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I. Sorrow at the Passing of Time : The Theme of the Nineteen  
Old Poems of the Han, Part I.

Kôjirô YOSHIKAWA, Kyôto University.

The so-called Nineteen Old Poems preserved in the *Wen hsüan*, a selection of anonymous five-word poems attributed to the Han period, are dominated throughout by a single theme. This, according to the author, is the sorrow at the passing of time, brought about by the keen consciousness that man lives in the midst of a constantly flowing stream of time. This theme is seldom treated in earlier Chinese literature, at least in the *Book of Odes*. This theme, common to all the Nineteen Poems, is expressed in three ways: I. Endurance of unhappiness in the passing of time, as represented in poems nos. 1, 6, 9, 10, 17, 18, and 19. II. Frustration over lost happiness in the passing of time, as in nos. 2, 5, 7, 8, and 16. III. Human life as a time proceeding toward death, the last and most definite unhappiness, as in nos. 3, 4, 11, 12, 13, 14, and 15. In this first part of his study, the author analyzes the first group of poems, with some suggested emendations of the text and additions to previous commentaries. Groups two and three will be treated in Part II, which will also take up the question of when these poems were written.

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

Masafumi ITO, Kôbe University.

The second part of this study, Part I of which appeared in Volume VIII of this journal, deals with the opinions expressed in the poems of the Sheng-T'ang period concerning the works of 1. T'ao Yüan-ming, 2. poets of the Sung dynasty (Six Dynasties) 3. poets of the Ch'i and Liang dynasties (Six Dynasties); 4. poets of the early T'ang. References to T'ao Yüan-ming are extremely frequent in the poems of the Sheng-t'ang period, showing not only a high opinion of his status as a poet, but a deep understanding of his works and personality, forming a striking contrast to the meager interest in him shown by writers of the early T'ang. Among the poets of the Sung dynasty, Hsieh Ling-yün 謝靈運 was most highly esteemed in the Sheng-t'ang period, mainly because he was recognized as a master of landscape poetry, a genre which occupied the energies of so many of the Sheng-t'ang poets. Hsieh Ling-yün's contemporary Pao Chao 鮑昭, though less often referred to, exercised an obvious influence upon Li Po and other Sheng-t'ang poets, particularly his seven-word songs. In the latter Six Dynasties period, Hsieh T'iao 謝朓 was most highly praised, undoubtedly, as has been pointed out, because his works are so close in form and content to T'ang poetry. Finally there are the appraisals of the so-called Four Masters of the early T'ang, though references to them in poetry are rather few and should probably be supplemented by materials from the prose of the Sheng-t'ang period.

## III. *Chia Tao*.

Ken ARAI, Kyôto University.

Traditional Chinese critics, speaking of the T'ang poet Chia Tao 賈島 (779?-843), have often grouped him with Meng Chiao 孟郊, and employed such adjectives as *chien-se* 蹇澁, "lame and tortured", or *han-shou* 寒瘦, "cold and lean", to describe the style of the two men. In other instances they have regarded him as belonging to the same line as Meng Hao-jan, Wei Ying-wu, and Liu Tsung-yüan, a

poet of the stillness and purity of nature. As Wen I-to has recently pointed out, however, Chia Tao, along with Yao Ho 姚合, formed the center of an independent group in the poetic world of the middle T'ang, and should therefore not be counted among the members of the school of poets mentioned above.

The facts of Chia Tao's life are difficult to ascertain. In his youth he was a Buddhist priest, but later returned to lay life and became a disciple of Han Yü, hoping to secure an official position. He failed repeatedly in the government examinations, during which time he wrote a number of attacks on the government authorities and high officials, a fact which would seem to bear out the traditional report that he got along badly with the officials. Late in life he managed, by circumventing the customary route to office, to secure a post in the provincial government in the region of present day Szechwan, though the details of the matter are impossible to determine. In any event, he was pursued by failure throughout his life, and his spirit of bitterness and frustration kept him in constant difficulties. This is the spirit we find crystalized in his works which, though they may contain elements of style that could be called tortured or lean, at the same time give an impression of enormous energy.

#### IV. A Study of the *Chiao-fang-chi* 教坊記.

Tetsumi MURAKAMI, Kyôto Gakugei University.

The *Chiao-fang-chi*, an account of the pleasure houses of Ch'ang-an by a T'ang official named Ts'ui Ling-ch'in 崔令欽, contains the names of 324 songs sung by the courtesans of Ch'ang-an, and thus represents the most complete record we have of T'ang period musical compositions. From various sources we may discover something of the career of Ts'ui Ling-ch'in. It is almost certain, for example, that he was a police official in Ch'ang-an during the *k'ai-yüan* period (713-741), and therefore we may assume that his work, the *Chiao-fang-chi*, possesses a high degree of reliability.

Up until now, the piece entitled *Hsieh-ch'iu-niang* 謝秋娘 by Li Te-yü 李德裕 (787-849) has been regarded as the source of the later composition *Wang-chiang-nan* 望江南, but from evidence in the *Chiao-*

*fang-chi* it would appear that the two are actually the same piece of music.

The tune entitled *P'u-sa-man* 菩薩蠻 has been considered a work of the late T'ang, and therefore the words to the tune traditionally attributed to the poet Li Po (701-762) have been regarded as spurious. The fact that a tune entitled *P'u-sa-man* appears in the *Chiao-fang-chi* indicates, however, that the traditional attribution cannot for this reason be so lightly dismissed. This has led some scholars to assert that the words are a genuine work of Li Po, though the author considers that, in view of their content and style, this is hardly possible.

## V. One Aspect of the Novels of Lu Hsün.

Takashi AIURA, Osaka University of Foreign Studies.

The early creative works of Lu Hsün show in many places the symbolistic and somber influence of the Russian author L. Andreev (1871-1919). Lu Hsün became interested in Andreev's works while he was a student in Japan, where they had been translated and introduced by Futabatei Shimei, Mori Ogai and others, and had aroused considerable attention as the representatives of a new literary trend. Lu Hsün himself translated and introduced to China four works of Andreev, and it was under this author's influence that he began his career as a creative writer. At the same time Lu Hsün, because of his own tenacious and characteristic way of thinking, eventually broke free from the influence of Andreev.

The purpose of this study is to discover, by approaching the problem from various points of view, what Lu Hsün's own particular mode of thought was, and how he came to break from the influence of Andreev. Through an analysis of Lu Hsün's early work *Yao* 藥, an attempt has been made to demonstrate in concrete terms the influence of Andreev's writings on the construction and method of expression used in the novel, as well as Lu Hsün's response to this influence, and to show how Lu Hsün's mode of thought, developed from these two opposing forces.

**REVIEWS :**

Ho Tz'u-chün, "A Bibliography of the *Shih-chi*"

Kiichirô KANDA, Kyôto National Museum.

Huang Hsi-kuei, "A Chronological Biography of Li T'ai-po"; Chan

Ying, "A Chronological Arrangement of the Works of Li Po"

Kumiko SHIMADA, Kyôto University.

Shih Tzu-yü, "A Chronological Biography of Liu Tsung-yüan"

Fumio KAKEHI, Kyôto University.

Ch'ien Chung-shu, "Annotated Selection of Sung Poetry"

Tamaki OGAWA, Kyôto University.

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