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I Lu Yün's Letters to His Brother  
—A Study of His Literary Theory thereof—  
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There still remain more than 30 letters which Lu Yün 陸雲 (262-303), a man of letters in the Western Chin dynasty 西晉, sent to his brother, Lu Chi 陸機 (261-303), one of the most outstanding writers in the Wei, the Chin and the Six Dynasties 魏晉六朝. In these letters we find comments on literature based upon his own literary theory. The letters, which are very difficult to read due to the disorder of the text, show a contrast both in form and substance with those he sent to people other than his brother, whose style is orderly and in which there are few comments on literature.

Lu Yün did not place such a high value on the epitaphs and the inscriptions of Ts'ai Yung 蔡邕 (132-192), a master of the Later Han dynasty 後漢, nor on the poems and the Fu (賦: a form of extended prose poem) of Wang Ts'an 王粲 (177-217), one of the so-called Seven Masters of the Chien-an era. Lu Yün commented that the works of Lu Chi, such as epitaphs, inscriptions, poems, Fu and laments, are more excellent than the above writers' and, furthermore, praised Lu

Chi highly as the greatest author. On closer observation, Lu Yün estimated highly his brother's works for their lack of conventional or hackneyed expressions and for their originality and novelty, while he referred to and criticized Lu Chi for such defects as complication, wordiness and loquacity. That is to say, he regarded brevity or conciseness as important.

The foregoing draw the inference that Lu Yün assessed literary works on "clearness", which turned to be novelty in quality and conciseness in quantity. He used Chinese compound words made of "ch'ing (清 : clearness)", such as "ch'ing-hsin 清新" and "ch'ing-sheng 清省", as technical terms.

Needless to say, "ch'ing" was used not only in comments on literature but also in many other ways, among which it was often a characteristic of "Talk of the World 世說新語" and the standard dynastic histories such as "Hou Han Shu 後漢書", "San Kuo Chih 三國志", "Chin Shu 晉書" and "Sung Shu 宋書". One will find many phrases made from "ch'ing", such as "ch'ing-kui 清貴 (貴 : noble)" and "ch'ing-yüan 清遠 (遠 : profound)", which are used to comment on characters of these books. In the history of Chinese literary criticism, this characteristic Chinese character, "ch'ing", first came into currency with Lu Chi in "Essay on Literature 文賦" and Lu Yün in the above-mentioned letters, and was used increasingly thereafter.

"ch'ing" is part of the spirit of the times through the Later Han dynasty to the Six Dynasties. This is one of the strongest things which affected Lu Yün in his coming to place a high value on literary clarity, or clearness in general, and another seems to have been clearness of his own temperament. He was poor at the embellished and florid style and was more suited to a concise and logical style, because of his strict value for cleanliness or clarity. In this sense, it can be said that these letters show Lu Yün himself at his best as a critic.

## II The Poetry of Yü-ch'uan-tzū 玉川子

Takashi IGUCHI, Kyôto University

Lu T'ung 盧仝 (768?~835) with the pseudonym Yü-Ch'uan-tzū 玉川子, a poet of the middle of the T'ang dynasty, is generally well-known as the poet of tea and his "Scribbling to express gratitude to Mêng Chien-i for his sending fresh tea 走筆謝孟諫議寄新茶,, is quoted in "The Book of Tea,, written by Tenshin Okakura 岡倉天心。 In the history of chinese poetry, he left behind another major work, "The poem of the lunar eclipse 月蝕詩", which is abundant in weird imagery, and he is rather famous as the poet of "Kuai 怪,,. It is due to his effective use of the images taken from Buddhist works and chinese mythology and to his disregard of the traditional rules of versification that his poems of "Kuai,, are much stranger than those of his contemporaries: Han Yü 韓愈 and Liu Ch'a 劉叉 etc.

But, it will not be adequate to treat all of his works (exhaustively) simply with the critical term "Kuai,, since he left behind many other works which were written in a plain style similar to that of Po Chü-yi 白居易。

We can point to two other characteristics in his style: one is the extreme prosaic and relaxed atmosphere among his poetic diction (or one is the deficiency of poetic tension among his words): the other is the daring introduction into his poems of both classic vocabulary from Lun Yü 論語 etc. and colloquial words current in his own times. These three main characteristics of the literature of his companion Han Yü 韓愈: "a fondness for weird imagery 尙奇,, "prosaicism 以文爲詩,, and "the elimination of wornout poetic words 陳言之務去,, were at the same time those of the poems of Lu T'ung. But, there is a difference between them, that is to say, Lu T'ung pursued these three principles with unbounded attentiveness, without a particular regard for traditional rules of versification. This was, in contrast to Han Yü's insistence on maintaining the harmony or unity of the poem.

It is natural that many a reader, like Yüan Hao-wên 元好問 in the

Chin 金 dynasty who wrote “論詩三十首 (其十三)”, should have felt antipathy toward his “unprecedented” poems. The true value of his works however exists in his adventurously spirited breaking down of the tradition and such works as his should, I believe, acquire many more readers, especially now in these times so full of smug and shrewd men.

### III Perception-A Linguistic Investigation of Yin (隱) and Hsiu (秀) Expressions Fujiaki OKAMOTO, Kyôto University

Mei Yao-ch'en (梅堯臣) has commented on two effective expressions, “realistic” and “symbolic”. The former, Hsiu (秀), has the effect of making one feel as if he is seeing the events described right before his own eyes. The latter, Yin (隱), has the effect of a lingering aftertaste that comes from “between the lines”, than from a direct descriptive expression.

Hsiu (秀) appeals to one's visual sense, projecting an image which makes one feel he has been taken into the same space as the writer. It leads one from the world of the written language to that of the spoken language. Hsiu (秀) aims to express meaning directly and exactly by appealing to the most objective of man's five senses, that of vision. Example of this kind of expression can be found in early fu (賦).

Yin (隱) however has often been compared to taste, for instance that of tea, by such writers as Ssu-k'ung Tu (司空圖), Su Shih (蘇軾) and Yang Wan-li (楊萬里). Taste has no objective quality. Thus, Yin (隱) takes no interest in exactitude of expression or communication, but rather, seeks anxiously to find a private pleasure in savouring in the imagination the meaning of an inexplicite expression.

According to the development of Chinese criticism, Hsiu (秀) had gradually been replaced by Yin (隱). This transition, I think, has been related to two propositions in Chinese literature and philosophy —poetry expresses one's mind (詩言志) and one's mind is beyond language (言不盡意).

Further, Hsiu (秀) is apt to take a garrulous description in expressing its meaning exactly, and this shows us a native, childlike and somewhat primitive approach. Yin (隱) however, aims at charging words as much meaning as possible while seeking a simplicity which is suited to the essentially economic use of the language. The movement from Hsiu (秀) to Yin (隱) goes from quality in exactitude, to quantity in the mass of expression and communication. This transition shows us of itself the direction of the growth of Chinese criticism.

**TRANSLATION AND NOTES:**

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

—Hiroshi KÔZEN and Kôzô KAWAI, Kyôto University

**REVIEWS:**

Kôjirô YOSHIKAWA. "Study through Texts"

—Hisayasu NAKAGAWA, Kyôto University

Toshio TAKEBE. 'Review of "The Poetic Art of Li-Po"'

—Tomohisa MATSUURA, Waseda University