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I. On the *Fu* of Chia I 賈誼.

Osamu KANAYA, Tôhoku University.

Chia I 賈誼 (199-168 B. C.), famous as a statesman of the Han, is also an important figure as a composer of *fu* 賦. Only three *fu* of his have been handed down in complete form, but these are sufficient to show his prominence as a man of letters.

First is the *Han yün* 旱雲 which, by employing a skilful allegory of clouds in drought, gives expression to the irritation and distress of those frustrated scholars, including Chia I himself, who worked in vain in the government service. It contains expressions similar to those found in Chia Shan's 賈山 *Chih yen* 至言 and is an objective description of the actual situation of the literati.

Second is the "Mourning the Death of Ch'ü Yüan" 弔屈原 which, while expressing a heartfelt sympathy for Ch'ü Yüan's fate, shows the difference between Chia I and Ch'ü Yüan, which seems to derive from their different views of destiny. Ch'ü Yüan struggled from start to finish to carve out his own fortune, whereas Chia I regarded it as utterly useless to strive against fate, a contrast which may perhaps reflect a change in the times.

Last is the "Fu Bird" 服鳥, stating a Taoistic outlook on life which sees man's true happiness not in political society but in the attitude of transcendental isolation. When this work is compared to Chia I's many political statements, which reflect Confucian thought, one will be surprised to find a wide gulf. This is because, in Chia I's mind, the effectiveness of Confucianism in the political field and that of Taoism in private life were both accepted as two distinct truths. This view, which became quite popular in latter periods, takes its origin from this work.

II. Ssu-ma Ch'ien's 司馬遷 View of Fate and His Philosophy of Cause and Retribution as seen in the *Shih Chi*.

Makoto IMATAKA, Kyoto University.

In his work, the *Shih chi*, the Former Han historian Ssu-ma Ch'ien 司馬遷 (145-87? B. C.) sought through the personalities of history to define the essential nature of man and to treat the problem of man's fate as it is revealed in the realities of history. It is his view of fate which the author has chosen to consider here.

Ssu-ma Ch'ien believed that an ethical relationship existed between the actions of the men who took part in history and the conditions which surrounded them. In judging history he placed great weight upon ethical cause and effect, and for this reason his views often seem from a historical point of view to be unreasonable. In addition he took note of what he called *shih* 勢 or the force of circumstances, the social and historical flow of life which bears the individual along. The individual is under the influence of this force as well as forces of an ethical nature.

He also showed great concern for the extreme insecurity of man's existence. In the realities of history he discerned a mysterious force which transcends human understanding of fate, an absolute which dominates man, called "Heaven". The will of Heaven can not but be moral in nature, though in a sense it is essentially irrational. He endeavored to make skilful use of both this moral and irrational nature of Heaven to explain the problem of man's fate. And yet in the face of occurrences which offended his own ethical sense, he

was driven to express grave doubts about the goodness of Heaven.

In his work Ssu-ma Ch'ien gave particular attention to the early lives of men before they had become famous or influential, as well as to divination, dreams, prophecies, and tales of wonder, which he believed were related to the problem of man's fate.

III. On Lu Chi's 陸機 Life and The Dating of His *Wen Fu*.

Shih-hsiang CHEN, University of California, Berkeley. Translated into Japanese by Tomoyoshi IKKAI, Kyoto University.

It has been the traditional belief that Lu Chi's 陸機 (261-303) *Wen Fu* 文賦, one of the most important works in medieval Chinese literary criticism, was written when the author was twenty years of age. The belief has been a mistake, founded on a line of Tu Fu's 杜甫 poem, *Tsui Kê Hsing* 醉歌行, Closer examination shows that the circumstances under which Tu Fu wrote the poem cannot be expected to warrant historical accuracy; and that the biographical data of Lu Chi available at Tu Fu's time could have been too casually read. Now by meticulous documentary analysis, it is proved that the *Wen Fu* was written when Lu Chi was forty, in the year 300 A. D.

The forty-three years of Lu Chi's life, divided into two distinctly varied periods, coincided with two phases of medieval Chinese history in rapid conflux and transition during one man's life-time. His was a life-time that spanned between the twilight of the last of the heroic, war-ridden "Three Kingdoms," and the temporary flare of a unified and expanded Chin empire. First, as an active, last defender of his native Kingdom of Wu and then as an "expatriate" in Lo Yang to rise very high as a literary man and a military commander, Lu Chi was in each case closely identified with the troubled times.

The exact dating of the *Wen Fu* is therefore not a pure matter of chronological accuracy, but it helps to explain the background of the work in the author's personal life and milieu when it was written. Lu Chi's psychological attitudes are traced here in a biographical sketch. His earlier works which show the development

of his views and visions on life, hence on literature too, are introduced. A group of his other writings contemporaneous with the *Wen Fu* are presented and analysed, both for a comparison of their qualities, and for their most important bearing upon the dating of the great work in question.

An appendix summarizes discussions with another scholar, Professor Lu Ch'in-li 遼欽立, on the intricate problems and methods of dating the *Wen Fu*.

IV. Attitudes toward Landscape in Six Dynasties Literature.

Kôichi OBI, Hiroshima University.

The purpose of this paper is to discover what attitudes regarding the natural landscape prevailed during the Six Dynasties by examining the literature of the period. The word "landscape" or *shan-shui* 山水 was one of particular importance in the vocabulary of the period and denoted mountains, rivers, forests and craggy terrace, as well as gardens.

During the Chin dynasty the "landscape" was regarded as a mystic, isolated retreat far from the world of men, the suitable habitation for a hermit, and at the same time a place of hardship and privation. But as the philosophy of eremitism gained in popularity, this "landscape" retreat came to be thought of as a place of enjoyment and, under the influence of Neo-Taoist thought, the abode of immortals and the locale in which to seek for the herbs of immortality.

In the succeeding Sung, Ch'i and Liang dynasties, this attitude underwent a further change and it became fashionable to imitate the mystic isolation of the earlier landscape within the confines of one's own garden so that it could be enjoyed more fully. The landscape thus became an object of beauty to be viewed and appreciated. The present paper attempts to define these changes which took place during the Six Dynasties in the attitude toward natural landscapes.

V. Earlier Poets as Viewed by the Poets of the *Sheng-T'ang* Period, Part I.

Masafumi ITÔ, Kobe University.

The *Sheng-T'ang* or Height of the T'ang (1st half of 8th cen.) is the golden age of Chinese poetry. The object of this study is to determine how the poets of this period viewed the works of earlier poets. Except for the consideration of a few lines in the works of Tu Fu and Li Po, this problem has up to now been little studied.

As the basis for this paper, the author has selected from the "Complete T'ang Poetry" *Ch'üan-T'ang-shih* 全唐詩 all the poetic lines, titles and prefaces, even by minor poets, which may be regarded as expressing literary evaluations of earlier poets.

The study is divided into six sections according to the objects of criticism: 1. Han; 2. Three Kingdoms; 3. Chin; 4. T'ao Yüan-ming; 5. Six Dynasties; 6. Early T'ang (the latter three sections to be treated in the second part of this paper). It is very interesting that we find the highest appraisal given to the *Chien-an* poets of the Three Kingdoms period, Ts'ao Chih, Liu Chen, and others, while the late 3rd century poets Juan Chi and Chi K'ang are evaluated in a somewhat different way.

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