems. Additionally, Qing examination poetry had longer lengths and strict regulations for rhyming words, reflecting the evolving nature of examination poetry towards complexity and evaluation. These findings imply

that the historical changes in examination poetry cannot be understood without considering historical contexts.

As Chinese examination poems underwent historical changes, Korean examination poems also evolved significantly over time. Before the Joseon dynasty, Korean exam poems closely mirrored their Chinese counterparts, often employing the Chinese penta-syllabic regulated verse. However, Joseon Gwache-si developed its own unique formats and principles of poetic prosody, diverging from Chinese norms. Several factors contributed to this evolution. Firstly, fundamental linguistic differences between Chinese and Korean influenced the nature of Korean exam poems. According to Aroui (2009), metrical prosody consists of prosody and metrical modules. Chinese and Korean have different metrical prosody systems. Unlike Chinese poetry, which utilizes tonal contrasts to create prosody, traditional Korean poetry like Sijo lacks such tonal elements, prompting the development of a distinct style in Korean examination poetry. This divergence is supported by comparative evidence from Japanese Renku and Vietnamese Hát nói traditions.

Secondly, Korean literati developed a distinctive chanting style that differed from that of their Chinese counterparts. Chinese people composed metrical poems by distinguishing tone categories through chanting and reciting. Experimental evidence suggested by Yang (2012) indicates that modern Chinese people can distinguish level tone from oblique tone by verbal length despite the destruction of the past eight-tone system. Thus, they were able to preserve and produce stable formats and regulations of tonal prosodic patterns. However, this was not possible for Koreans due to the Hyeonto system, which inserted Korean particles into Sino-Korean readings of Chinese characters for easier understanding of the syntactic structure rather than poetic prosody. This system implied that ancient Korean literati focused more on understanding the syntactic structure of each line than on poetic prosody while chanting Han-si and examination poetry.

Consequently, it hindered Koreans from fully appreciating the beauty of Chinese tonal patterns. Nevertheless, this performance style significantly shaped the composition and experience of prosody in Gwache-si.

Additionally, historical shifts in Chinese, Korean, and Sino-Korean languages played a role in shaping the development of Korean exam poems and their prosodic patterns. From the Tang dynasty to the Qing dynasty, Chinese experienced several transformations, including changes in the tone system. While the tonal system in modern Mandarin continues to play a significant role, the tonal system in ancient Korean disappeared quickly. Thus, ancient Koreans could not perfectly mimic the Chinese metrical prosody. Lastly, a literary movement among Joseon literati might have contributed to the uniqueness of Gwache-si. Joseon literati sought to adapt Chinese literary forms into uniquely Korean genres, further emphasizing the distinctiveness of Korean examination poems. This movement directly or indirectly resulted in the spread of a unique style of Korean examination poetry.

As depicted earlier, Korean examination poetry took a different developmental path. However, it is true that Shilü shi and Gwache-si both exhibit similarities in their acceptance of prosodic freedom. Interestingly, there are notable differences in how this freedom is expressed. Even though fifty percent of Chinese examination poetry deviates from the standardized format of Tang examination poetry, they still adhere to specific tonal contrasts and regular arrangements. In contrast, Korean examination poetry shows greater variability in prosodic patterns, with exceptional pieces not following any regular prosodic patterns. In short, Chinese and Korean examination poems had the same roots but diverged significantly over time.

In conclusion, while ancient Korean examination poetry initially shared characteristics with Chinese forms due to the adoption of the Chinese civil service examination system, Korean

linguistic features, chanting traditions, and socio-cultural factors gradually contributed to the development of a distinctive style in Gwache-si. This evolution underscores the dynamic interaction between cultural borrowing and indigenous innovation in the realm of poetry.

References

<Book & Article>

Balaban, John. 1980. *Ca Dao Viet Nam: Vietnamese Folk Poetry*. Unicorn Press.

Cai, Zongqi, et al. 2018. *How to Read Chinese Poetry in Context: Poetic Culture from Antiquity through the Tang.* Columbia University.

Chen, Bohai. 2008. Qingren xuan Tangshi shi gaishuo 清人選唐試帖詩概說 [A summary of the poems selected for the Tang examination in the Qing Dynasty]. *Gudian wenxue zhishi*, vol. 5: 1–13.

Chen, Shangjun. 2018. Tangchao zhuangyuanmen de shige 唐朝狀元們的詩歌. [Poems which received a first-class award of the Tang Dynasty], *Gudian wenxue zhishi*, 97–105.

Chen, Zhiyang. 2007. Qingdai dui shilü shiyi de tansuo 清代對試律詩藝的探索 [The Qing Dynasty's Exploration of Trial Rhythm Poetry]. *Shehui kexue jikan*, 231–236.

Cho, Sungdae. 1997. The Contents and the Characteristics of the Science Systems in Goryeo and Chosun, the Ancient Korean States. *Journal of Association for Korean Public Administration History*, vol. 5: 15–27.

Choi, Kwimuk. Merge of Chinese Prosodic Elements into Indigenous Japanese and Vietnamese Poems in the Middle Ages. *Comparative Literature*, vol. 65: 397–423.

Choi, Myungok. 2019. Was the Pre-medieval Korean a Tone Language?. *Journal of Korean Linguistics,* vol. 90: 3–42.

Eom, Ik-sang. 2002. *Junggug eoneohag hangugsigeulo hagi* 中國語言學 韓國式으로 하기 [Chinese Linguistics from a Korean Perspective]. Seoul: Hangug munhwasa.

Eom, Ik-sang. 2008. *Hangug hanjaeum junggugsigeulo dasibogi* 韓國漢字音 中國으로 다시보기] [Sino-Korean Phonology from a Chinese Linguistic Perspective]. Revised edition [2015], Hangugmunhwasa.

Elman, Benjamin A. 2009. Eight-Legged Essay Bajuwen 八股文. In *Berkshire Encyclopedia of China,* vol 5: 695–698.

Elman, Benjamin A. 2013. The civil examination system in late imperial China, 1400-1900. *Frontiers of History in China*, vol 8(1): 32–50.

Fabb, Nigel & Halle, Morris. 2008. *Meter in Poetry: A New Theory*. Cambridge University Press.

Gao, Mingyang. 2009. The Origin of the Eight-Part Essay in the Imperial Examination. *Journal of Yuxi normal University*, vol. 21(2): 49–53.

Gao, Xue-jing & Ryang-jin. 2021. Exploring the Origins of the Pronunciation of Sino-Korean Words with the homophonous of a long and short sound, through their Relationships with Chinese Tones. *The Society for Korean Language & Literary Research*, vol 49(3): 103–128.

Ge, Chengfei. 2019. Wangqi shengshi shi jianlun 王棨省试诗谵论 [Research on the Poem at the Provincial Examination by Wang Qi of the Tang Dynasty]. *Journal of Chuxiong Normal University*, vol 34(2): 79–83.

Gong, Yanming & Gao, Mingyang. 2007. Evaluative standard for the eight-legged essay in the imperial examinations of the Qing Dynasty. *Frontiers of Literary Studies in China*, vol. 1(4): 610–631.

Gu, Saw-hae. 2015. A poetry style of China and its subjective transformation in Korea. *Yeol-sang Journal of Classical Studies*, vol. 46: 153–181.

Guo, Guihua. 2005. Lun keju zhidu yu Tangshi de fanrong 論科舉制度與唐詩的繁榮 [On the imperial examination system and the prosperity of Tang poetry]. *Journal of Xinxiang teachers college*, vol 19(6): 62–64.

Hanson, Kristin & Kiparsky, Paul. 1996. A Parametric Theory of Poetic Meter. *Language*, vol. 72:287–335.

Han Sunhee. 2007. Prosodic Phonology of Old Korean Regulated Poems. *Speech Sciences*, vol. 14(2): 139–154.

He, Jian. 2012. Zaitan Keju Shifu Qushi dui Tangshi Fazhan de Yingxiang 再談科舉詩賦取士對唐詩發展的影響 [On the influence of the imperial examination poems and fu on the development of Tang poetry], *Literature*, Hunan province author association.

He, Yan. 2013. Qingdai Tang Shitie Shixuan dui Shilü Jiben Wenti de Renshi 清代唐试帖诗选对试律基本问题的认识 [The Understanding of the Basic Problems of the Examination Law in the Selected Poems of the Tang Dynasty in the Qing Dynasty], *Mangzhong Literature*, 137–138.

Hur, Kyoung-Jin. 2001. Dong Shi Poom Hwi Bo (동시품휘보 東詩品彙補) and Hur Kyun's Kwashi (科詩). *Yeol-sang Journal of Classical Studies*, vol. 14: 101–124.

Hwang, Jungsan. 2011. Study of distinctive property of Korean poetry. *Journal of Korean Literary Criticism*, vol 34: 233–251.

Jang, Yoo-seung. 2003. A Poetry for the Civil Service Examination (科體詩) in Choson (朝鮮). *Journal of Cino-Korean Poetry*, vol 11: 417–449.

Jang, Yoo-seung. 2013. The Style of a Poetry for the Civil Service Examination. *Daedonghanmunhak*, vol 39: 5–45.

Jiang, Jingxin. 2013. 《Qingmishuwen zaixu》Xiangshi shitei shiti buyi 《清秘述聞再續》鄉試試帖詩試題補遺 ["The Continuation of the Secret Narration of the Qing Dynasty" Supplement to the Poem Examination Questions of the Rural Examination]. *Journal of Chinese Verse Studies,* vol 27(3): 108–111.

Jiang, Jingxin. 2013. Zailun Qingdai keju shitie shi de "mou"zi Zhong "mou"zi de weizhi 再論清代科舉試帖詩得"某"字中"某"字的位置 [Further discussion on the position of the word "some" in the word "some" in the imperial examination poems of the Qing Dynasty]. *Jaoyu yu kaoshi*, 41–44.

Jiang, Yin. 2014. The Efect on Qing Poetics of the Poetry Component of the Imperial Examination. *Zhongguo shehui kexue*, vol. 10: 143–208.

Kawamoto Koji. 2006, Toward the construction of East Asian poetic meter: the fate of fixed syllable meter. *Journal of Korean poetry*, vol. 21: 39–57.

Kim, Dae-hyun. 2008. A study of Dong-Si(東詩) mosulbanggosan(「冒雪訪孤山」) in volume six of Gosanyugo(『孤山遺稿』). *Han Mun Hak Bo*, vol. 18: 367–390.

Kim, Dae-hyun. 2013. The Bibliographic Study of Gosan YunSundo`s Chinese Poem. *The Studies in Korean Classic Poetry and Culture,* vol. 32: 5–31.

Kim, Dongjun. 1977. Metrical Structure of Korean Poetry. *The Studies in Korean Literature*, vol. 2:35–55.

Kim, Dong-Surk. 2008. A Study on the Basic Form of Guachaesi(科體詩) Composed at the State Examination in Joseon Dynasty. *Daedonghanmunhak*, vol. 28: 69–125.

Kim, Eun-jeong. 2012. The aspect of accepting the Chinese poetry between late Shilla and early Goryeo through ShibChoSi(十抄詩). *Journal of Cino-Korean Poetry*, vol. 20: 5–40.

Kim, Hak-sung. 2016. Singing tradition of pre-modern poetries and Songs, and Free Verse of Contemporary Poetries. *Korean Classical Poetry Studies*, vol. 41: 5–30.

Kim, Hyunjae. 2021. A Study on the Propagation of the Chinese civil service examination to Vietnam and Its Impact. *The Association of North-East Asian Cultures*, vol. 66: 223–237.

Kim, Jin-hee. Sijo Yeulkeoklon-eui Nanj 시조 율격론의 난제 [The Conundrum in the *Sijo* Metrics], *Korean Classical Poetry Studies*, vol. 36: 301–334.

Kim, Kyung. 2021. A Study on GeunYeJunSeon(『近藝雋選』) in the Late Joseon Dynasty. *Journal of Korean Classics*, vol. 57: 161–191.

Kim, Kyung. 2021. A Consideration on Writing of Poetry for the Civil Examination of the Local Society in the Late Joseon Dynasty - Focusing on Works Based on 「ChwiOngJeongGi(醉翁亭記)」 in 『GwaBuCho(科賦抄)』 -. *Dongbang Korean Classics*, vol. 88: 149–179.

Kim, Yunjo. 2013. The study for the formal characteristics of Chinese quatrain with five-character lines in Korean Chinese poetry. *Daedonghanmunhak,* vol. 44: 221–252.

Kim, Yunjo. 2016. A study on the changing aspect by the times of the rhymes dictionary in Chinese poetry creation in Korea. *Dongyang studies in Korean Classics*, vol. 38: 267–294.

Ku, Saw-hwe. 2015. 중국의 시가 양식과 한국의 주체적 변용 [A poetry style of China and its subjective transformation in Korea]. *Yeol-sang Journal of Classical Studies*, vol. 46: 153–181.

Kwang, Jianxing. 2004. Tangdai Shengshi shi Tishi Xulun 唐代省試詩體式敘論 [An Introduction to Examination poems in Tang Dynasty]. *Tangdai Wenxue Yanjiu*.

Li, Dingguang. 2006. Tangdai shengshi shi de hengliang biaozhun yu Qiliang tige 唐代省試詩的衡量標準與齊梁體格 [The Measurement Standard of Provincial Examination Poems in Tang Dynasty and Qiliang Physique]. *Xueshu yanjiu*, 138–141.

Lim, Byung-jin. 2015. *Perceiving Syllables and Contrasts: Second Language Learning Perspectives*. Korea University Press.

Lim, Kwi-nam. 2021. A Review on the Dongshi "Muninpyeyuga" by Gosan Yun Seondo. *The Studies in Korean Classic Poetry and Culture*, vol 47: 261–286.

Lim, Kwi-nam. 2022. *Selective Translation of 《Sago》, Dongsi Anthology by Gosan Yun Seondo.* Ph.D. dissertation, Chonnam National University, Korea.

Liu, Chang. 2014. A Study on Yin-song(吟誦) of Seven-character Poems(七言詩) in Korea – Focusing on Professor Heo kweon-soo's Eum-song. *Yeol-sang Journal of Classical Studies*, vol. 40: 335–355.

Liu, Haifeng. 2008. Keju hanyi yu kejuzhi de qishi nianfen 科舉含義與科舉制的起始年份 [The meaning of "imperial examination" and the starting year of the imperial examination system]. *Xiamen daxue xuebao*, vol. 9: 70–77.

Liu, Ming. 2019. Tangzheyan-zhong de Kejushi《唐摭言》中的科举诗 [Tang regulated verse on *Tangzheyan]. Journal of Hubei Polytechnic Institute*, vol. 22(3): 79–83.

Lee, Chan-Wook. 2010. The Origin and Appearance of Eum Song (Korean reciting), *The Korean Essays on Sijo Literary Science*, vol 33: 33–50.

Lee, Changhee. 2022. Civil Service Examination Poetry: Textuality and Translation Model. *Journal of Korean Literature in Chinese*, vol 62: 67–91.

Lee, Gyu-pil. 2018. Commentrary and interpretation of 『Sohakeounhae』 and Chinese Classic Texts. *Daedonghanmunhak*, vol. 54: 291–323.

Lee, Kawon. 2012. *Hanguk hanmun hagas* 韓國漢文學史 [The history of Sino-Korean literature in Korea]. China Social Sciences Press.

Lee, Kimoon. 1972. *Gugeosa gaeseol* 國語史概說 [An Introduction to the History of Korean Language]. Revised edition [2004], Seoul: Hakyeonsa.

Lee, Kimoon et al. 1984. *Gugeo eumunnon* 국어음운론 [A phonology of Korean Language]. Revised edition [2013], Seoul: Taehagsa.

Lee, Ki-Moon & Ramsey, S. Robert. 2011 *A History of the Korean language*, Cambridge University Press.

Lee, Moonkyu. 2021. Achievements and Issues in Korean Tonology. *The Korean Language Society: Han-geul*, vol. 82(1): 5–42.

Lee, Sang Wook. 2005. *A study on the Writing Method of Josoeon(朝鮮) Gwa-Che-Si(科體詩)*. M.A. thesis, Yonsei University. Korea.

Lee, Sang Wook. 2013. Yonmin and the Civil Examination Poetry Studies. *Yon Min Hak Chi*, vol. 20: 51-75.

Lotz, John. 1972. Elements of Versification. In W.K Wimsatt (eds), *Versification: Major Language Types*, New York: New York University press, 2–16.

Vedal, Nathan. 2015. Never Taking A shortcut: Examination Poetry of the Tang Dynasty. *Tang Studies,* vol. 33: 38–61.

Norman, Jerry. 1988. *Chinese*. Revised edition [2000], Cambridge University Press.

Oh, Kyong-geun. 2015. Korean *Sijo* Poems and their Transformations. *International Journal of Korean Humanities and Social Sciences*, vol. 1:23–38.

Pan, Wuyun. 2000. *Jungkukeo Eoksa Eumunhak* 중국어 역사 음운학 [A historical phonology of Chinese language]. Korean edition [2014], Seoul: Hakgobang.

Park, Kyoung-woo. 2012. Study On the Formation of Fundamental Meter in Korean Poetry Including rearguing on Breath Rhythm-Focusing on Sizo(時調) and Proverb-. *The Society for Korean Language & Literary Research*, vol. 40(3): 247–271.

Park, Jong-woo. 2009. A study for the aspects of transition in late chosun's chinese poetry. *Korean Classical Poetry Studies*, vol. 27: 351–377.

Peng, Guozhong. 2007. Tangdai shilü shi de mingcheng, leixing ji xingzhi 唐代試律詩的稱名、類型及性質 [The title, type and nature of trial verse poems in the Tang Dynasty]. *Xueshu yanjiu*, vol. 1:147–152.

Qian, Youyong. 2015. *A Study on the Origin of Modern Sino-Korean*. Ph.D dissertation, University of Wisconsin-Madison.

Ryu, Yeon-seok & Yang, Dong-sik. 2006. A research in the newly discovered "Gwache-shi" of Kim, Byeong-yeon. *Journal of Korean Poetry and Culture*, vol 18: 101–124.

Sim, Kyungho. 1993. Hanguk Hansiwa Yeoksa 韓國 漢詩와 歷史 [The history of Sino-Korean poetry]. *Journal of Cino-Korean Poetry*, vol 1: 21–58.

Sim, Kyungho. 1993. Jeongjisange gwanhan myeotgaji munjee daehayeo -yebusi geupje, geurigo yeoche- 정지상에 관한 몇가지 문제에 대하여–예부시 급제, 그리고 여체– [The history of Sino-Korean poetry]. *Journal of Cino-Korean Poetry*, vol. 3: 21–58.

Sim, Kyungho. 2009. A literary form and thematic thought of the Gwansanyungma(關山戎馬). *Journal of The Society of Korean Language and Literature*, vo. 59: 169–193.

Sim, Kyungho. 2015. National Examination, Reference books and Rhyme dictionaries in Joseon Period]. *Yeol-sang Journal of Classical Studies*, vol. 46: 321–363.

Sim, Kyungho. 2017. Joseon Style Irregular Chinese Literature in late Joseon Period. *Daedonghanmunhak*, vol 53: 5–36.

Sim, Kyungho. 2018. A Critical Approach to Kim Sat-gat's poetry. *East Asian Journal of Sinology*, vol 15: 209–262.

Sim, Kyungho. 2021. Civil Service Examination and Literary Life in the Joseon Period. *Daedonghanmunhak*, vol 53: 5–36.

Song, Qiaoyan. 2015. Qingdai keju shitie shi xiezuo guifan tansuo 清代科舉試帖詩寫作規範探析 [An analysis of the writing standards of imperial examination poems in the Qing Dynasty], *Jiaoyu yu keshi*, 23–30.

Sun, Chaofen. 2006. *Chinese: A Linguistic Introduction*. Cambridge University Press.

Tu, Ching-I. 1974. The Chinese Examination Essay: Some Literary Considerations. *Monumenta Serica*, vol.31: 393–406.

Wang, Lijun. 1998. Keju zhidu de zhongyao tezheng ji qiyuan biaozhi yanjiu 科舉制度的重要特征及其起源標誌探究 [An exploration of the important features of the imperial examination system and its origins]. *Henan jiaoyuxueyuan xuebao*, vol. 2: 14–17.

Wang, Yanyong. 2007: Qingdai de shitie shi 清代的試帖詩 [Qing dynasty's examination poetry]. *Xinwen aihaozhe*.

Wang, Yongzhun. 2020. *A Historical Study on the Study of the Korean Tone*. Ph.D. dissertation, Pukyong National University, Korea.

Won, Yong-Moon. 2003. Gojeonsigaui yulgyeonk munje 고전시가의 율격 문제 [The Meter of Korean Poems]. *Journal of Cheongram Korean Language Education*, vol. 27: 1–45.

Wu, Zaiqing. 1999. Keju zhidu dui Tangdai wenxue de yingxiang 科舉制度對唐代文學的影響 [The influence of the imperial examination system on the literature of the Tang Dynasty]. *Xiamen daxue xuebao*, vol. 4: 26–28

Xu, Jianshun. 2010. Eumsong gyuchige daehan chobojeogin tamgu 음송(吟誦) 규칙에 대한 초보적인 탐구 [A rudimentary exploration of the rules of chanting]. *The Yon Min Hak Chi*, vol. 14: 245–310

Xu, Jianshun et al. 2012. Hanguo Hanshiwen Yinsong Chutan 韓國漢詩文吟誦初探 [The first exploration on recitation of Sino-Korean poetry]. *Zhongguo Shige Yanjiu Dongtai*.

Xue, Yajun. 2001. Tangdai shilü de taoshi 唐代試律的套式 [The formula of trial law in the Tang Dynasty]. *Journal of Yancheng Teachers University (Humanities & Social Sciences)*, vol. 30: 81–85.

Xue, Yajun. 2010. 唐代试律的套式. *Journal of Yancheng Teachers University (Humanities & Social Sciences)*, vol. 30: 20–26.

Yan, Han. 2021. *A Study on the Nature of Chinese Poetry form Shijing to Regulated verse*. Ph.D. dissertation, University of Wisconsin-Madison.

Yan, Yan. 2021. On the Present Situation and Trend of Vietnamese Chinese Poetry Research. *Journal of Literature and Art Studies*, vol. 11: 593–600.

Yan, Yue-zhen. 2016. A Research on the Derived Texts of Er Shi Si Shi Pin. *Journal of Nanjing University,* 118–157.

Yang, Chunqiao. 2009. Qingdai Shitie-shi Xianyun ji Yongyun Fenxi 清代試帖詩限韻及用韻分析 [An analysis of Several Aspects of the Rhymes Used in the Poems Written for Imperial Examinations in the Qing Dynasty]. *Journal of Shandong Normal University*, vol 54: 78–83.

Yang, Feng. *Zhongguo chuantong yinsong yanjiu – cong jiezou, sangyin he huxi jiaodu* [Studies on Chinese Traditional Chanting----from perspectives of prosody, phonation and respiration]. Ph.D, dissertation, Beijing University, China.

Yoo, Yeong-Bong. 2004. A Study of Jeong Moon-boo's Poems. *Nammyeonghak yeongu*, vol. 17: 27–59.

Yu, Chang. 2014. A Study on Yin-song(吟誦) of Seven-character Poems(七言詩) in Korea – Focusing on Professor Heo kweon-soo's Eum-song –. *Yeol-sang Journal of Classical Studies*, Vol 40: 335–355.

Zhan, Hanglun. 2012. Hanguo (Gaoli, Li Chao) Keju Kaoshi Shilüfu Juou 韓國(高麗、李朝) 科舉考試律賦舉隅 [South Korea (Korea, Li Chao) Imperial Examination Law and Fu Examples]. *Journal of Southwest University for Nationalities (Humanities and Social Science),* vol 1: 168–174.

Zhang, Hongming & Song, Chenqing. 2013. Some Issues in the Study of Chinese Poetic Prosody. *Language and Linguistics (Special issue)*, 1149–1171.

Zhang, Homgming. 2015. On the Origin of Chinese Tonal Prosody: Argumentation from a Case Study of Shen Yue's Poems. *The Journal of Chinese Literature and Culture*, vol 2: 347–379.

Zhang, Homgming. 2019. Shiwen yinsong-de kwayuyan liju 詩文吟誦的跨語言理據 [Reciting and Chanting of Versification from a Cross-linguistic Perspective]. In *Langsong yu langsongxue xintan, Xianggang*. Shangwu Yinshuguan.

Zhang, Ling. 2019. *A Comparative Study of Imperial Examination between Korea and China - Centered on the development and characteristics of the Korean Imperial Examination-*. B.A. dissertation, Kyungpook National University, Korea.

Zhang, Rui. 2002. Origins of Tang Dynasty Civil Service Poetry Exam System. *Journal of Beijing Institute of Technology (Social Science Edition)*, vol. 4(3): 41–43.

Zhou, Xiaobo. 2020. *Research on the Imperial Examination System of the Choson Dynasty*. Ph.D. dissertation, Kyunghee university, Shandong shifan University, China.

Zhou, Xiaoyuan. 2018. A *Comparative Study of Imperial Examination in China and South Korea*. M.A. dissertation, Kyunghee university, Korea.

Zhang, Xiqing. 2007. The Definition and Origin of the Imperial Examination. *Journal of Henan University (Social Science)*, vol. 47: 99–106.

Yang, Zhiyi. 2012. Zhu Xi as Poet. *Journal of the American Oriental Society*, vol. 142: 587–611.

<Website>

China Highlights. "Timeline of China History: Chinese History QUIK (in a table)." Accessed July 17, 2022. https://www.chinahighlights.com/travelguide/china-history/timeline.htm

Asia for Educators. "China-Timeline of Historical Periods." Accessed by July 17, 2024. http://afe.easia.columbia.edu/timelines/china_timeline.htm

Binghamton University Libraries. "A Timeline of Korean History" Accessed by July 17, 2024. https://libraryguides.binghamton.edu/c.php?g=217532&p=1437051

Tongyi tang liren guicang 統易堂李仁貴藏. Accessed by February 9, 2023. http://www.360doc.com/content/22/0815/15/38777864_1043882504.shtml

Chinese Text Project. Accessed by October 2022. https://ctext.org/library.pl?if=gb&res=6051

Appendix A

1. Kwan-kwan in English

Kwan-kwan (cries) the ts'ü-kiu bird, on the islet of the river.
The beautiful and good girl, she is a good mate for the lord.

Of varying length is the hing waterplant, to the left and the right we catch it.
The beautiful and good girl, waking and sleeping he (sought her:) wished for her.

He wished for her but did not get her, waking and sleeping he thought of her.
Longing, longing, he tossed and fidgeted.

Of varying length is the hing waterplant, to the left and the right we gather it; the beautiful and good girl, guitars and lutes (befriend her:) hail her as a friend.

Of varying length is the hing waterplant, to the left and the fight we cull it as a vegetable,
The beautiful and good girl, bells and drums cheer her (Karlgren 1950:2).

2. Yu Li in English

The fishes fasten in the trap, they are ch'ang fish and sand fish.
The lord has wine, it is good and plentiful.

The fishes fasten in the trap, they are bream and li-fish.
The lord has wine, it is plentiful and good.

The fishes fasten in the trap, they are yen fish and carp.
The lord has wine, it is good and in quantities.

The things (=the food and drink just mentioned) are plentiful, and yet they are good.

The things are good and yet they are plentiful.

The things are in quantities, and yet they are good (Karlgren 1950:114).

3. Nan you jia yu in English

In the South there are fine fishes, in great numbers they are taken under baskets.
The lord has wine, fine guests feast and rejoice.

In the South there are find fishes, in great numbers they are taken in wicker traps.
The lord has wine, find guests feast and are delighted.

In the South there are trees with down-curving branches, the sweet gourds cling to them.
The lord has wine, fine guests feast and comfort him.

Flying are the chuei birds, in great numbers they come.
The lord has wine, fine guests feast and second him (Karlgren 1950:115).

Appendix B

No.1 錢起《湘靈鼓瑟》		
Chinese characters	Tone categories	
善鼓雲和瑟，	ZZPPZ	
常聞帝子靈。	PPZZP	青
馮夷空自舞，	PPPZZ	
楚客不堪聽。	ZZZPP	青
苦調淒金石，	ZZPPZ	
清音入杳冥。	PPZZP	青
蒼梧來怨慕，	PPPZZ	
白芷動芳馨。	ZZZPP	青
流水傳瀟浦，	PZPPZ	
悲風過洞庭。	PPZZP	青
曲終人不見，	ZPPZZ	
江上數峰青。	PZZPP	青

No.2 李肱《霓裳羽衣曲》		
Chinese characters	Tone categories	
開元太平時，	PPZPP	
萬國賀豐歲。	ZZZPZ	霽
梨園獻舊曲，	PPZZZ	
玉座流新製。	ZZPPZ	霽
鳳管遞參差，	ZZZPP	
霞衣競搖曳。	PPZPZ	霽
燕罷水殿空，	ZZZZP	
輦余春草細。	ZPPZZ	霽
蓬壺事已久，	PPZZZ	
仙樂功無替。	PZPPZ	霽
詎肯聽遺音，	ZZZPP	
聖明知善繼。	ZPPZZ	霽

No.3 盧肇《風不鳴條》		
Chinese characters	Tone categories	
習習和風至，	ZZPPZ	

過條不自鳴。	ZPZZP	庚
暗通青律起,	ZPPZZ	
遠傍白蘋生。	ZZZPP	庚
拂樹花仍落,	ZZPPZ	
經林鳥自驚。	PPZZP	庚
幾牽蘿蔓動,	ZPPZZ	
潛惹柳絲輕。	PZZPP	庚
入谷迷松響,	ZZPPZ	
開窗失竹聲。	PPZZP	庚
薰弦方在御,	PPPZZ	
萬國仰皇情。	ZZZPP	庚

No.4 令狐楚 《青雲幹呂》		
Chinese characters	Tone categories	
郁郁復紛紛,	ZZZPP	
青霄幹呂雲。	PPZZP	文
色令天下見,	ZZPZZ	
候向管中分。	ZZZPP	文
遠覆無人境,	ZZPPZ	
遙彰有德君。	PPZZP	文
瑞容驚不散,	ZPPZZ	
冥感信稀聞。	PZZPP	文
湛露羞依草,	ZZPPZ	
南風恥帶薰。	PPZZP	文
恭惟漢武帝,	PPZZZ	
余烈尚氛氳。	PZZPP	文

No.4 庚承宣 《冬日可愛》		
Chinese characters	Tone categories	
宿霧開天霽,	ZZPPZ	
寒郊見初日。	PPZPZ	質
林疏照逾遠,	PPZPZ	
冰輕影微出。	PPZPZ	質
豈假陽和氣,	ZZPPZ	
暫忘玄冬律。	ZPPPZ	質
愁抱望自寬,	PZZZP	
羈情就如失。	PPZPZ	質

欣欣事幾許,	PPZZZ	
瞳瞳狀非一。	PPZPZ	質
傾心倘知期,	PPZPP	
良願自茲畢。	PZZPZ	質

No.6 崔曙　《明堂火珠》		
Chinese characters	Tone categories	
正位開重屋	ZZPPZ	
淩空出火珠	PPZZP	虞
夜來雙月滿	ZPPZZ	
曙後一星孤	ZZZPP	虞
天淨光難滅	PZPPZ	
雲生望欲無	PPZZP	虞
遙知太平代	PPZPZ	
國寶在名都	ZZZPP	虞

No.7 殷寅《玄元皇帝應見賀聖祚無疆》		
Chinese characters	Tone categories	
應歷生周日,	ZZPPZ	
修祠表漢年。	PPZZP	先
復茲秦嶺上,	ZPPZZ	
更似霍山前。	ZZZPP	先
昔贊神功啟,	ZZPPZ	
今符聖祚延。	PPZZP	先
已題金簡字,	ZPPZZ	
仍訪玉堂仙。	PZZPP	先
睿祖光元始,	ZZPPZ	
曾孫體又玄。	PPZZP	先
言因六夢接,	PPZZZ	
慶葉九齡傳。	ZZZPP	先
北闕心超矣,	ZZPPZ	
南山壽固然。	PPZZP	先
無由同拜慶,	PPPZZ	
竊抃賀陶甄。	ZZZPP	先

No.8 趙鐸《玄元皇帝應見賀聖祚無疆》		
Chinese characters	Tone categories	
聖主今司契,	ZZPPZ	先

Chinese characters	Tone categories	
神功格上玄。	PPZZP	
豈唯求傅野,	ZPPZZ	先
更有葉鈞天。	PZZPP	
審夢西山下,	ZZPPZ	先
焚香北闕前。	PPZZP	
道光尊聖日,	ZPPZZ	先
福應集靈年。	ZZZPP	
咫尺真容近,	ZZPPZ	先
巍峨大象懸。	PPZZP	
觴從百寮獻,	PZZPZ	先
形為萬方傳。	PZZPP	
聲教唯皇矣,	PZPPZ	先
英威固邈然。	PPZZP	
慚無美周頌,	PPZPZ	先
徒上祝堯篇。	PZZPP	

No.9 李君何 《曲江亭望慈恩寺杏園花發》		
Chinese characters	Tone categories	
春晴憑水軒,	PPPZP	
仙杏發南園。	PZZPP	元
開蕊風初曉,	PZPPZ	
浮香景欲暄。	PPZZP	元
光華臨禦陌,	PPPZZ	
色相對空門。	ZZZPP	元
野雪遙添淨,	ZZPPZ	
山煙近借繁。	PPZZP	元
地閑分鹿苑,	ZPPZZ	
景勝類桃源。	ZZZPP	元
況值新晴日,	ZZPPZ	
芳枝度彩鴛。	PPZZP	元

No.10 祖詠 《終南望餘雪》		
Chinese characters	Tone categories	
終南陰嶺秀	PPPZZ	
積雪浮雲端	ZZPPP	寒
林表明霽色	PZPZZ	
城中增暮寒	PPPZP	寒

No.11 呂溫 《青出藍詩》	

Chinese characters	Tone categories	
物有無窮好，	ZZPPZ	
藍青又出青。	PPZZP	青
朱研未比德，	PPZZZ	
白受始成形。	ZZZPP	青
袍襲宜從政，	PZPPZ	
衿垂可問經。	PPZZP	青
當時不采擷，	PPZZZ	
作色幾飄零。	ZZZPP	青

No.12 王季友 《青出藍詩》		
Chinese characters	Tone categories	
芳藍滋匹帛，	PPPZZ	
人力半天經。	PZZPP	青
浸潤加新氣，	ZZPPZ	
光輝勝本清。	PPZZP	庚
還同冰出水，	PPPZZ	
不共草為螢。	ZZZPP	青
翻覆衣襟上，	PZPPZ	
偏知造化靈。	PPZZP	青

No.13 張濯《迎春東郊》		
Chinese characters	Tone categories	
顓頊時初謝，	PZPPZ	
句芒令復陳。	ZPZZP	真
飛灰將應節，	PPPZZ	
賓日已知春。	PZZPP	真
考歷明三統，	ZZPPZ	
迎祥受萬人。	PPZZP	真
衣冠宵執玉，	PPPZZ	
壇墠曉清塵。	PZZPP	真
蕭穆來東道，	ZZPPZ	
回環拱北辰。	PPZZP	真
仗前花待發，	ZPPZZ	
旆處柳疑新。	PZZPP	真
雲斂黃山際，	PZPPZ	
冰開素滻濱。	PPZZP	真
聖朝多慶賞，	ZPPZZ	
希為薦沈淪。	PZZPP	真

No.14 王綽《迎春東郊》		
Chinese characters	Tone categories	
玉管潛移律，	ZZPPZ	
東郊始報春。	PPZZP	真
鑾輿應寶運，	PPZZZ	
天仗出佳辰。	PZZPP	真
睿澤光時輩，	ZZPPZ	
恩輝及物新。	PPZZP	真
虯螭動旌旆，	PPZPZ	
煙景入城闉。	PZZPP	真
禦柳初含色，	ZZPPZ	
龍池漸啟津。	PPZZP	真
誰憐在陰者，	PPZPZ	
得與蟄蟲伸。	ZZPPZ	真

No.15 李岑《玄元皇帝應見賀聖祚無彊》		
Chinese characters	Tone categories	
皇綱歸有道，	PPPZZ	
帝系祖玄元。	ZZZPP	元
運表南山祚，	ZZPPZ	
神通北極尊。	PPZZP	元
大同齊日月，	ZZPPZ	
興廢應乾坤。	PZZPP	元
聖後趨庭禮，	ZZPPZ	
宗臣稽首言。	PPPZP	元
千官欣肆覲，	PPPZZ	
萬國賀深恩。	ZZZPP	元
錫宴雲天接，	ZZPPZ	
飛聲雷地喧。	PPPZP	元
祥光浮紫閣，	PPPZZ	
喜氣繞皇軒。	ZZZPP	元
未預承天命，	ZZPPZ	
空勤望帝門。	PPZZP	元

No.16 王維　《清如玉壺冰》		
Chinese characters	Tone categories	
玉壺何用好，	ZPPZZ	
偏許素冰居。	PZZPP	魚

未共銷丹日，	ZZPPZ	
還同照綺疏。	PPZZP	魚
抱明中不隱，	ZPPZZ	
含淨外疑虛。	PZZPP	魚
氣似庭霜積，	ZZPPZ	
光言砌月餘。	PPZZP	魚
曉淩飛鵲鏡，	ZPPZZ	
宵映聚螢書。	PZZPP	魚
若向夫君比，	ZZPPZ	
清心尚不如。	PPZZP	魚

No.17 陳諷 《冬日可愛》		
Chinese characters	Tone categories	
寒日臨清晝，	PZPPZ	
寥天一望時。	PPZZP	支
未消埋徑雪，	ZPPZZ	
先暖讀書帷。	PZZPP	支
屬思光難駐，	ZPPPZ	
舒情影若遺。	PPZZP	支
晉臣曾比德，	ZPPZZ	
謝客昔言詩。	ZZZPP	支
散彩寧偏照，	ZZPPZ	
流陰信不追。	PPZZP	支
余輝如可就，	PPPZZ	
回燭幸無私。	PZZPP	支

No.18 張隨 《早春送郎官出宰》		
Chinese characters	Tone categories	
仙郎今出宰，	PPPZZ	
聖主下憂民。	ZZZPP	真
紫陌軒車送，	ZZPPZ	
丹墀雨露新。	PPZZP	真
趨程猶犯雪，	PPPZZ	
行縣正逢春。	ZZZPP	真
粉署時回首，	ZZPPZ	
銅章已在身。	PPZZP	真
鳴琴化欲展，	PPZZZ	
起草戀空頻。	ZZZPP	真
今日都門外，	PZPPZ	

悠悠別漢臣。	PPZZP	真

No.19 盧渥《賦得壽星見》		
Chinese characters	Tone categories	
玄象今何應,	PZPPZ	
時和政亦平。	PPZZP	庚
祥為一人壽,	PPZPZ	
色映九霄明。	ZZZPP	庚
皎潔垂銀漢,	ZZPPZ	
光芒近鬥城。	PPZZP	庚
含規同月滿,	PPPZZ	
表瑞得天清。	ZZZPP	庚
甘露盈條降,	PZPPZ	
非煙向日生。	PPZZP	庚
無如此嘉祉,	PPZPZ	
率土荷秋成。	ZZZPP	庚

No.20 白居易《賦得古原草送別》		
Chinese characters	Tone categories	
離離原上草,	PPPZP	
一歲一枯榮。	ZZZPP	庚
野火燒不盡,	ZZPZZ	
春風吹又生。	PPZZP	庚
遠芳侵古道,	ZPPZZ	
晴翠接荒城。	PZZPP	庚
又送王孫去,	ZZPPZ	
萋萋滿別情。	PPZZP	庚

No.21 公乘億《賦得臨江遲來客》		
Chinese characters	Tone categories	
江上晚沈沈,	PZZPP	
煙波一望深。	PPZZP	侵
向來殊未至,	ZPPZZ	
何處擬相尋。	PZZPP	侵
柳結重重眼,	ZZPPZ	
萍翻寸寸心。	PPZZP	侵
暮山期共眺,	ZPPZZ	
寒渚待同臨。	PZZPP	侵
北去魚無信,	ZZPPZ	

南飛雁絕音。	PPZZP	侵
思君不可見，	PPZZZ	
使我獨愁吟。	ZZZPP	侵

No.22 錢可復《鶯出谷》		
Chinese characters	Tone categories	
玉律陽和變，	ZZPPZ	
時禽羽翮新。	PPZZP	真
載飛初出谷，	ZPPZZ	
一囀已驚人。	ZZZPP	真
拂柳宜煙暖，	ZZPPZ	
沖花覺路春 。	PPZZP	真
搏風翻翰疾，	PPPZZ	
向日弄吭頻。	ZZZPP	真
求友心何切，	ZZPPZ	
遷喬幸有因。	PPZZP	真
華林高玉樹，	PPPZZ	
棲托及芳辰。	PZZPP	真

No.23 胡權《濟川用舟楫》		
Chinese characters	Tone categories	
渺渺水連天，	ZZZPP	
歸程想幾千。	PPZZP	先
孤舟辭曲岸，	PPPZZ	
輕楫濟長川。	PZZPP	先
迥指波濤雪，	ZZPPZ	
回瞻島嶼煙。	PPZZP	先
心迷滄海上，	PPPZZ	
目斷白雲邊。	ZZZPP	先
泛濫雖無定，	ZZPPZ	
維持且自專。	PPZZP	先
還如聖明代，	PPZPZ	
理國用英賢。	ZZZPP	先

No.24 李觀《中和節詔賜公卿尺》		
Chinese characters	Tone categories	
陽和行慶賜，	PPPZZ	
尺度為臣工 。	ZZPPP	東

寵荷乘佳節,	ZZPPZ	
傾心立大中。	PPZZP	東
短長恩合製,	ZPPZZ	
遠近貴相同。	ZZZPP	東
共荷裁成德,	ZZPPZ	
將酬分寸功。	PPZZP	東
作程施有用,	ZPPZZ	
垂範播無窮。	PZZPP	東
願續延洪壽,	ZZPPZ	
千春奉聖躬。	PPZZP	東

No.25 陳彥博　《恩賜魏文貞公諸孫舊第以導直臣》		
Chinese characters	Tone categories	
阿衡隨逝水,	PPPZZ	
池館主他人。	PZZPP	真
天意能酬德,	PZPPZ	
雲孫喜庇身。	PPZZP	真
生前由直道,	PPPZZ	
歿後振芳塵。	ZZZPP	真
雨露新恩日,	ZZPPZ	
芝蘭舊裏春。	PPZZP	真
勛庸留十代,	PPPZZ	
光彩映諸鄰。	PZZPP	真
共賀升平日,	ZZPPZ	
從茲得諫臣。	PPZZP	真

No.26 白居易《玉水記方流》		
Chinese characters	Tone categories	
良璞含章久,	PZPPZ	
寒泉徹底幽。	PPZZP	尤
尹孚光泛泛,	ZPPZZ	
方折浪悠悠。	PZZPP	尤
淩亂波紋異,	PZPPZ	
縈回水性柔。	PPZZP	尤
似風搖淺瀨,	ZPPZZ	
如月落清流。	PZZPP	尤
潛穎應旁達,	PZZPZ	

藏真豈上浮。	PPZZP	尤
玉人如不見,	ZPPZZ	
淪棄即千秋。	PZZPP	尤

No.27 王卓《觀北番謁廟》		
Chinese characters	Tone categories	
蕭蕭層城裏,	ZZPPZ	
巍巍祖廟清。	PPZZP	庚
聖恩覃布濩,	ZPZZZ	
異域獻精誠。	ZZZPP	庚
冠蓋分行列,	PZZPZ	
戎夷變姓名。	PPZZP	庚
禮終齊百拜,	ZPPZZ	
心潔盡忠貞。	PZZPP	庚
瑞氣千重色,	ZZPPZ	
簫韶九奏聲。	PPZZP	庚
仗移迎日轉,	ZPPZZ	
旆動逐風輕。	ZZZPP	庚

No.28 李程《竹箭有筠》		
Chinese characters	Tone categories	
常愛凌寒竹,	PZPPZ	
堅貞可喻人。	PPZZP	真
能將先進禮,	PPPZZ	
義與後凋鄰。	ZZZPP	真
冉冉猶全節,	ZZPPZ	
青青尚有筠。	PPZZP	真
陶鈞二儀內,	PPZPZ	
柯葉四時春。	PZZPP	真
待鳳花仍吐,	ZZPPZ	
停霜色更新。	PPZZP	真
方持不易操,	PPZZP	
對此欲觀身。	ZZZPP	真

Appendix C

No.1 江國霖《賦得泉細寒聲生夜壑》		
Chinese characters	Tone categories	
一夜潺湲送,	ZZPPZ	
新寒細細生。	PPZZP	庚
重泉飛樹杪,	PPPZZ	
萬壑帶秋聲。	ZZZPP	庚
急點珠跳碎,	ZZPPZ	
澄潭玉漱鳴。	PPZZP	庚
松風回半嶺,	PPPZZ	
竹露浸三更。	ZZZPP	庚
暗繞花蹊轉,	ZZPPZ	
涼喧鶴夢驚。	PPZZP	庚
似將天籟續,	ZPPZZ	
真覺道心清。	PZZPP	庚
地辟人俱靜,	ZZPPZ	
山空月自明。	PPZZP	庚
何如宸賞愜,	PPPZZ	
太液燦朝晴。	ZZZPP	庚

No.2 弘歷《賦得閏月定四時》		
Chinese characters	Tone categories	
放勛明峻德,	ZPPZZ	
首切授時心。	ZZZPP	侵
懸象占賓餞,	PZZPP	
推天示總林。	PPZZP	侵
羲和咨叔仲,	PPPZZ	
寒暑酌盈侵。	PZZPP	侵
置閏昏中定,	ZZPPZ	
歸奇扐扐尋。	PPZZP	侵
成章夸氣朔,	PPPZZ	
同律協陽陰。	PZZPP	侵
三百六旬準,	PZZPZ	
春秋冬夏諶。	PPPZP	侵
明堂扉左闔,	PPPZZ	

高閣漏低斗。	PZZPP	侵
萬古疇人則,	ZZPPZ	
司民是所欽。	PPZZP	侵

No.3 弘歷《賦得從善如登》		
Chinese characters	Tone categories	
性善人人具	ZZPPZ	
率之或鮮能	ZPZPP	庚
易原擬芥拾	ZPZZZ	
艱乃喻山登	PZZPP	庚
克己斯無欲	ZZPPZ	
布公方有憑	ZPPZP	庚
如金資作礪	PPPZZ	
若木在從繩	ZZZPP	庚
違順千裏應	PZPZZ	
休嘉百世承	PPZZP	庚
恢恢宏厥宇	PPPZZ	
歷歷造其層	ZZZPP	庚
詎可因難止	ZZPPZ	
當廑廣益應	PZZZP	庚
坤初明示積	PPPZZ	
餘慶永禧膺	PZZPP	蒸

No.4 王廷紹《驚雉逐鷹飛》		
Chinese characters	Tone categories	
百中虛文圃,	ZZPPZ	
蒼鷹掠地歸。	PPZZP	微
如何驚雉影,	PPPPZ	
翻逐鷙禽飛。	PZZPP	微
色木罹羅避,	ZZPPZ	
心偏竄野違。	PPZZP	微
多因魂未定,	PPPZZ	
不識計全非。	ZZZPP	微
路問金眸疾,	ZZPPZ	
風卷鐵距威。	PPZZP	微
幾番愁側翅,	ZPPZZ	
一瞬失殘翬。	ZZZPP	微
抱木猿猶轉,	ZZPPZ	
藏林鳥亦稀。	PPZZP	微

| 山梁無獵羽， | PPPZZ | |
| 好自惜毛衣。 | ZZZPP | 微 |

No.5《陰陰夏木囀黃鸝》		
Chinese characters	Tone categories	
長夏千章木，	ZZPPZ	
濃陰百囀鸝。	PPZZP	支
雙襟黃似繡，	PPPZZ	
一帶綠成帷。	ZZZPP	支
葉暗佇蹤久，	ZZZPZ	
枝高送響遲。	PPZZP	支
舌尖風剪剪，	ZPPZZ	
身外雨絲絲。	PZZPP	支
坐宛遮雲母，	ZZPPZ	
歌能鬥雪兒。	PPZZP	支
好音難自閟，	ZPPZZ	
炎景不曾知。	PZZPP	支
楊柳三義路，	PZPZZ	
櫻桃四月時。	PPZZP	支
幽惝煩鼓吹，	PPPZZ	
寫出畫中詩。	ZZZPP	支

No.6 王廷紹《濯足扶桑》		
Chinese characters	Tone categories	
踢倒芳洲後，	ZZPPZ	
扶桑步海時。	PPZZP	支
舉頭惟見日，	ZPPZZ	
濯足好吟詩。	ZZZPP	支
浩浩蓬萊水，	ZZPPZ	
森森若木枝。	PPZZP	支
雲都鞋底過，	PPPZZ	
風早襪塵吹。	PZZPP	支
照影三山近，	ZZZPZ	
臨流萬象卑。	PPZZP	支
神仙誰抱膝，	PPPZZ	
宇宙此拈髭。	ZZZPP	支
鰲哇濤聲壯，	PZPPZ	

龍蹲雨腳遲。	PPZZP	支
滄浪歌孺子，	PPPZZ	
未睹浴鹹池。	ZZZPP	支

No.7 那清安《落花無言》		
Chinese characters	Tone categories	
典雅詩何似，	ZZPPZ	
殘花落小園。	PPZZP	元
多情曾解語，	PPPZZ	
含意竟無言。	PZZPP	元
春去人初悄，	PZPPZ	
庭虛鳥不喧。	PPZZP	元
茶煙仍別館，	PPPZZ	
藍色自閑門。	PZZPP	元
心事連朝夢，	PZPPZ	
行蹤一抹痕。	PPZZP	元
夕陽空寫怨，	ZPPZZ	
流水共銷魂。	PZZPP	元
寂寞雲三迸，	ZZPPZ	
闌珊路幾番。	PPZZP	元
紅稀應綠暗，	PPPZZ	
早晚荷天恩。	ZZZPP	元

No.8 吳錫麒《明月前身》		
Chinese characters	Tone categories	
忽悟團團月，	ZZPPZ	
從前即此身。	PPZZP	眞
小時渾不識，	ZPPZZ	
今夕又相親。	PZZPP	眞
萬古留圓相，	ZZPPZ	
三生證淨因。	PPZZP	眞
瓊樓寒處夢，	PPPZZ	
金粟影中人。	PZZPP	眞
修到皆仙佛，	PZPPZ	
邀來孰主賓。	PPZZP	眞
冰壺曾濯魄，	PPPZZ	
秋水定為神。	PZZPP	眞
磨煉經千劫，	PZPPZ	

虛空只一輪。	PPZZP	眞
吳郎舊遊在，	PPZPZ	
幾度桂花新。	ZZZPP	眞

No.9 俞樾《淡煙疏雨落花天》		
Chinese characters	Tone categories	
花落春仍在，	PZPPZ	
天時尚艷陽。	PPZZP	陽
淡濃煙盡活，	ZPPZZ	
疏密雨俱兩。	PZZPZ	陽
鶴避何嫌緩，	ZZPPZ	
鳩呼未覺忙。	PPZZP	陽
峰鬟添隱約，	PPPZZ	
水面總文章。	ZZZPP	陽
玉氣浮時暖，	ZZPPZ	
珠痕滴時涼。	PPZPP	陽
白描煩畫手，	ZPPZZ	
紅瘦助吟腸。	PZZPP	陽
深護薔薇架，	ZZPPZ	
斜侵薜荔墻。	PPZZP	陽
此中涵帝澤，	ZPPZZ	
豈僅賦山莊。	ZZZPP	陽

No.10《王昭君琵琶出塞》		
Chinese characters	Tone categories	
竟嫁單於去，	ZZPPZ	
琵琶別漢宮。	PPZZP	庚
秋將從塞老，	PPPZZ	
聲漫出關雄。	PZZPP	庚
大漠孤臺紫，	ZZPPZ	
長城萬柳紅。	PPZZP	庚
回頭辭苑月，	PPPZZ	
彈指向邊風。	ZZZPP	庚
身盼金能贖，	PZPPZ	
圖憐畫未工。	PPZZP	庚
酬恩雙淚外，	PPPZZ	
寫怨四弦中。	ZZZPP	庚

譜作離鸞曲，	ZZPPZ	
催成汗馬功。	PPZZP	庚
文姬他日到，	PPPZZ	
笳拍又相同。	PZZPP	庚

No.11 《斛律金唱敕勒歌》		
Chinese characters	Tone categories	
不是邊兒曲，	ZZPPZ	
秋高敕勒歌。	PPZZP	歌
聽來關月上，	PPPZZ	
遏住塞雲多。	ZZZPP	歌
爽籟宜撾鼓，	ZZPPZ	
雄心欲止戈。	PPZZP	歌
穹廬天色敞，	PPPZZ	
大漠野煙拖。	ZZZPP	歌
雕鶚黃塵路，	PZPPZ	
牛羊白草坡。	PPZZP	歌
蒼茫風力勁，	PPPZZ	
慷慨酒顏酡。	ZZZPP	歌
未解琵琶訴，	ZZPPZ	
如吹篳篥過。	PPZZP	歌
荒荒沙水外，	PPPZZ	
牧唱散明駝。	ZZZPP	歌

No.12 《賦得一樹百獲》		
Chinese characters	Tone categories	
樹人同樹木	ZPPZZ	
百倍得英賢	ZZZPP	先
當此吟其獲	PZPPZ	
何須計以年	PPZZP	先
無雙楨幹出	PPPZZ	
拔十棟梁全	ZZZPP	先
婦子歡迎室	ZZPPZ	
文章富納川	PPZZP	先
疆宜勤廼畝	PPPZZ	
祿自受於天	ZZZPP	先
得谷車堪載	ZZPPZ	
還金鎰早捐	PPZZP	先
本支培孔厚	ZPPZZ	

朝暮取應先	PZZPP	先
聖代師師慶	ZZPPZ	
重賡樸械篇	PPZZP	先

No.13 蔡以臺《賦得循名責實》		
Chinese characters	Tone categories	
品望從名定,	ZZPPZ	
聲華待實傳。	PPZZP	先
循環無自始,	PPPZZ	
責備有由先。	ZZZPP	先
每愧虛車意,	ZZPPZ	
常懷尚絅篇。	PPZZP	先
探珠窮赤水,	PPPZZ	
燒玉認藍田。	PZZPP	先
但使神沖爾,	ZZPPZ	
何妨道闇然。	PPZZP	先
真機參表裏,	PPPZZ	
妙緒澈中邊。	ZZZPP	先
白賁宜終吉,	ZZPPZ	
黃離匪外緣。	PPZZP	先
聖朝崇樸學,	ZPPZZ	
明鏡仰高懸。	PZZPP	先

No.14 劉炳青《賦得民以食為天》		
Chinese characters	Tone categories	
社火村煙際,	ZZPPZ	
民生別有天。	PPZZP	先
邦原資以本,	PPPZZ	
食更務為先。	ZZZPP	先
鼓腹含飴日,	ZZPPZ	
占晴課雨年。	PPZZP	先
三時期不害,	ZPPZZ	
萬寶告尤虔。	ZZZPP	先
俯仰耕余九,	ZZPPZ	
瞻依耦詠千。	PPZZP	先
降康祈上界,	PPPZZ	
託命在良田。	ZZZPP	先
酒晉羔羊頌,	ZZPPZ	
詩歌蟋蟀篇。	PPZZP	先

饗飱忘帝力，	ZPZZZ	
比戶樂安全。	ZZZPP	先

No.15 武鑣《賦得馬飲春泉踏淺沙》		
Chinese characters	Tone categories	
飲馬臨流去，	ZZPPZ	
郊原景色鮮。	PPZZP	先
淺沙明遠渡，	ZPPZZ	
春水引清泉。	PZZPP	先
方草堤邊路，	PZPPZ	
桃花雨後天。	PPZZP	先
障泥懷惜錦，	PPPZZ	
照影艷連錢。	ZZZPP	先
渴意奔塵捷，	ZZPPZ	
輕痕跡地圓。	PPZZP	先
驤騰期異日，	PPPZZ	
鴻印想當年。	PZZPP	先
綠浪添三尺，	ZPPZZ	
青絲趁一鞭。	PPZZP	先
呈材逢盛世，	PPPZZ	
馳騁慶鑣聯。	PZZPP	先

No.16 閻士璘《賦得河源飛鳥外》		
Chinese characters	Tone categories	
飛鳥蒼茫外，	PZPPZ	
黃河遠溯源。	PPZZP	元
千年歸渤澥，	PPPZZ	
萬派瀉昆侖。	ZZZPP	元
巨浪排蔥嶺，	ZZPPZ	
靈津問火敦。	PPZZP	元
海鴻來有夢，	ZPPZZ	
宛馬去無痕。	ZZZPP	元
遙脈通銀漢，	PZPPZ	
高騫度玉門。	PPZZP	元
雲深遲雁塞，	PPPZZ	
天遠接烏孫。	PZZPP	元
噴瀑寒星燦，	ZZPPZ	
摩霄健羽翻。	PPZZP	元
安瀾欽聖治，	PPPZP	

勵翼答君恩。	ZZZPP	元

No.17 趙鈞彤《賦得燈右觀書》		
Chinese characters	Tone categories	
萬卷開清夜,	ZZPPZ	
孤棠隱晚風。	PPZZP	庚
光流蘭壁綠,	PPPZZ	
影落竹牕紅。	ZZZPP	庚
屈宋騷情遠,	ZZPPZ	
班揚賦力雄。	PPZZP	庚
縹緗堆硯北,	ZPPZZ	
巾笥啟湘東。	PZZPP	庚
但覺翻來便,	ZZPPZ	
非緣鑿處通。	PPZZP	庚
時聞香斷續,	PPPZZ	
不借月朦朧。	ZZZPP	庚
乙杖懸高閣,	ZZPPZ	
文星照太空。	PPZZP	庚
聖朝崇典籍,	ZPPZZ	
引領石渠中。	ZZPPP	庚

No.18 楊廷萊《天臨海鏡》		
Chinese characters	Tone categories	
盛德源流遠,	ZZPPZ	
皇心體在乾。	PPZZP	寒
渾涵真似海,	PPZZZ	
廣運總如天。	ZZZPP	寒
虛白寰中映	PZPPZ	
空明象外宣。	PPZZP	寒
遙臨常汤穆,	PPPZZ	
俯鏡盡澄鮮。	ZZZPP	寒
蓋倚三霄迥	ZZPZZ	
奫開四極圓。	PPZZP	寒
宸衷欽浩浩,	PPPZZ	
睿鑒頌淵淵。	ZZZPP	寒
莫測宏深量,	ZZPPP	
難窺色相全。	PPZZP	寒
九州歸復冒,	ZPPZZ	
仁壽仰高懸。	PZZPP	寒

No.19 俞日灯《春雨如膏》		
Chinese characters	Tone categories	
四望油雲合,	ZZPPZ	
膏流見雨霏。	PPZZP	微
紅浮桃浪膩,	PPPZZ	
碧染麥膲肥。	ZZZPP	微
上尺霑而渥,	ZZPPZ	
斜絲密復稀。	PPZZP	微
螺鬟經曉沐,	PPPZZ	
花露滴春菲。	PZZPP	微
村遠欹常笠,	PZPPZ	
泥融半濕衣。	PPZZP	微
潤先蘇草木,	ZPPZZ	
光欲灑珠璣。	PZZPP	微
到處疑酥徧,	ZZPPZ	
無聲潑乳微。	PPZZP	微
聖朝敷澤厚,	ZPPZZ	
萬彙暢天機。	ZZZPP	微

No.20 福保《三复白圭》		
Chinese characters	Tone categories	
言玷逾圭玷,	PZPPZ	
磨時信獨難。	PPZZP	寒
一篇前訓盡,	ZPPZZ	
三復後賢殫。	ZZZPP	寒
愛鼎情同切,	ZZPPZ	
書紳誌未安。	PPZZP	寒
敢誇新語巧,	ZPPZZ	
只恐舊盟寒。	ZZZPP	寒
緘比金人固,	PZPPZ	
貞宜太璞完。	PPZZP	寒
挹揚詞有要,	ZPPZP	
紬繹味無端。	PZZPP	寒
侯度瞻淇澳,	PZPPZ	
儒修重杏壇。	PPZZP	寒
日躋懷聖德,	ZPPZZ	
銘佩右湯盤。	PZZPP	寒

No.21 汪長齡《王良登車》		
Chinese characters	Tone categories	
治象登車見，	ZZPPZ	
明言入論衡。	PPZZP	庚
王良推絕藝，	PPPZZ	
趙邑著先聲。	ZZZPP	庚
就範三駈熟，	ZZZPZ	
如琴六轡平。	PPZZP	庚
駑駘猶可效，	PPPZZ	
羈靮諒同情。	PZZPP	庚
馴習由來順，	PZPPZ	
康壯自在行。	PZZZP	庚
遵途馳弗失，	PPPZZ	
詭遇誠非輕。	ZZPPP	庚
水曲從心遂，	ZZPPZ	
鸞音入耳鳴。	PPZZP	庚
天衢欣廣闢，	PPPZZ	
執策願輸誠。	ZZZPP	庚

No.22 李如蘭《立中生正》		
Chinese characters	Tone categories	
大中先建立，	ZPPZZ	
至正自然生。	ZZZPP	庚
五六符天地，	ZZPPZ	
三千範性情。	ZPZZP	庚
傳心惟允執，	PPPZZ	
樹臬豈徵傾。	ZZZPP	庚
易已承剛健，	ZZPPZ	
書還肅訓行。	PPZZP	庚
用時民盡協，	ZPPZZ	
守處政常平。	ZZZPP	庚
蕩蕩歸皇極，	ZZPPZ	
巍巍勵德精。	PPZZP	庚
恭瞻宸翰灑，	PPPZZ	
倍仰聖謨宏。	ZZZPP	庚
下士颺言日，	ZZPPZ	
多慚拜手賡。	PPZZP	庚

No.23 鹿維基《春雨如膏》	

Chinese characters	Tone categories	
膏澤乘時布，	PZZPZ	
輕陰細雨飛。	PPZZP	微
侵晨方淅瀝，	PPPZZ	
入夜正霏微。	ZZZPP	微
土潤知深淺，	ZZPPZ	
酥凝想是非。	PPZZP	微
荷蓑千耦濕，	PPPZZ	
驅犢一犁肥。	PZZPP	微
春樹人家遠，	PZPPZ	
天街客履歸。	PPZZP	微
風光常裹裹，	PPPZZ	
花氣總菲菲。	PZZPP	微
著塊寧愁破，	ZZPPZ	
經旬未覺稀。	PPZZP	微
醍醐歌帝德，	PPPZZ	
稼穡念民依。	ZZZPP	微

No.24 王鴻中《王良登車》		
Chinese characters	Tone categories	
善馭誰稱最，	ZZPPZ	
王良舊著名。	PPZZP	庚
馭來途已熟，	ZPPZZ	
登去駕還輕。	PZZPP	庚
材以馳驅顯，	PZPPZ	
藝因組舞呈。	ZPZZP	庚
遊環當更便，	PPPZZ	
脫輻不須驚。	ZZZPP	庚
縱送雖殊象，	PZPPZ	
鑾和總有聲。	PPZZP	庚
兩驂憑妙術，	ZPPZZ	
千裏達遙程。	PZZPP	庚
謾笑偏端陋，	PZPPZ	
應觀小道成。	PPZZP	庚
德車歌盛世，	ZPPZZ	
利轉蔔推行。	ZZZPP	庚

No.25 陸潤庠《賦得湖色宵涵萬象虛》		
Chinese character	Tone category	

Chinese character	Tone category	
萬景澄秋色，	ZZPPZ	
臨湖妙境參。	PPZZP	覃
宵中偏朗照，	PPPZZ	
象外總虛涵。	ZZZPP	覃
涼意煙三徑，	PZPPZ	
清波月一潭。	PPZZP	覃
鏡開低漾碧，	ZPPZZ	
樹密暗扰藍。	ZZZPP	覃
微覺雲容澹，	PZPPZ	
都教水氣含。	PPZZP	覃
浮光連遠渚，	PPPZZ	
倒影浸層崗。	ZZZPP	覃
地勢分吳越，	ZZPPZ	
江聲接赭龛。	PPZZP	覃
瀛洲鏡淑景，	PPZZZ	
調幕聖功覃	ZZPPP	覃

No.26 路鎮莊《賦得萬戶搗衣市》		
Chinese character	Tone category	
東西深不辯，	PPZZZ	
空外但聞聲。	PZZPP	庚
共搗三更月，	ZZZPZ	
誰知萬戶情。	PPZZP	庚
寒衣新浣出，	PPPZZ	
密線舊縫成。	ZZZPP	庚
遠近驚秋早，	ZZPPZ	
光明入夜爭。	PPZZP	庚
力微拼用盡，	ZPPZZ	
辛苦說分明。	PZZPP	庚
涼意生雙杵，	PZPPZ	
繁音滿一城。	PPZZP	庚
深閨今日寄，	ZPPZZ	
絕塞幾人征。	ZZZPP	庚
露布頻聞捷，	ZZPPZ	
鐃歌報太平。	PPZZP	庚

Appendix D

No.1 李珥〈送項梁渡江〉		
Chinese characters	Tone categories	
鄢郢寒日欲生曜,	PZPZZPZ	
鮑車忽駕沙丘路.	ZPZZPPZ	遇
羣雄起應三戶謠,	PPZZPZP	
一片乾坤漲塵霧.	ZZPPZPZ	遇
將軍虎嘯會稽風,	PPZZZPP	
八千健兒羶蟻聚.	ZPZPPZZ	遇
殷通豎子一劍揮,	PPZZZZP	
白晝吳中飛血雨.	ZZPPPZZ	遇
臨江誓衆月星晦,	PPZZZZP	
馮夷鼓浪天爲怒.	ZZPPPZZ	遇
橫流千艘未擊楫,	PPPPZZZ	
祖龍已泣驪山墓.	ZPZZPPZ	遇
嗟君本是楚將種,	PPZZZPZ	
此行感激誠難喻.	ZPZZPPZ	遇
前朝羞辱不忍言,	PPPZZZP	
至今南公向天顧.	ZPPPZPZ	遇
夷陵遺骨一炬盡,	PPPZZZZ	
章臺不見回金輅.	PPZZPPZ	遇
竟移鍾簴入函谷,	ZPPZZPZ	
麥穗離離誰敢顧.	ZZPPPZZ	遇
況君常抱戴天寃,	ZPPZZPP	
奮身一死輕一羽.	ZPZZPZZ	遇
天生壯士必有意,	PPZZZZZ	
親讐國恥今分付.	PPZZPPZ	遇
但將忠義立芈氏,	ZPPZZZZ	
大澤狐鳴何足數.	ZZPPPZZ	遇
龍挐萬里此日始,	PPZZZZZ	
百二山河失險固.	ZZPPZZZ	遇
狂秦虐焰豈長熾,	PPZZZPZ	
君應手挽天河注.	PPZZPPZ	遇
蕭蕭馬鳴軍令嚴,	PPZPPZP	
但聞鴉軋煙江暮.	ZPPZPPZ	遇
凜然相對髮衝冠,	ZPPZZPP	
此別豈作兒女慕.	ZZZZPZZ	遇

丁寧幕下萬人敵,	PPZZZPZ	
莫恃剛强務寬裕.	ZZPPZPZ	遇
天時已復吾老矣,	PPZZPZZ	
忼慨不得隨君渡	ZZZZPPZ	遇

No.2 尹善道〈冒雪訪孤山〉		
Chinese characters	Tone categories	
凍雲陰陰鶴舞庭,	ZPPPZZP	
天風淅淅波生帳.	PPZZPPZ	漾
訟息吏退朱墨休,	ZZZZPZP	
鈴閣塵容亦閑放.	PZPPZPZ	漾
我欲淺斟低唱對蛾眉,	ZZZPPZZPP	
俗物惱人眞興喪.	ZZZPPPZ	漾
我欲敲氷煮鹿披獵騎,	ZZPPZZPZP	
短後誰使幽悁暢.	ZZPZPPZ	漾
不如孤山靜散地,	ZPPPZZZ	
來侍高人之几杖.	PZPPPZZ	漾
高人何許人,	PPPZP	
巢父許由丈人行.	PZZPZPZ	漾
足跡謝城市,	ZZZPZ	
笑殺朱門秋雨走俗狀.	ZZPPPZZZ	漾
妙語出月脇,	ZZZZZ	
不學皺眉吟雪紫陌上.	ZZZPPZZZ	漾
谷蘭馨香世共聞,	ZPPPZZP	
西湖風月天所餉.	PPPZPZZ	漾
我屢摳衣蘭室隅,	ZZPPPZP	
得見霜松百尺長.	ZZPPZZZ	陽
早知淸氷滌煩熱,	ZPPPZPZ	
何敢煩君爲府望.	PZPPPZZ	漾
相從問道殊未足,	PPZZPZZ	
靡鹽終難日來訪.	ZZPPZPZ	漾
今朝滕六太多意,	PPPZZPZ	
興滿山陰子猷舫.	PZPPZPZ	漾
玉樓凍合了不計,	ZPZZZZZ	
銀杯任落湖邊嶂.	PPZZPPZ	漾
靑衫搪突蕙帳前,	PPPZZZP	
正屬幽人閑意王.	ZZPPPZZ	漾
千山冠玉奏新容,	PPPZZPP	
亂絮籠江迷遠榜.	ZZPPPZZ	漾

寒窓祇侍有梅兄,	PPPZZPP	
竹君發輝森相向.	ZPZPPPZ	漾
箇箇清景分外奇,	ZZPZPZP	
誰道人間雪一樣.	PZPPZZZ	漾
我意在人不在物,	ZZZPZZZ	
滿眼風光亦何相.	ZZPPZPP	漾
先生高潔度白雪,	PPPZZZZ	
後凋之姿深所仰.	ZPPPPZZ	漾
高臥袁安人誤驚,	PZPPPZP	
鶴氅王恭何足尚.	ZZPPPZZ	漾
霏霏瓊雪氷生齒,	PPPZPPZ	
頃刻令人懷抱曠.	ZZZPPZZ	漾
但恐俗子敗人意,	ZZZZZPZ	
還向城中獨惆悵.	PZPPZPZ	漾
君不見彤庭多少濕靴人,	PZZPPPZZPP	
君不見馬退藍關溪雪漲.	PZZZZPPPZZ	漾
安得畫出山居閑致與人看,	PZZZPPPZZPZ	
寄語虎頭費意匠.	ZZZPZZZ	漾

No.3 李緯〈代李太白魂誦傳竹枝詞〉		
Chinese characters	Tone categories	
西南峽口巫山碧,	PPZZZPZ	
大江翻瀾神曳烟.	PPPPPZP	先
騎鯨仙子浪吟過,	PPPZZPZ	
魍魎秋色迷長天.	ZZPZPPP	先
乾坤不老月長在,	PPZZZPZ	
寂寞江山今百年.	ZZPPPZP	先
騷壇鼓角有新聲,	PPZZZPP	
水驛清宵誰繫船.	ZZPPPZP	先
風流太史遠謫去,	PPZZZZZ	
竹枝悲歌成一篇.	ZZPPPZP	先
蠻娘吟弄滿寒空,	PPPZZPP	
旅館蕭條人不眠.	ZZPPPZP	先
詩人氣習尚如舊,	PPZZZPZ	
不辭慇懃情眷連.	ZZPPPZP	先
寒燈欲滅夜色闌,	PPZZZZP	
落月多意空�懸.	ZZPZPPP	先
莊園蝴蝶太怳惚,	PPPZZZZ	
桂斾來時風蕭然.	ZPPPPPP	先

君知竹溪逸士否,	PPZPZZZ	
前代清名詩酒仙.	PZPPPZP	先
文章窮厄古今同,	PPPZZPP	
玉訣行色眞堪憐.	ZZPZPPP	先
殊方客愁我先知,	PPZPZPP	
憶曾春林聞杜鵑.	ZPPPPZP	先
清詞三疊倚窻曉,	PPPZZPZ	
楚竹蕭蕭聲暗牽.	ZZPPPZP	先
江湖舟楫已失墜,	PPPZZZZ	
滄海明珠嗟久捐.	PZPPPZP	先
今看左思續招隱,	PPZPZPZ	
復恐崔生先着鞭.	ZZPPPZP	先
襟期自許異代感,	PPZZZPZ	
此曲願向人間傳.	ZZPPPPP	先
空山靜夜爲君吟,	PPZZPPP	
遙知湘靈瑤瑟絃.	PPPPPZP	先
巴山物色宛如昨,	PPZZZPZ	
眼前人事同桑田.	PPPZPPP	先
看君塵骨未蟬蛻,	ZPZZZPZ	
何日重逢香案前.	PZPPPZP	先
江村鷄唱人語絶,	PPPZPZZ	
蕙帶荷蓋歸翩翩.	ZZZZPPP	先

No.4 申光洙〈登岳陽樓歎關山戎馬〉		
Chinese characters	Tone categories	
秋江寂寞魚龍冷,	PPZZPPP	
人在西風仲宣樓.	PZPPZPP	尤
梅花萬國聽暮笛,	PPZZPZZ	
桃竹殘年隨白鷗.	PZPPPZP	尤
烏蠻落照倚檻恨,	PPZZZZZ	
直北兵塵何日休.	ZZPPPZP	尤
春花故國濺淚後,	PPZZZZZ	
何處江山非我愁.	PZPPPZP	尤
新蒲細柳曲江樓,	PPZZZPP	
玉露青楓夔子州.	ZZPPPZP	尤
靑袍一上萬里船,	PPZZZZP	
洞庭如天波始秋.	ZPPPPZP	尤
無邊楚色七百里,	PPZZZZZ	
自古高樓湖上浮.	ZZPPPZP	尤

秋聲徙倚落木天,	PPZZZZP	
眼力初窮靑草洲.	ZZPPPZP	尤
風煙非不滿目來,	PPPZZZP	
不幸東南漂泊遊.	ZZPPPZP	尤
中原幾處戰鼓多,	PPZZZZP	
臣甫先爲天下憂.	PZPPPZP	尤
靑山白水寡婦哭,	PPZZZZZ	
苜蓿蒲萄胡騎啾.	ZZPPPZP	尤
開元花鳥鎖繡嶺,	PPPZZZZ	
泣聽江南紅荳謳.	ZPPPPZP	尤
西垣梧竹舊拾遺,	PPPZZZP	
楚戶霜砧餘白頭.	ZZPPPZP	尤
蕭蕭孤棹泛百蠻,	PPPZZZP	
百年生涯三峽舟.	ZPPPPZP	尤
風塵弟妹淚欲枯,	PPZZZZP	
胡海親朋書不投.	PZPPPZP	尤
如萍天地此樓高,	PPPZZPP	
亂代登臨悲楚囚.	ZZPPPZP	尤
西京萬事奕棊場,	PPZZZPP	
北望黃屋平安否.	ZZPZPPP	尤
巴陵春酒不成醉,	PPPZZPZ	
錦囊無心風物收.	ZPPPPZP	尤
朝宗江漢此下地,	PPPZZZZ	
等閑瀟湘樓下流.	ZPPPPZP	尤
蛟龍在水虎在山,	PPZZZZP	
靑瑣朝班年幾周.	PZPPPZP	尤
君山元氣莽蒼邊,	PPPZZPP	
一簾斜陽不滿鉤.	ZPPPZZP	尤
三聲楚猿喚愁生,	PPZPZPP	
眼穿京華倚斗牛.	ZZPPZZP	尤

No.5 尹善道〈門人廢蓼莪〉		
Chinese characters	Tone categories	
周詩三百不可選	PPPZZZZ	
況乃其間尤粹美	ZZPPPZZ	紙
講筵何事廢蓼莪	ZPPZZZP	
有怪王公門下士	ZZPPPZZ	紙
先生不忍讀此詩	PPZZZZP	

弟子不忍陳其几	ZZZZPPZ	紙
有魏高士有偉元	ZZPZZZP	
我不識君嘗見史	ZZZPPZZ	紙
郎罷曾爲司馬官	PZPPPZP	
執殳來赴安東壘	ZPPZPPZ	紙
東關衄師咎何在	PPZPPPZ	
當日危言良有以	PZPPPZZ	紙
彼哉豺虎怒編鬚	ZPPZZPP	
如絃竟作途邊死	PPZZPPZ	紙
夫君哀痛久愈苦	PPPZZZZ	
神道松枝枯血淚	PZPPPZZ	紙
將身處變得其宜	PPZZZPP	
所可言者非一二	ZZPZPZZ	紙
披經函丈覺後覺	PPPZZZZ	
左右靑衿談道義	ZZPPPZZ	紙
爲詩每到蓼莪篇	PPZZZPP	
三復悲吟淚霑紙	PZPPZPZ	紙
諸生相戒莫助哀	PPPZZZP	
多少摳衣摠廢是	PZPPZZ	紙
非人深感豈有斯	PPPZZZP	
乃知夫君誠孝至	ZPPPPZZ	紙
詩之感人固可見	PPZPZZZ	
人之感人其如此	PPZPPPZ	紙
詩經傳義小學書	PPZZZZP	
千載芳名響牙齒	PZPPZPZ	紙
古來遭變知有幾	ZPPZPZZ	
善行高躅眞無比	ZPPZPPZ	紙
哀公之事淚爲零	PPPZZPP	
敬公之心膝爲跪	ZPPPZPZ	紙
仁言不如以身敎	PPZPZPZ	
孝思從來能錫類	ZPPPPZZ	寘
君莫道門人廢蓼莪	PZZPPZZP	
已學蓼莪詩中意	ZZZPPZZ	寘

No.6 金炳淵 《湖南詩》		
Chinese characters	Tone categories	
天以高山作長城	PZPPZPP	
一國咸平通全州.	ZZPPPPP	尤
靈巖形勢鎮海南	PPPZZZP	
寶城奇麗重金溝.	ZPPZZPP	尤
臨陂連海幾井邑	PPPZZZZ	
古阜新阡萬頃波.	ZZPPPZP	歌
君臣同福太平世	PPPZZPZ	
國勢扶安千萬秋.	ZZPPPZP	尤
雲峯挿天益山高	PPPPZPP	
沃溝連江長水流.	ZPPPPZP	尤
民心咸悅鎮安居	PPPZZPP	
王業長興順天休.	PZPPZPP	尤
扶桑紅日遍光州	PPPZZPP	
仙李枝頭玉果留.	PZPPZZP	尤
君能務安求禮勤	PPZPPZP	
國亦昌平興德修.	ZZPPPZP	尤
綾州錦山繡錦錯	PPZPZZZ	
珍島金堤財寶優.	PZPPPZP	尤
南原芳草茂長春	PPPZZPP	
瑞日光陽高敞樓.	ZZPPPZP	尤
淳昌氓俗樂安久	PPPZZPZ	
泰仁人心和順調.	ZPPPPZP	蕭
禎祥聖世茂州草	PPZZZPZ	
貨寶天地靈光浮.	ZZPZPPP	尤
龍潭波瀾龍安宅	PPPPPPZ	
白日潭陽雷雨收.	ZZPPPZP	尤
興陽春日萬和暢	PPPZZPZ	
谷城花間山牒幽.	ZPPPPZP	尤
珍山一島走貨肆	PPZZZZZ	
泛彼康津商客舟.	ZZPPPZP	尤

羅州列郡幾牧使	PPZZZZZ	
任實織兒曾識否.	ZZZPPZZ	尤
男兒磨劍礪山石	PPZZZPZ	
島夷南平將馘頭.	ZPPPZZP	尤
湖南濟州海不揚	PPZPZZP	
貞義大旌滄波洲.	PZZPPPP	尤

No.7 姜柏《行詩格》		
Chinese characters	Tone categories	
飛者走者皆天機,	PZZZPPP	
或以奇兵或正師。	ZZPPZZP	支
依微影手月露很,	PPZZZZZ	
隱映精神鉛墨施。	ZZPPPZP	支
尖峰隼忽秋搏兔,	PPZZPZZ	
飛下平林雙翮垂。	PZPPPZP	支
洪流發源蓋自此,	PPZPZZZ	
木固其根方茂枝。	ZZPPPZZ	支
千尋勢若立極地,	PPZZZZZ	
萬夫擊如扛鼎時。	ZPZPPZP	支
低回兩龍欲轉身,	PPZPZZP	
變化其端誰復知。	ZZPPPZP	支
銅仙赤脚捧金般,	PPZZZPP	
屹立雲霄承露滋。	ZZPPPZP	支
庖丁利刀道髖解,	PPZPZPZ	
扁鵲神方隨疾醫。	ZZPPPZP	支
玄冬樞柄漸向東,	PPPZZZP	
修竹春陰層節奇。	PZPPPZP	支
將鉗猛虎暗伏駕,	PPZZZZP	
欲釣遊魚潛引絲。	ZZPPPZP	支
身登實地涷水翁,	PPZZZZP	
手回狂瀾韓退之。	ZPPPPZP	支
尋龍千里等堪典,	PPPZZPZ	
到頭明堂只在茲。	ZPPPZZP	支
春江一掉選順風,	PPZZZZP	
無限煙波隨處宜。	PZPPPZP	支
千曆塔上力更加,	PZZZZZP	
九仞山頭功莫虧。	ZZPPPZP	支
回頭三步五步坐,	PPPZZZZ	

個個名區身不移。	ZZPPPZP	支
悠然逝魚更掉尾，	PPZPPZZ	
或詠于淵或躍池。	ZZPPZZP	支
含情冶文復回眸，	PPZPZPP	
倚醉蘇仙重洗觶。	ZZPPZZP	支
飄然一笻忽速舉，	PPZPZZZ	
淡水佳山皆可期。	ZZPPPZP	支
詩於到此可謂工，	PPZZZZP	
指示迷程維此詩。	ZZPPPZP	支

No.8 朴趾源《論禹服之狹，歎聲教訖四海而疆理止五服》		
Chinese characters	Tone categories	
魚衣海粒星劃野，	PPZZPZZ	
山頂翠螺埋屐齒。	PZZPPZZ	紙
當日酬勞天下官，	PZPPPZP	
後王想德萬世祀。	ZPZZZZZ	紙
寰中片土分內事，	PPZZPZZ	
五服何論小基地。	ZZPPZPZ	寘
豐功比德有夏土，	PPZZZZZ	
宇宙彌綸大禹氏。	ZZPPZZZ	紙
爾露均沾四海外，	ZZPPZZZ	
山河獨佔九州裏。	PPZPZPZ	紙
平成何處非禹跡，	PPPZPZZ	
鬼斧留痕石不徒。	ZZPPZZP	虞
點點齊煙以外地，	ZZPPZZZ	
無限胡山與越水。	PZPPZZZ	紙
周之職方秦黃圖，	PPZPPPP	
許大封疆幾萬里。	ZZPPZZZ	紙
拘儒何足知里人，	PPPZPZP	
大化不曾域中止。	ZZZPZPZ	紙
神禹元非求士廣，	PZPPPZZ	
所以宇內分驪理。	ZZZZPPZ	紙
治績自行區域外，	ZZZPPZZ	
風教不必均於此。	PZZZZPZ	紙
縱道神州育表裏，	PZPPZZZ	
定知聖德無遐邇。	ZPZZPPP	紙
大地三千寬幾許，	ZZPPPZZ	
名山十二小如是。	PPZZZPZ	紙
區畫縱視軒皇小，	PZPZPPZ	

事業故與唐虞比 。	ZZZZPPZ	紙
玉帛塗山大會日,	ZZPPZZZ	
海隅筐篚后一視 。	ZPPZZZZ	紙
雕題窮髮民安仰,	PPPZPPZ	
願戴三漏神天子。	ZZPZPPZ	紙
漢武泰皇不務德,	ZZZPZZZ	
歲威關邊意未已。	ZPPPZZZ	紙

No.9 盧兟《項羽死高帝亦老》		
Chinese characters	Tone categories	
太上無機到百年,	ZZPZZZP	
何牧何君慧眼視。	PZPPZZZ	紙
空船艤渚伯氣歇,	PPZZZZZ	
老築登臺衰相起。	ZZPPPPZ	紙
英靈一世兩健兒,	PPZZZZP	
次第人生符到矣。	ZZPPPZZ	紙
山河何等大物事,	PPPZZZZ	
不直英雄拚一死。	ZZPPZZZ	紙
其閒劉項浪用心,	PPPZZZP	
現在光陰賺似水。	ZZPPZZZ	紙
徒緣兩家好勝氣,	PPZPZZZ	
要做人間皇帝已。	PZPPPZZ	紙
看為大故性命拋,	PPZZZZP	
爭得些兒手腳使。	PZPPZZZ	使
呵呵化翁弄跳丸,	PPZPZZP	
作一傍觀卞莊子。	ZZPPZPZ	紙
江頭新鬼未了事,	PPPZZZZ	
向來金甌何典爾。	ZPPPPZZ	紙
劉郎終作百年計,	PPPZZPZ	
舒足樓臺五雲紫。	PZPPZPZ	紙
風歌一曲更徘徊,	PPZZZPP	
歲月蒼茫羊酒里。	ZZPPPZZ	紙
爭心辦殺敵一個,	PPZZZZZ	
公道無如星五紀 。	PZPPPZZ	紙
黃圖圓入十指上,	PPPZZZZ	
落暉斜生雙鬢裹。	ZPPPPZZ	紙
餘生光景了無多	PPPZZPP	
少艾當前憐戚氏。	ZZPPPZZ	紙
人亡人老 一局內,	PPPZZZZ	

堪笑堪悲畢竟是。	PZPPZZZ	紙
魂飛劍鋩固餘憾，	PPZPZPZ	
景迫桑榆有何喜。	ZZPPZPZ	紙
中陽下相好氣力，	PPZPZZZ	
等銷中原風雨壘。	ZPPPPZZ	紙
雄圖都冷穀城墳，	PPPZZPP	
好況須臾長樂璽。	ZZPPPZZ	紙
秋聲上林是夜起，	PPZPZZZ	
昨日江楓紅似綺。	ZZPPPZZ	紙

No.10 蔡得淳《代柳子厚魂謝作迎享送神詩俾歌以祀》		
Chinese characters	Tone categories	
卉鬈楚巫如星語，	ZZZPPPZ	
緩節雉箭繄紅羅。	ZZZZZPP	歌
瑤筳一唱速煙低，	PPZZZPP	
畫鼓三動青山多。	ZZPZPPP	歌
侯曾北人愛北音，	PPZPZZP	
歌曰神歸神既酡。	PZPPPZP	歌
南音俚矣悄不樂，	PPZZZZZ	
桂席邀神無雅歌。	ZZPPPZP	歌
巫威碎佩杳勻天，	PPZZZPP	
楚些寒聲愁汩羅。	ZPPPPZP	歌
冬冬村缶按疏節，	PPPZZPZ	
宛轉新翻來自何。	ZZPPPZP	歌
懷椒初由水送駒，	PPPPZZP	
灌荔餘音山有鵝。	ZZPPPZP	歌
中州故人善歌詩，	PPZPZPP	
簷月空梁清一哦。	PZPPPZP	歌
天南萬里念孤魂，	PPZZZPP	
那得招歸坊善和。	ZZPPPZP	歌
蕉黃時節賽神誠，	PPPZZPP	
峒客登筳雙髻鬠。	PZPPPZP	歌
巫陽曉操渭北謠，	PPZZZZP	
此曲飄飄雲嶺過。	ZZPPPZZ	歌
哀詞還侑橋樽清，	PPPZPPP	
悲闋留偕芭舞傞。	PPPPPZP	歌
飲迎黃犢雨新收，	ZZPZZPP	
唱送雲車江不波。	ZZPPPZP	歌
魂來魂去愛洋洋，	PPPZZPP	

子厚於此長婆娑。	ZZPZZPPP	歌
何煩越叟雜簫鼓,	PPZZZPZ	
幸洗吳娥歌嘖囉。	ZZPPPPP	歌
清酤三侑恰醉止,	PPPZZZZ	
拜盡榆陰村老蓑。	ZZPPPZP	歌
牙絃消息博士館,	PPPZZZZ	
義氣詞源同倒河。	ZZPPPZP	歌
蒼碑更豎萬年原,	PPPZZPP	
壽後文章風不磨。	ZZPPPZZ	歌
江神夜傅夢得詩,	PPZZPZP	
楚帆河洲涼雨沱。	ZPPPPZP	歌

No.11 李家焕《過赤壁藪周郎坡公遞做主人》		
Chinese characters	Tone categories	
後浪遞隨前浪起,	ZZZPPZZ	
水面匏花客細數。	ZZPPZZZ	麌
何年鶴影掠孤舟,	PPZZZPP	
至今波聲鳴戰鼓。	ZPPPPZZ	麌
星稀江夜月又小,	PPPZZZZ	
二子遺踐秋水滸。	ZZPZPZZ	麌
東南天地赤壁磯,	PPPZZZP	
老石蒼然如待主。	ZZPPPZZ	麌
波連吳蜀擅名騰,	PPPZZPP	
勢控荊襄作門户。	ZZPPPZZ	麌
千年上下管領人,	PPZZZZP	
問誰能文誰用武。	ZPPPPZZ	麌
江南都督大戰後,	PPPZZZZ	
壬戍蘇仙誇纖肚。	PZPPPPZ	麌
颼颼風便水寨高,	PPPZZZP	
嫋嫋簫聲江月午。	ZZPPPZZ	麌
英雄得意彼一時,	PPZZZZP	
才子留名亦千古。	PZPPZPZ	麌
風輪小劫轉眼後	PPZZZZZ	
薑获煙清火焰吐	PZPPZZZ	麌
掀天事業浪淘沙,	PPZZZPP	
蓋世聲名瑟移柱。	ZZPPZPZ	麌
詞垣戰壘各排鋪,	PPZZZPP	
遞占黃州一片土。	ZPPPZZZ	麌
青山閱人似郵傅	PPZPZPZ	

折戰遺墟鳴月斧	ZZPPPZZ	麌
船行不覺岸自移	PPZZZZP	
面前風光各占取	ZPPPZPZ	麌
吳兒意氣洗足日，	PPZZZZZ	
元帥青春臨幕府。	PZPPPZZ	麌
仙舟物色載酒夜，	PPZZZZZ	
副使黃岡開筆圃。	ZZPPPZZ	麌
時光片楓續汀花，	PPZPZPP	
人事來檣送去櫓。	PZPPZZZ	麌
空江有時寂無思，	PPZPZPP	
白鳥銜魚沙上聚。	ZZPPPZZ	麌
長波一帶茫闊上，	PPZZPZZ	
霸位文人旗鼓樹。	ZZPPPZZ	麌
人間萬古鉅鹿野，	PPZZZZZ	
遷騁雄辭籍破釜。	PZPPZZZ	麌
蛾眉月出想京仙，	PPZZZPP	
峴首雲迷憶羊祜。	ZZPPZPZ	麌
山川今夜屬郎中，	PPPZZPP	
往跡都收詩一部。	ZZPPPZZ	麌

No. 12 金丙淵《責索頭》		
Chinese characters	Tone categories	
我股猶斷無索處，	ZZPZPZZ	
劍事燕南水東流。	ZZPPZPP	尤
英雄已許好肝膽，	PPZZZPZ	
鬼神何關空髑髏 。	ZPPPPZP	尤
逢場爾若不開口，	PPZZZPZ	
失手男兒還自羞。	ZZPPPZP	尤
資吾西入責在誰，	PPPZZZP	
秦索當時樊將頭。	PZPPPZP	尤
青山督亢並畫裏，	PPZZPZZ	
白日阿房同劍投。	ZZPPPZP	尤
贏兒環柱足馬快，	PPPZZZZ	
匕首孤魂楓返秋。	ZZPPPZP	尤
烏頭往慟薊門夕，	PPZZZPZ	
何故將軍冤語啾。	PZZPPZP	尤
魂遊北邙每受嘲，	PPZPZZP	
事去西天猶戴仇。	ZZPPPZP	尤
難忘千古勇士元，	PZPZZZP	

無怪靈魂餘恨悠。	PZPPPZP	尤
金臺秋月至今白，	PPPZZPZ	
有口荆卿言欲酬。	ZZPPPZP	尤
千金爾諾假手故，	PPZZZZZ	
一劍吾行知己由。	ZZPPPZP	尤
函中渠目亦親見，	PPPZZPZ	
敗固其天何怨尤。	ZZPPPZP	尤
佳人無復斯手恨，	PPPZPZZ	
處士何曾刎頸憂?	ZZPPZZP	尤
樊家九族盡殞首，	PPZZZZZ	
此亦於秦能泰不?	ZZPPPZZ	尤
今雖有頭更何用，	PPZPZPZ	
草木空山同腐愁。	ZZPPPZP	尤
人形本非斷復續，	PPZPZZZ	
俗語誠云恩反仇。	ZZPPPZP	尤
當初胡乃大膽傾，	PPPZZZP	
畢竟無端枯木求。	ZZPPPZP	尤
頭還故國爾何傷?	PPZZZPP	
好擲咸陽秋草邱。	ZZPPPZP	尤

No.13 魯積《論鄭嘉山守節事欺金益淳罪通於天》		
Chinese characters	Tone categories	
曰爾世臣金益淳，	ZZZPPZP	
鄭公不過鄉大夫，	ZPZZPZP	虞
將軍桃李隴西落，	ZPPZZPZ	
列士功名圖未高。	ZZPPPZP	虞
詩人到此亦慷慨，	PPZZZPZ	
擊劍悲歌秋水涘。	ZZPPPZZ	紙
宣川自古大將邑，	PPZZZZZ	
此肩嘉山先守義。	ZPPPPZZ	寘
清朝共作一王臣，	PPZZZPP	
死地寧爲二心者。	ZZPPZPZ	馬
升平日月歲辛未，	PPZZZPZ	
風雨關西何變起。	PZPPPZZ	紙
尊周孰非魯仲連，	PPZPZZP	
扶漢應多諸葛亮。	PZZPPZZ	漾
同朝亦有鄭忠臣，	PPZZZPP	
仗劍兵間立節死。	ZZPPZZZ	紙
魂升南樹伴嶽飛，	PPPZZZP	

骨埋西山傍伯夷。	ZPPPZZP	支
關西老吏舉銘旌，	PPZZZPP	
生色青天白日下。	PZPPZZZ	馬
西來消息使人驚，	PPPZZPP	
問爾誰家食祿子。	ZZPPZZZ	紙
家聲壯洞甲族金，	PPZZZZP	
名字長安行列淳。	PZPPPZP	真
家門如此聖恩重，	PPPZZPP	
百萬兵前宜不下。	ZZPPPZZ	馬
淸川江水洗兵地，	PPPZZPZ	
鐵甕山城掛弓樹。	ZZPPZPZ	麌
吾王庭下進退膝，	PPPZZZZ	
忍向西州凶賊跪。	ZZPPPZZ	跪
分明城中一降字，	PPPPZZZ	
渠自生前渠手寫。	PZPPPZZ	馬
魂飛莫向九原去，	PPZZZPZ	
地下猶存先大王。	ZZPPPZP	漾
忘君是日又背親，	ZPZZZZP	
一死猶輕萬死宜。	ZZPPZZP	支

No.14 鄭文孚《月明花落又黃昏》		
Chinese characters	Tone categories	
簾垂金屋燕舞罷	PPPZZZZ	
日落紗窓初掩門	ZZPPPZP	元
佳人眉斂薄暮愁	PPPZZZP	
獨倚雕欄含淚痕	ZZPPPZP	元
思君不忍見明月	PPZZZPZ	
落花何更飄黃昏	ZPPZPPP	元
花辭故條似妾身	PPZPZZP	
月有盈虧同主恩	ZZPPPZP	元
圓光一虧幾時盈	PPZPZPP	
落紅辭條難可援	ZPPPPZP	元
離心觸物結長想	PPZZZPZ	
脈脈暗銷相思魂	ZZZPPPP	元

No.15 裴克紹《嶺南樓月夜逢李上舍說前生冤價》		
Chinese characters	Tone categories	
劍痕欲磨春江碧，	ZPZPPPZ	
恨水年年花血瀉。	ZZPPPZZ	禡

Chinese characters	Tone categories	
林煙曳雨郭南村，	PPZZZPP	
竹風吹燈堂北榭 。	ZPPPPZZ	禡
黃昏環佩乍延竚，	PPPZZPZ	
走磷飛螢淒上下。	ZPPPPZZ	禡
樓頭月上可憐宵，	PPZZZPP	
江上初逢李上舍。	PZPPZZZ	禡
冤魂淒帶九原羞，	PPPZZPP	
苦語寒生五更架。	ZZPPPZZ	禡
阿娘豈識嶺南樓，	PPZZZPP	
千里曾隨大人駕。	PZPPZPZ	禡
深閨慣讀內則篇，	PPZZZZP	
貞玉芳姿年未嫁。	PZPPPZZ	禡
良宵一違姆氏訓，	PPZPZZZ	
玩月寧知乳媼詐。	ZZPPZZZ	禡
芙蓉堂外倚小檻，	PPPZZZZ	
花拂西垣人影乍。	PZPPPZZ	禡
刀頭驚散斷臂魂，	PPPZZZP	
竹根空埋冤血化。	ZPPPPZZ	禡
西風未返父母國，	PPZZZZZ	
紫恨猶思丹青借。	ZZPPPPZ	禡
篁林煙雨帶血青，	PPPZZZP	
我欲呈冤人自怕。	ZZPPPZZ	禡
南郊幾送太守魂，	PPZZZZP	
東閣頻看殘梅謝。	PZPZPPZ	禡
書燈耿耿照心白，	PPZZZPZ	
鬼語啾啾啼血夜。	ZZPPPZZ	禡
床頭水咒寂無聲，	PPZZZPP	
手裏丹砂點易罷。	ZZPPZZZ	禡
三生泣訴此地冤	PPZZZZP	
玩花初心玉指咋 。	ZPPPZZZ	禡
平頭尚在雁驚庭，	PPZZZPP	
子有霜鋋應不亞。	ZZPPZZZ	禡
幽修鬼訴說冤罷，	PPZZZPZ	
微月梅庭花影亞。	PZPPPZZ	禡

No.16 慎鍾龜〈上林佳氣鬱蔥蔥〉		
Chinese characters	Tone categories	
花萼夾城御氣通，	PZZPZZP	
翠華朝日出金宮。	ZPPZZPP	東

Chinese characters	Tone categories	
端陽已屬含桃雨，	PPZZPPZ	
寒食初過御柳風。	PZPZZZP	東
鏘佩和鳴青瑣外，	PZPPPZZ	
凝旒穆苢紫宸東。	PPZZZPP	東
漢園思樂名長在，	ZPPZPPZ	
周囿謂靈衆與同。	PZZPZZP	東
壽域醇酣渾帝力，	ZZPPPZZ	
太平描畫仰天功。	ZPPZZPP	東
貽謨聖祖開基肇，	PPZZPPZ	
繼志神孫奠業籠。	ZZPPZZP	東
夾日祥雲長靉靆，	ZZPPPZZ	
干霄瑞色正蔥籠。	PPZZZPP	東
咸欣民庶同趨化，	PPPZPPZ	
有喜天顏動契融。	ZZPPZZP	東
合璧聯珠元紀後，	ZZPPPZZ	
金膏玉燭大甄中。	PPZZZPP	東
聊知聖代無疆籙，	PPZZPPZ	
試看春林氣鬱蔥。	ZZPPZZP	東

No.17 李壽聃〈見王定國烟江疊嶂圖憶樊口舊遊詩〉		
Chinese characters	Tone categories	
昨夜名區夢裡看，	ZZPPZZZ	
今朝物色清溪頭。	PPZZPPP	尤
今日名區畫裡見，	PZPPZZZ	
山青水綠開雙眸。	PPZZPPP	尤
摩挲不覺意悠然，	PPZZZPP	
悵望難堪愁思稠。	ZZPPPPP	尤
老夫平生好奇遊，	ZPPPZPP	
吳山楚水閑夷猶。	PPZZPPP	尤
皇恩復許任跌蕩，	PPZZZZZ	
一麾遙向江南州。	ZPPZPPP	尤
無邊勝景燒筆下，	PPZZZZZ	
浪迹江湖興自悠。	ZZPPPZP	尤
紅塵幹沒別來久，	PPPZZPZ	
幾向頭林懷舊遊。	ZZPPPZP	尤
題詩圖上一悵然，	PPPZZZP	
白首風塵愁不休。	ZZPPPZP	尤

No.18 金若濟〈使脩身齊國治國平天下者皆得以就法焉詩〉

Chinese characters	Tone categories	
萬國咸寧家人吉，	ZZPPPPZ	
羲出庶物物坼甲。	PZZZZZZ	洽
夫人被化一專靜，	PPZZZPZ	
元聖制禮百以洽。	PPZZZZZ	洽
詩中象見大學意，	PPZZZZZ	
曾氏家風其似恰。	PZPPPZZ	洽
治天下道本脩齊，	PPZZZPP	
蓋自文王先取法。	ZZPPPZZ	洽
周姜白馬率西澨，	PPZZZPZ	
召侯甘棠主東陝。	ZPPPZPZ	儉
如何牝雞法已遠，	PPZPZZZ	
不使殷家四方挾。	ZZPPZPZ	葉
登詩晚學講千載，	PPZZZPZ	
南國風謠裁闊狹。	PZPPPZZ	洽
歌之羔繹自得儉，	PPPZZZZ	
興以鳩河相不狎。	PZPPPZZ	洽
周人盡為二南詩，	PPZPZPP	
幸免墻頭正面壓。	ZZPPZZZ	洽
家而國而自一身，	PPZPZZP	
是道千秋應不乏。	ZZPPZZZ	洽
君臣男女盡褒揚，	PPPZZPP	
郊廟朝廷相喜忄甲。	PZPPPZZ	洽
洋洋詩法化中外，	PPPZZPZ	
柞棫西山春雨霎。	ZZPPPZZ	洽
房中正樂莞絃被，	PPZZZPZ	
野外輕筐苶苴扱。	ZZPPPZZ	洽
宮門高掛象魏治，	PPPZZZZ	
鳶子中天元氣挿。	PZPPPZZ	洽
堯書大經盡載丌。	PPZPZZP	
郃室農功合祭祫，	PZPPZZZ	洽
城南三月爛夭桃，	PPPZZPP	
任他春娥封土鍤。	ZPPPPZZ	洽
周原膴荼灼靈龜，	PPZPZPP	
漢江喬林打綠鴨。	ZPPPZZZ	洽
刑于寡妻以御邦，	PPZPZZP	
萬世治風吹似箑。	ZZPPPZZ	洽

No.19 吳愚善〈先天下之憂而憂， 後天下之樂而樂〉

Chinese characters	Tone categories	
國憂九分家樂一，	ZPZPPZZ	
中央進退龍圖閣。	PPZZPPZ	藥
自任誰是輕重繫，	ZZPZPZZ	
爾極莫非老少各。	ZZZPZZZ	藥
愁山在前喜山後，	PPZPZPZ	
夷險胸中兩端度。	PZPPZPZ	藥
先公後私老夫心，	PPZPZPP	
憂所當憂樂所樂。	PZPPZZZ	藥
祈醫白山眾生濟，	PPZPZPZ	
宴民紅亭太守酌。	ZPPPZZZ	藥
同衣同爨厚義莊，	PPPZZZP	
近置姑蘇城外郭。	ZZPPPZZ	藥
明時岳樓序一記，	PPZPZZZ	
悲喜人情觀大略。	PZPPPZZ	藥
臨風逸興醉筆把，	PPZZZZZ	
去國孤懷危檣泊。	ZZPPPZZ	藥
時人但為一己私，	PPZZZZP	
遊賞名欄風物作。	PZPPPZZ	藥
余於古人想同志，	PPZPZPZ	
憂樂之間裕如綽。	PZPPZPZ	藥
生靈醉飽是所願，	PPZZZZZ	
閭里艱難還切怍。	PZPPPZZ	藥
先而後而樂而憂，	PPZPZPP	
自誦平生胸次廓。	ZZPPPZZ	藥
安危所繫誦晉謝，	PPZZZZZ	
尺寸為常稱漢霍。	ZZPPPZZ	藥
民憂採採樂園春，	PPZZZPP	
拜進延英施濟博。	ZZPPZZZ	藥
韓公紳笏共推車，	PPPZZPP	
寇老經綸可掌鑰。	ZZPPZZZ	藥
休休慽慽分內事，	PPZZPZZ	
出入朝端誠致恪 。	ZZPPPZZ	藥
金繪河北宿弊去，	PPPZZZZ	
鹽鐵江南新詔託。	PZPPPZZ	藥
宵衣旰食我聖主，	PPZZZZZ	
一視仁風四海薄。	ZZPPZZZ	藥

No.20 河鎮伯〈扶杖往聽詔詩〉

Chinese characters	Tone categories	
吾輩肉帛咸聖恩，	PZZZPZP	
藜筇起擊康衢壤。	PPZZPPZ	養
生涯家給露臺費，	PPPZZPZ	
德音時聞張武賞。	ZPPPPZZ	養
衰癃之病我其蘇，	PPPZZPP	
布令山東扶杖往。	ZZPPPZZ	養
庚庚聖代抱羸疾，	PPZZZPZ	
坐深年年老鄉黨。	ZPPPZPZ	養
春田都付子孫耕，	PPPZZPP	
霧眼惟知烟月朗。	ZZPPPZZ	養
河清消息老不聾，	PPPZZZP	
日聞吾君治化廣。	ZPPPPZZ	養
衣綈儉德聖日躋，	PPZZZZP	
減租洪恩民惠養。	ZPPPPZZ	養
伊來聲上有何令，	PPZZZPZ	
詔頒東洲人盡仰。	ZPPPPZZ	養
如非惠化四窮先，	PPZZZPP	
莫是仁政三農獎。	ZZPZPPZ	養
分明鳳誥十行語，	PPZZZPZ	
舜之巍巍堯蕩蕩。	ZPPPPZZ	養
殘年聽詔亦一快，	PPPZZZZ	
強疾村翁扶以杖。	ZZPPPZZ	養
遲遲國門化日輝，	PPZPZZP	
步步春臺太平像。	ZZPPZPZ	養
青衫官吏讀紫綸，	PPPPZZZP	
靜聽前街稽以顙。	ZPPPZZZ	養
迷迷迷迷迷迷天，	迷迷迷迷迷迷 P。	
迷迷迷迷迷迷迷。	迷迷迷迷迷迷迷。	
迷迷迷迷迷迷，	迷迷迷迷迷迷。	
迷迷迷綸非一兩。	迷迷迷 PPZZ。	養
嘉平舊令憶秦代，	PPZZZPZ	
閭左家家羅法網。	ZZPPPZZ	養
華瘋聖祝願復獻，	PPZZZZZ	
薰殿治聲頻夢想。	PZZPPZZ	養
文治東海及閭巷，	PPPZZZZ	
今聖之規古聖倣。	PZPPZZZ	養

No.21 許筠《風動荷花水殿香》

帝堯淳風不復見	ZPPPZZZ	霰

No.22 李珥《捉月圖李珥》		
Chinese characters	Tone categories	
隴西公子謫僊人。	ZPPZZPP	
一生愛月爲知己。	ZPZZPPZ	紙
采石江頭秋正深。	ZZPPPZP	
一葉輕舟千頃水。	ZZPPPZZ	紙
徵雲淨埽銀闕涌。	ZPZZPZZ	
玉塔橫江波不起。	ZZPPPZZ	紙
天心有月不可近。	PPZZZZZ	
水中有月還孔邇。	ZPZZPZZ	紙
欣然乘醉欲一捉。	PPPZZZZ	
側身棹底輕生死。	ZPZZPPZ	紙
那知一月分上下。	ZPZZPZZ	
徹底虛明難入手。	ZZPPPZZ	有
捉時空空無一物。	ZPPPPZZ	
放後了了還可指。	ZZZZPZZ	紙
三人此夜作四人。	PPZZZZP	
雲漢相期淡無累。	PZPPZPZ	紙
誰知這般有深意。	PPZPZPZ	
眼前萬象皆如此。	ZPZZPPZ	紙
吾人本是玉皇吏。	PPZZZPZ	
誤讀黃庭謫此地。	ZZPPZZZ	寘
胸中浩蕩眼無人。	PPZZZPP	
大兒小兒皆下視。	ZPZPPZZ	視
開元天子亦不俗。	PPPZZZZ	
沈香亭北同徙倚。	PPPZPZZ	紙
高人自古縻不留。	PPZZPZP	
況是君恩不可恃。	ZZPPZZZ	紙
天涯流落我何愁。	PZPZZPP	
玉妃奉硯吾不喜。	ZPZZPZZ	紙
早知榮辱等外物。	ZPPZZZZ	
擾擾塵寰春夢耳。	ZZPPPZZ	紙
騎鯨一夕向帝京。	ZPZZZZP	
直上天門九萬里。	ZZPPZZZ	紙
更無骸骨與烏鳶。	ZPPZZPP	
尚有名字垂青史。	ZZPZPPZ	紙
誰將遺迹入絹素	PZPZZZZ	

仙姿鶴態依俙是。	PPZZPPZ	紙
見之令我別有感。	ZPZZZZZ	
采石風月今何似。	ZZPZPPZ	紙
茫茫宇宙我生晚。	PPZZZPZ	
却恨相逢圖畫裏。	ZZPPPZZ	紙

No.23 高傳川《題愛蓮說後》		
Chinese characters	Tone categories	
君不見靈均愛蘭元亮菊。	PZZPPZPPZZ	
性相近之非外求。	ZPZPPZP	尤
芳蓮不爲桃李顏。	PPZPPZP	
俗人笑之君子羞。	ZPZPPZP	尤
借問苦心說者誰。	ZZZPZZP	
德人襟懷天與遊。	ZPPPPZP	尤
濂溪一曲種道脉。	PPZZZZZ	
琴瑟几杖林塘幽。	PZZZPPP	尤
移來何處玉井根。	PPPZZZP	
有花有花開淸烁。	ZPZPPPP	尤
何須楚澤逐臣衣。	PPZZZPP	
何須太乙眞人舟。	PPZZPPP	尤
天然秀色去雕餙。	PPZZZPZ	
於以比德情綢繆。	PZZZZPP	尤
纖毫肯許染污泥。	PPZZZZP	
霽月下照光風留。	ZZZZPPP	尤
從來心賞在氣味。	PPPZZZZ	
富貴花愛宜其稠。	PZPZPPP	尤
人能得物物得人。	PPZZZZP	
可無一語酬淸脩。	ZPZZPPP	尤
終然洙泗輟遺響。	PPPZZPZ	
艸木無情空寄愁。	ZZPPPZP	尤
淸芬仰挹生已晚。	PPZZPZZ	
愛蓮之意君知不。	ZPPZPPZ	尤
薔薇盥手不足誇。	PPZZZZP	
一唱三歎邪無逌。	ZZPZPPP	尤
想當宴坐說無極。	ZPZZZPZ	
鏡面澄澄雲錦浮。	ZZPPPZP	尤
德馨千古繼無人。	ZPPZZPP	
傷心誰復夢孔周。	PPPZZZP	尤
傷心誰復夢孔周。	PPPZZZP	

一續遺文雙涕流。	ZZPPPZP	尤

No.24 李漢慶〈老妻畫紙爲碁局〉		
Chinese characters	Tone categories	
天女維摩相對老,	PZPPPZZ	
丈室幽意駕鴦棋.	ZZPZPPP	支
宗文石室去借枰,	PPZZZZP	
爛柯看棋歸太遲.	ZPZPPZP	支
豪家玉局兮外佟,	PPZZPZZ	
好事江村貧莫爲.	ZZPPPZP	支
荊釵巫峽採葛歸,	PPPZZZP	
燕去鷗來江在籬.	ZZPPPZP	支
兒持青竹繫釣針,	PPPZZZP	
翁倚蒼楠裁小詩.	PZPPZZP	支
閨中別有一般巧,	PPZZZPZ	
意匠慘憺將安施.	ZZZZPPP	支
杯樽尚且匏可代,	PPZPZZ	
棋局何須楸始奇.	PZPPPZP	支
卽家四友有楮生,	ZPZZZZ	
局面周旋非子誰.	ZZPPPZP	支
前年書悉未歸情,	PPPZZPP	
數紙箱中餘待時.	ZZPPPZP	支
交刀剪出局子樣,	PPZZZZ	
細意經營願暫支.	ZZPPZZP	支
裏年霧眼似卿卿,	ZPZZZPP	
小罵明窓花影欺.	ZZPPPZP	支
携來小嬌畫眉筆,	PPZPZPZ	
狼籍鈆痕猶帶滋.	PZPPPZP	支
溪雲乍展擲梭手,	PPZZZPZ	
竹牖斜頻齊案眉.	ZZPPPZP	支
兒時乞巧織女星,	PPZZZZ	
繡綿餘工方罹移.	ZPPPPPP	支
排如玉繩燦成行,	PPZPZPP	
學得寒蛛疎結絲.	ZZPPPZP	支
毫瑞究轉織錦圖,	PZZZZZP	
紙局徘徊心陣旗.	ZZPPPZP	支
團團蜂作百花房,	PPPZZPP	
密密鶯織千楊枝.	ZZPZPPP	支
花枰忽圓織燈下,	PPZPZPZ	

鄰籬依如仙橘皮.	PPPPPZP	支
題詩亦可局亦可,	PPZZZZ	
好是農家消日資.	ZZPPPZP	支
丁丁縱欠落子聲,	PPPZZZP	
琴貴無絃棋亦宜.	PZPPPZP	支
江頭錦石小如玉,	PPZZZPZ	
拾來因復煩童兒.	ZPPZPPP	支
稚女學母無不爲,	ZZZZPZP	
小紙塗鴉來挽髭.	ZZPPPZP	支