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I. A Study of Hsi Kang's Poetry

Hiroshi KÔZEN, Kyôto University

Hsi K'ang 嵇康 (221-263), one of the outstanding poets of the Wei dynasty, seems to have preferred the four-word poem to any other poetical form. About half of his poems still extant are composed in this style and moreover can be regarded as the best part of his work.

In his predilection for the four-word line, Hsi K'ang stands unique among his contemporaries, who generally tended to use the five-word style. Chung Jung 鍾嶸, in his "Shih-pin" 詩品 or "Classification of Poets" states that the four-word line is less apt to express human sentiments and describe things than the five-word line. Considering Chinese poetry in general this opinion is quite justified.

But Hsi K'ang's four-word poems have some unique features, which make them interesting and valuable: among them are two important cycles, entitled "To My Brother Who Entered the Army" 贈秀才入軍 (18 poems) and "The Feast" 酒會詩 (6 poems). The diction is modelled on Shih-ching, the Odes, the archaic vocabulary and structure of which is employed with skill and even genius. This similarity is particularly striking as it is offset by an emotional depth and spiritual complexity quite far from the simplicity and naivety of the Odes.

In "To My Brother Who Entered the Army", the poet sets out

relating the sorrows occasioned by his brother's absence, but with each poem the work gains complexity and metaphysical depth. Gradually, the cycle develops a fantasy about the whole cosmos, intermingled with Taoist philosophy, yearning for immortal life, and hatred of shallowness and vulgarity. This complicated state of mind of the poet accounts for the many difficult and obscure passages in his work.

II. Travels to the Other World -Part II

Naoaki MAENO, Tôkyo University

During the later centuries of the Six Dynasties Period many stories were written about travels to the "other world." An analysis of these stories shows that:

1. Buddhism gradually influenced conceptions of the "other world": it came to be likened to a court where the ruler punished the spirits of the dead according to the guilt they had amassed during their lifetime.

2. At the same time, people began thinking of the "other world" as of an extremely gloomy realm, and the earlier, that one could visit the kingdom of the dead and associate with its ruler without great difficulty, came to be discarded.

3. The court of the "other world" was believed to have the same organization as a court in this world; its government officials were said to have personalities similar to those of their counterparts on earth.

III. Wang Wei in His Middle Age

Sensuke IRITANI, Kyôto University

In considering Wang Wei 王維 in his middle age, we deal with the period from the 28th year of K'ai Yüan 開元 (740 A.D.) to the 14th year of T'ien Pao 天寶 (755 A.D.), using as material all his poetical writings except those which belong or are supposed to belong to his earlier and later periods.

During this time, Wang Wei was not treated with much respect, though as an official he was promoted to a higher rank. But among the more important poets of his age, he alone participated in the life of the court, all the others being oppressed because of their political opinions.

Thus, the tradition of court-poets which had continued since the

Six Dynasties Period came to an end with Wang Wei. However, he also was the first poet to be an official and thereby started a tendency which was to become universal after the Sung dynasty.

The decline of the aristocracy and the growth of the landed gentry into an influential and powerful class during his lifetime is one of the main reasons for the above change.

In his middle age, Wang Wei in his poetry is mainly concerned with nature, though we can also find some hints as to his political opinions, which can be summarized as:

1. not to use power against the people and interfere with their lives; 2. not to make war, and 3. to appoint able politicians and administrators.

These three principles, of course, had been the basis of his political creed since his young days.

Though the poet's life during this period was somewhat secluded, he was against a complete escape from politics, and insisted that the relief of society and that of the soul must be striven after simultaneously. The former should be accomplished through politics, the latter through the pursuit of inward truth.

The reason for this is that he accepted Buddhism as the inward spiritual truth and Confucianism as the external material one.

In order to realize his ideal, he built the "Wang-ch'uan Mansion" as a place for meditation and spiritual life in the southern suburbs of Ch'ang-an. There he spent his leisure time, often inviting a few intimate friends to the pursuit of art and Buddhism. The twenty masterly poems in his "Collected Papers of Wangch'uan" 輞川集 are fine examples of his nature-poetry, and they show a visionary rather than a realistic touch.

IV. A Study of the *Sou-yü hsiao-chi* 搜玉小集 Masafumi ITÔ, Kôbe University

The *Sou-yü hsiao-chi*, one of the ten surviving *T'ang-jen hsüan T'ang-shih* 唐人選唐詩 (Anthologies of T'ang Poetry Compiled by T'ang Literati Themselves), contains of sixty-one poems by thirty-four poets, the majority of whom lived under the reign of the Emperor Wu. It seems to be the earliest of these anthologies, with the exception of several volumes of the *Chu-ying hsüeh shih chi* 珠英學士詩集 which were discovered at Tunhuang.

While the *T'ang-jen hsüan T'ang-shih* on the whole has been regarded as quite important source material for the study of T'ang

poetry, the *Sou-yü hsiao-chi* has been almost completely neglected. It is scarcely even mentioned in either T'ang literary history or criticism. Various reasons may account for this, but the most important ones probably lie in the uncertainty as to when and by whom this anthology was compiled, and as to whether or not the extant copy is a revised and abridged edition of an earlier work. This study aims to elucidate these points as far as possible, and to assign to the *Sou-yü hsiao-chi* its proper place in the history of T'ang poetry and literary criticism.

The *Sou-yü hsiao-chi* is first mentioned in Ch'en Chen-sun's 陳振孫 (Southern Sung) *Chih-chai shu-lu chieh-t'i* 直齋書錄解題, where it is described as a one-volume anthology. It is probable, then, that Ch'en referred to an edition identical with or similar to the extant one. In contrast to this, the *Sou-yü ch'i* 搜玉集 mentioned in the *Hsin-T'ang-shu* (新唐書：藝文志總集類) is described as being in ten volumes, and thus most likely represented the original edition.

By a consideration of the interrelation of the arrangement, forms, and contents of the poems in the extant edition and of the poets themselves, and by taking into account bibliographies and other available reference works of the time, I have come to the conclusion that the *Sou-yü chi* must be the original from which the *Sou-yü hsiao-chi* was taken.

Naturally, as the *Sou-yü chi* appears only as a title in various T'ang bibliographies, we can only guess to what degree our extant anthology reflects the original. But it is quite possible that the *Sou-yü hsiao-chi* reflects its predecessor rather closely.

The original ten-volume edition was compiled K'ai-yüan 開元 12 (724), while the compilation of the one-volume edition was made in the middle of the southern Sung period.

If the above conclusions are correct, a study of the contents and forms of the poems in the *Sou-yü hsiao-chi* will enable us to gain a fairly clear view of Chinese poetry from the end of the Earlier T'ang 初唐 to the beginning of the Sheng T'ang 盛唐 eras.

This study has been based mainly on the text as edited by the Shôhei-kô 昌平校 (the Confucian College run by the Tokugawa Shôgunate in Edo) and on the Chi-ku ko edition.

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