

ENGLISH SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE

Volume XIX

October, 1963

Edited by

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I. A Study of the *Han-shih wai-chuan*: Its Significance
as a Collection of Anecdotes.

Fumiko NISHIMURA, Kyôto University

The *Han-shih wai-chuan* is the oldest commentary on the *Book of Odes* still in existence. Though in the form of a commentary, the main interest of the work, as an examination of the contents will show, is actually in the numerous anecdotes which it contains, and the brief quotations from the *Odes* which are used to complete each anecdote are fragmentary and taken out of context. The reason that the book has been handed down for over two thousand years, and continues to attract readers today, is not that it is important as a commentary on the *Odes*, but that it constitutes an interesting collection of stories.

This aspect of the work—its nature as a collection of stories—serves not only to attract the interest of the reader today, but may have a special significance in explaining how the book happened to come into being. The present writer, taking a hint from the biography of Han Ying 韓嬰, the author of the *Han-shih wai-chuan*, has put forward the hypothesis that the work was produced with one par-

tical reader in mind.

The anecdotes of which the work is made up are on the whole interesting and easy to read, picturing the famous men of early history involved in various incidents and activities. The stories are varied in subject and thought, while the quotations from the *Odes* which close them tend to follow a fixed pattern. Han Ying, we are told, was appointed tutor to Liu Shun 劉舜, the young king of Ch'ang-shan 常山. Considering the form of the *Han-shih wai-chuan*, the present writer wonders if Han Ying did not produce the book specifically for the instruction of his royal pupil. If this hypothesis is correct, it will help to explain why Han Ying, a recognized authority on the *Book of Odes*, should have put his hand to the compilation of a collection of stories of this type.

II. The Poet Kuo P'u 郭璞.

Hiroshi KOZEN, Kyôto University

Kuo P'u (276-324) is known as a poet of the Eastern Chin period and a scholar who wrote commentaries on the *Erh ya*, *Shan hai ching*, and other works. In his own day, however, he was more famous as a prophet and diviner, as the strange stories surrounding his name and recorded in his biography in the *Chin shu* indicate. Though these stories cannot be accepted as factual, they are important in indicating the magic and wonder-ridden background from which his literary works sprang.

Kuo P'u's most important work in the *fu* genre is the *Chiang fu* or "*Fu on the Yangtze*", which describes a variety of strange and wonderful plants and animals living in and around the river. It had been typical of the *fu* from Han times to describe exotic creatures and landscapes, but Kuo P'u's approach to such wonders is somewhat different from that of his predecessors. He believed that such creatures and landscapes were wonders only because men in their subjective judgment recognized them as such; in fact they actually exist somewhere in this world, no stranger than those parts of the world already known to men.

Kuo P'u's fourteen poems entitled "Roaming with the Immortals"

have customarily been regarded as his highest literary achievement. Here again, though earlier writers had visualized an ideal world of the immortals that existed only in imagination, Kuo P'u believed that such a world was an actuality and could be attained by proper religious and ascetic practices. In the first poem of the series, he describes the mountain setting proper for such attainment, and it was no doubt the hope of his lifetime to be able to retire and devote himself to the search for immortality. But his services as a prophet and diviner were too highly prized by the rulers of the time, and he was never given the opportunity to pursue his ambition. His anger and frustration at this fact are revealed in the second and fourth poems of the series, while the fifth laments the fact that the men of the time refuse to recognize the validity of the search for immortality. The poems are thus not only descriptions of the beauties of the land of the immortals, but a revelation of the poet's own hopes and frustrations in his attempt to attain that land.

III. Wang Wei : The Late Period of His Life.

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Sensuke IRITANI, Kyôto University

In his late years, Wang Wei devoted less of his time and effort to poetry than to prose composition. His prose works, however, are in the *p'ien-wen* or Parallel Prose style, which later went out of fashion and is generally looked down upon, so that they are seldom read today. As works of literary self-criticism and atonement, however, they deserve high appraisal.

Though he was still in possession of his full poetic talent, that talent had reached such a refined level of development in the treatment of subjects concerned with nature or the life of the court that he found it impossible to employ it to express the tragic experiences of the rebellion. Feeling, at the same time, a sharp sense of responsibility for the rebellion, he determined to forego a life of retirement and to attempt to atone for his errors by taking an active part in political life. He became even more firmly convinced,

during these years, that Buddhism constituted not only the path for his personal salvation, but a means of bringing blessing to the state as a whole.

During these late years, he suffered from great spiritual anguish, and his health gradually failed. When he felt he had reached the limit of his strength, he wrote a letter to the emperor entitled "Impeaching Myself and Recommending My Younger Brother," in which he announced that his life had been a failure. He died in 761.

Because of his concern with politics, the literary works of his late years are mostly in the form of letters to the emperor. The writer believes that it was the influence of Buddhist thought that caused Wang Wei to have such a keen sense of personal responsibility.

IV. Han Yü's Debt to the Chinese Translation of Aśvaghōṣa's

Buddha Carita by T'an-wu-ch'an 曇無讖.

Tsung-yi JAO, University of Hong Kong

The poem by Han Yü entitled *Nan-shan* or "South Mountains" is famous for its length and for the way in which it uses the word *huo* 或, "one" or "some," at the beginning of fifty-one lines, to depict the shapes of the various mountains in the Nan-shan range. The writer believes that the poet borrowed this device from a passage in the Chinese translation of Aśvaghōṣa's *Buddha-Carita* which was made from the Sanskrit by T'an-wu-ch'an early in the fifth century. In this work we also find the word *huo* used over fifty times at the beginning of lines describing the various types of devils which tormented the Buddha. An examination of the Sanskrit text shows that *huo* is being used as a translation of *kācit* or *kāścit*, Ch'en Yin-koh, in his "On Han Yü", pointed out that Han Yü's work had been influenced by Buddhism, but many scholars disagreed with him. The author here offers proof to support Ch'en's statement. Although Han Yü is famous for the severity with which he attacked the Buddhist religion, he does not seem to have hesitated to borrow a poetical device from its literature. Other examples of the influence of Buddhist literature on the literature of the T'ang period may be

found, such as that seen in the poem entitled "Eclipse of the Moon" by Han Yü's disciple Lu T'ung 盧仝, where the poet has borrowed something from Buddhist sūtras in his device of depicting devils eating up the moon. The writer hopes that these examples of Buddhist influence in T'ang poetry may be of interest to those who would study the relationships between the literatures of India and China.

V. Speculations on the Drama of the Sung Period.

Hideo IWAKI, Yamaguchi University

Our understanding of the early development of the drama in China is hampered by the fact that, although we know that *tsa-chü* 雜劇 were performed during the Sung, and *yüan-pen* 院本 during the Chin, no texts from these two types of drama survive. Our only source of knowledge about them are lists of the various acts of which the *tsa-chü* of the Southern Sung were composed, and lists of the *yüan-pen* of the Chin. Our information on how the dramas were actually performed is likewise scanty. Recently, however, carved tiles which depict the *tsa-chü* of the Northern Sung, paintings of the *tsa-chü* of the Southern Sung, and models of the Chin period stage, have all come to light. As a result, we are able to determine something about what the performances were like, though there are many points that remain unclear. The present study has utilized a type of material not heretofore used in research on the early drama, namely, the references to dramatic performances in the poetic works of the Sung period, particularly the poems describing performances by the Southern Sung poets Lu Yu 陸游 and Liu K'ochuang 劉克莊. Other material taken not from actual poems but from anecdotes about poetry or essays has also been used.

It has long been thought that the drama of the Chin period was considerably more advanced than that of the Southern Sung. The present writer, however, as a result of his researches, has determined that, although the drama of the Northern Sung was still a rather crude affair focusing upon laugh-provoking stunts and jokes, the drama of the Southern Sung had fixed casts of actors and dealt

with the life history of an individual or the account of some fairly complex happening. Thus not only the Chin, but the Southern Sung as well, must be recognized as one of the periods which contributed to the eventual emergence of the Yüan and Ming drama.

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