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I A Criterion for Distinguishing the Relative
Age of Works in the *Shih ching*

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The present article hopes, by examining the rhymes of the *Shih ching*, to offer a modest contribution to the study of the formation of the anthology and to suggest a criterion for distinguishing the relative age of the poems in it. As is well known, the rhymes of the *Shih ching* provide invaluable data for the study of the sound system of archaic Chinese. It cannot be too strongly emphasized, however, that they do not represent the unified sound system of any single period, but rather reflect changes that took place over a considerable period of time. The author has studied the word *lai* 來 in the instances in which it functions as a rhyme, and has discovered that these fall into two categories. The first comprises the uses of the word in odes # 30, 33, 66, 91, and 217; the second comprises the uses in odes # 167, 168, 169, 171, 203, 242, and 263. The former represent rhymes in the level tone, while the latter represent those in the entering tone or the departing tone (in the very early period, in terms of the final the departing tone formed a single category with the entering tone). The relationship between the two groups of rhymes is quite clear and gives concrete evidence of the

way in which the final of the entering tone was gradually lost. It will be noted that these two groups of *lai* rhymes correspond almost exactly to the *Kuo-feng* and the *Ta-ya* and *Hsiao-ya* sections of the anthology respectively. Since the *lai* rhymes in the entering tone are older and these in the level tone more recent in date, this would serve to indicate something about the relative dates of the *Kuo-feng* and the *Ta-ya* and *Hsiao-ya* sections. Such a theory of relative dating, it may be noted, differs markedly from that suggested by some scholars such as Masaaki Matsumoto. The writer hopes that his suppositions will be verified by further research and that he may be able in this way to offer a new method for determining the relative age of the various poems and sections of the anthology.

II The Image of the Setting Sun in Wei and Chin Poetry

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One of the earliest uses of a two-character compound to indicate the setting sun in Chinese poetry would seem to be that which occurs in the *Ch'ing shih* or "Poem of Feeling" by Hsü Kan (171-218): "The setting sun (*lo-jih*) shines over the steps and courtyard." The purpose of this paper is to investigate the ways in which the image of the setting sun is employed in the poetry of the Wei (220-264) and Chin (265-419) periods.

The investigation reveals that in this period the setting sun, or scenes which include the setting sun, are for the first time presented as objects of beauty which are worthy of man's appreciation. This recognition of the beauty of the setting sun appears to be a new phenomenon unknown in earlier literature.

But images of the setting sun are rather rare in Wei and Chin poetry, particularly when compared to the poetry of the Sung, Ch'i, Liang, and Ch'en dynasties that followed. Moreover, most of them seem to be employed primarily to express the passing of time. This use of the image of the setting sun to indicate the passing of time had appeared earlier in the *Ch'u Tz'u*, and this previous usage seems to have exercised a strong influence upon the function of the image in Wei and Chin poetry. The Wei and Chin thus represent a transitional period between this earlier usage and the later one of the

setting⁷sun as an object of aesthetic appreciation.

III On the *Tz'u* Poetry of Liu Yung

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The *tz'u* poet Liu Yung, who flourished in the early years of the Northern Sung, is noted for the popular nature of his work. This reputation, it would appear, stems from his erotic poetry, which is the subject of this article. In examining Liu Yung's erotic poetry, comparison has been made with the erotic poetry in *tz'u* form of T'ang and Five Dynasties times and that by Liu Yung's contemporaries such as Chang Hsien, Yen Shu, and Ou-yang Hsiu. The erotic poetry examined, it was found, could be divided into two categories. The first is the so-called *kuei-yuan* poetry, the poetry of the woman wronged or neglected. The second is the poetry which concentrates upon a description of the woman herself.

An examination of the poetry of the first category reveals that most poets of the T'ang, Five Dynasties, and early Sung tended to convey a sense of the sadness or resentment of the woman neglected by her lover indirectly through a description of her appearance, the articles which surround her, or the setting in which she is seen. Liu Yung's poems of this type, however, are quite different, for he allows the woman to express her feelings by describing them directly in her own words.

Poems in the second category by Liu Yung's predecessors and contemporaries, it was found, tended to be devoted entirely to a description of the beauty and attractiveness of the woman portrayed. Those by Liu Yung, however, give voice to the speaker's own love for the woman he beholds.

Liu Yung's erotic poems, as may be seen, thus give frank and open expression to the feelings of love and passion in the heart of the speaker or the person depicted, and because of this directness deserve, at least in the writer's opinion, to be evaluated very highly. On the other hand, Liu Yung does not employ a compressed mode of expression, as do many other poets, and his works therefore lack the suggestiveness that generally results from such a mode of expression. It is probable that he wrote in this manner because of

the nature of the melodies to which his poems were fitted. The fact that the melodies to which the *tz'u* poems of this period were sung are now entirely lost is particularly regrettable in the case of Liu Yung, hindering as it does a proper appreciation of his work.

TRANSLATION AND NOTES:

Sui-shu ching-chi-chih (Bibliographical Section of the *Sui History*)

—Hiroshi KÔZEN and Kôzô KAWAI, Kyôto University.

REVIEWS:

Shigeru OKAMURA. “T’ao Yüan-ming”, Tokyo, 1974

—Takayoshi YABUCHI, Kyôto University.

Takeo ODA. “The Biography of Yü Ta-fu”, Tokyo, 1974

—Renji NAGASHIMA, Kyôto University.