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I. The Thought of Chia I's 賈誼 "Fu on the Owl".

Tomio ITO, Suzaku High School.

In 173 B.C., the statesman Chia I submitted to Emperor Wen his "Policy for Peace and Order" (*chih-an-ts'e* 治安策), a realistic and comprehensive proposal for dealing with the problems of the empire, based upon a careful and objective calculation of the advantages to be gained from various measures. The political philosophy underlying this proposal was the result of his own acute observations of the temper of the people in the society of early Han times, and took full cognizance of the power and aspirations of the people. Two other factors which influenced the formulation of his philosophy, however, need to be considered: the fact that he was a native of Lo-yang, a city traditionally noted for the calculating, business-minded temper of its citizens, and the fact that he studied as a young man under Wu Kung, a provincial administrator of outstanding political ability. Chia I's "Policy for Peace and Order" was the product of the experiences he underwent and the ideas which occupied him during his period of exile in Ch'ang-sha. For this reason his "Fu on the Owl", written in 174 and expressing his outlook on

life at that time, is important in understanding his political philosophy, and a knowledge of that philosophy is likewise necessary to appreciate the thought of the poem.

## II. The Portrayal of Character in the *Shih chi*.

Kenji TANAKA, Kyôto University.

Luckily for scholars, a portion of the sources which Ssu-ma Ch'ien used in compiling his *Shih chi* have been preserved. Among the surviving works are the *Tso chuan* and the *Kuo yü*, two important texts dealing with the history of the Spring and Autumn period. By comparing the accounts in these two works with that found in the *Shih chi*—in this case the events narrated in the Hereditary House of Chin, *Shih chi* 39—it is possible to determine how Ssu-ma Ch'ien selected his material from the two older works and rewrote or expanded it in an effort to achieve the most realistic and convincing portrayal of the persons involved. Such a study throws light not only upon the passive side of his work—that of selecting and arranging the accounts from earlier sources—but upon his active role in creating a new and original portrayal of the persons and events of history.

## III. The *Shu i chi* 述異記 of Jen Fang 任昉.

Shigeo MORINO, Hiroshima University.

During the Wei, Chin, and Northern and Southern dynasties periods, a number of collections of tales dealing with wonders and supernatural happenings appeared, influenced both by the fashion for historical writing which characterized the period, and the popular beliefs in ghosts and spirits. These collections of prose tales, with their predominant interest in the supernatural, were the forerunners of the Chinese novel, and as such deserve special attention in the history of Chinese fiction. The *Shu i chi*, which is the subject of this study, has traditionally been attributed to Jen Fang (460-508) of the Liang dynasty and counted among these collections of ghost stories of the Six Dynasties period. The fact that it is never

mentioned in works of the Sui and T'ang periods, but appears for the first time in works of the Sung, suggests that it is actually a forgery of post-T'ang times. It seems probable, however, that it contains material drawn from a work in 252 *chuan*, entitled *Ti chi* 地記, attributed to Jen Fang but now lost. This material was evidently selected, reworked, and collected by a later writer or writers to form the work known as *Shu i chi* which we now possess.

#### IV. The *Hu-chia shih-pa p'ai* 胡笳十八拍 Recovered from Tun-huang.

Sukema OJIMA, Academy of Japan.

To the best of my knowledge, no one has yet called attention to the existence of the copies the *Hu-chia shih-pa p'ai* recovered from Tun-huang. When I was in Paris in 1926, I had an opportunity to see two manuscripts of these poems which are preserved in the Collection de Pelliot of the Bibliothèque Nationale. Both are of the so-called *Hsiao hu-chia shih-pa p'ai* 小胡笳十八拍, attributed to Liu Shang 劉商 of the T'ang. The manuscripts appear to date from the late T'ang. They are roughly written and contain many errors and omissions. They are noteworthy for the fact that the preface to the poems is different from that found in printed copies of the *Hsiao hu-chia shih-pa p'ai*, which date from the Sung or later; and for the fact that they include a "Nineteenth *p'ai*" in addition to the usual eighteen.

The *Hsiao hu-chia shih-pa p'ai*, it should be noted, are completely different from the so-called *Ta hu-chia shih-pa p'ai* 大胡笳十八拍, attributed to Ts'ai Yen 蔡琰 of the Latter Han, whose authenticity was the center of controversy in China last year between Kuo Mo-jo 郭沫若 and Liu Ta-chieh 劉大杰. Though they have no direct connection with the *Ta hu-chia shih-pa p'ai*, however, they would appear to offer support to Liu Ta-chieh's views in the controversy.

## V. Some Remarks on the Poetry of Su Shih 蘇軾.

Kazuyoshi YAMAMOTO, Shimizudani High School.

Sung poetry is in general characterized by a rather contrived and indirect manner of expression. The simplicity of expression which marked the poetry of the middle T'ang period is not, however, entirely lacking in Sung works, particularly in those of Su Shih or Su Tung-p'o 蘇東坡 (1036-1101). Reacting against the highly conventionalized viewpoint of earlier poets, Su Shih sought for a new outlook on human life, evolving a philosophy which saw human life as endowed with unlimited possibilities for development and improvement. It is in the poems based upon this optimistic view of mankind that his free and relaxed manner of expression is most evident.

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