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I. On the Images of Soaring Birds in Hsi K'ang's Poetry

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In the poems of Hsi K'ang 嵇康 (221-262) we often find the images of birds flying aloft in the clouds. For instance, in the last one of the group of 19 poems entitled "To My Brother Who Entered the Army" two flying phoenixes are depicted. They are soaring happily and peacefully over a fairyland in the height, but suddenly one of them is caught in a net which symbolizes the malice of men, and the other, crying for his friend, aspires higher to evade dangers. The former perhaps suggests Hsi Hsi, 嵇喜 Hsi K'ang's elder brother who entered into the official life Hsi K'ang detested, and the poet here expresses his sorrows for his brother through the images of parting birds.

Since the Han dynasty, a bird parted from his companion has been used as a metaphor for the sorrow of separation or solitude. In the poems of Hsi K'ang the birds also retained such a conventional usage. But however, unlike his predecessors, Hsi K'ang gave his birds some fresh characteristics. They soar higher and higher with the desire of emancipation from this actual world, looking for a

paradise where they might keep their minds free and tranquil. Such a place is the ideal world Hsi K'ang expressed several times in his works. The longing of the birds for the ideal world reflects the deep agony and frustration of a cultivated person living in turbulent days.

At the time when Hsi K'ang was alive, the court of Wei, i. e., Ts'ao family, was declining day after day, while the power of the usurper, Ssu-ma family, gradually grew. These two grand families were involved in innumerable political intrigues. Many courtiers and generals, who participated in the struggle, died a violent death. Hsi K'ang himself was censured by the Ssu-ma's for his hostile criticism and was finally put to death.

## II. A study of Liu Tsung-yüan's poetry

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Among the three T'ang poets Wang Wei 王維 (699-759), Wei Ying-wu 韋應物 (737-?) and Liu Tsung-yüan 柳宗元 (773-819) who have been said to have lived in solitude and rage, one detects certain differences. In Liu Tsung-yüan's writings his convictions and bitter experiences are often reflected. The nature that he communed with was the naked, inartificial one, in which he discovered much beauty. This beauty, however, was not able to dispel his deeply felt grief. Because of a political change of the Yung-chen 永貞 year, Liu Tsung-yüan was removed from his post in the central government and transferred to a barbaric place, Yung-chou 永州. Hence his nature poems contain descriptions of profound suffering. Liu Tsung-yüan's style was influenced by that of Hsieh Ling-yün 謝靈運 (385-433), the famous nature poet of the Six Dynasties. Unlike his contemporary Han Yü 韓愈 (768-824), Liu Tsung-yüan did neither admire Li Po 李白 nor Tu Fu 杜甫. This fact might help to explain the differences between Liu and Han.

### III. A Study of the "Man-chiang-hung" 滿江紅 *tz'u*

attributed to Yüeh Fei 岳飛

Hsia Ch'eng-t'ao, Hangchow University

The "Man-chiang-hung" *tz'u* (song words) under discussion has been attributed to the Sung general Yüeh Fei for several hundred years. Full of patriotic sentiments, this *tz'u* has exerted considerable influence upon the Chinese people, especially during the time of their resistance against foreign invasions. As a patriotic poem, it deserves high esteem.

The attribution of the authorship to Yüeh Fei, however, is unreliable. In his *Ssu-k'u t'i-yao pien-cheng* 四庫提要辨證, the late Professor Yü Chia-hsi 余嘉錫 has raised doubts concerning the authorship. His arguments against the attribution are (1) that Yüeh Fei's son Lin 霖 and grandson K'o 珂, who did their best to collect Fei's writings, did not seem to know the existence of the *tz'u* at all, and (2) that it first appeared only in a compilation dated 1536 without mentioning its sources.

In this article, the author points out an internal evidence against the attribution. The *tz'u* mentions the place name Ho-lan-shan 賀蘭山, which was located to the north-west belonging to the Hsi-Hsia, and was not in the direction of the Jurchens who were the enemy of Sung. The place name cannot be considered a historical allusion because it does not appear often in earlier literature. In Ming times, however, it was an important place on the frontier bordering on the Tartars (Mongols). Actually, a major victory was won by the Ming general Wang Yüeh 王越 against the Tartars at Ho-lan-shan in 1498. Therefore, it was a place name most meaningful to the people and it featured in the literature of several writers at the time. According to tradition, the *tz'u* attributed Yüeh Fei was first carved on stone in 1502. This reveals the likely date of its authorship, namely, sometime between 1457 and 1502, 1547 being the date when the Tartars began to make trouble again on the Ming frontier.

Furthermore, in a drama on Yüeh Fei attributed to an unknown Yüan author, one finds no references to this *tz'u*. On the other

hand, a certain Ming drama on Yüeh Fei is full of quotations from this piece. This also supports the theory that it was by a Ming author.

#### IV. A Study on Lu Hsün's Yeh-ts'ao 野草

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Yeh-ts'ao or "Wild Grass", the collection which contains twenty-three poems in prose written in 1924 to 1926, occupies a special place in Lu Hsün's literary works. The basic motif of these prose poems is, according to the author, to express Lu Hsün's desolation and inner conflicts at one particular period of his life. Lu Hsün, who made his literary début with "A Madman's Diary" in 1918, continued to write many novels and prose, through which he rebelled against dark society. In 1922 to 1924, Lu Hsün was seized with an uncontrollable sense of desolation and conflicts of inner being. They were subsequently put into the form of prose in Yeh-ts'ao.

The purpose of this study is to discover, through an analysis of the poetical images in Yeh-ts'ao, what Lu Hsün's desolation and inner conflicts of this period were, and how he broke free from them.

#### V. The Influence of Tu Fu on Shimazaki Tôson

Yôichi KUROKAWA, Dôshisha Girls' High School

Shimazaki Tôson 島崎藤村, a Meiji poet, has a line which reads 此の岸に愁を繫ぐ "Kono kishi ni urei o tsunagu" in his "A Song of the Journey on the Chikuma River" 千曲川旅情の歌.

Recent critics tend to find, mistakenly, the source of this line in western poetry or in Chinese poetry. According to the author it apparently comes from nowhere but a famous line of Tu Fu 孤舟一繫故園心.

About Tu's line there can be two interpretations;

- 1) with a feeling of homesickness the poet is tying a lonely boat to the bank,

2) the poet is attaching his hope of going home to this lonely boat.

Tôson must have read it in the second way, assimilating it into his own verse. One of Tôson's essays entitled "To Shi-bi" 杜子美 proves that during his Komoro 小諸 period, he was extremely fascinated and greatly influenced by Tu Fu's poems.

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