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I THE SPIRIT OF THE SCHOLAR-OFFICIAL OF THE
LAST CHIN (金) DYNASTY AND YÜAN CH'Ü (元曲)

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Sun Kai-ti (孫楷第) proved when writing *Yüan-ch'ü-chia k'ao-lüeh* (元曲家考略) that many scholar-officials were included among the authors of Yüan-ch'ü (元曲) in the thirteenth century. Generally speaking, the Mongol regime inflicted a severe shock on the established pattern of life of the scholar-official and this very shock led them to write Yüan-ch'ü (元曲). The spirit of the scholar-official of the last Chin (金) dynasty had a great effect on the following generation. Some of those in this following generation were the authors of Yüan-ch'ü (元曲) and were recognized as literati among the common people.

It seems that Yüan-ch'ü (元曲) was popular in Tung-p'ing (東平) in the middle of the thirteenth century. To prove this statement I'd like to give some examples. Yen Chung-chi (嚴忠濟) who had Tung-p'ing (東平) under his control at that time was the author of San-ch'ü (散曲), and was a patron of several actresses. Moreover, Tung-p'ing (東平) produced not only him but many of the authors

of Yüan-ch'ü (元曲). And it was in this Tung-p'ing (東平) that the people of the governing classes inherited the spirit of the last Chin (金) dynasty. Actually many scholar-officials from the Chin (金) dynasty were protected and well treated in Tung-p'ing (東平). Some of them wrote San-ch'ü (散曲). Some of these protected scholar-officials in Tung-p'ing (東平) became patrons of actresses, possessed a spirit of humor and joviality, and stood aloof from mundane affairs. All these trends are in common with the characteristics of Yüan-ch'ü (元曲). Needless to say, the scholar-officials of the last Chin (金) dynasty also possessed the same spirit. Thus, they wanted to gain release from the uncertain times. Furthermore, some of the literature of the last Chin (金) dynasty is similar to the later Yüan-ch'ü (元曲) in its thought and point of view. All these points show the mutual relationship between Yüan-ch'ü (元曲) and the society of the last Chin (金) dynasty.

II A STUDY OF THE *HAN SHAN CHI* (汗衫記)

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The drama *Han-shan-chi* (汗衫記) by Chang K'u-p'in (張酷貧) of the Yüan (元) dynasty is a story of the parting and reunion of parents, their son and his wife, and their grandson. The drama is so named, because the undergarment (han-shan 汗衫) the mother tore and gave half of which to the son's wife at their parting proves they are relatives at the time of reunion. We can find a similar story in the *T'ai-p'ing-kuang-chi* (太平廣記), so we can say this drama is grounded on a story well-known at that time.

In studying the Yüan tsa-chü (元雜劇), one of the most important subjects concerns the differences among various versions of the text. Generally speaking, these versions are classified into three types. The first is the version printed in the Yüan (元) dynasty, the next is the manuscript of the play-book owned by the Ming (明) Court, and the third is the version printed in the Ming (明). The *Han-shan-chi* (汗衫記) is the only drama which is completely available in these three versions; namely the *Yüan-k'an ku-chin tsa-chü* (元刊古今雜劇), the *Mo-wang-kuan ch'ao-hsiao-pên ku-chin tsa-chü*

(脈望館抄校本古今雜劇), and the *Yüan-ch'ü-hsuan* (元曲選). In this study, the *Yüan-k'an ku-chin tsa-chü* (元刊古今雜劇) version is regarded as a script used for actual performances in the Yüan (元) dynasty, and the *Mo-wang-kuan ch'ao-hsiao-pên ku-chin tsa-chü* (脈望館抄校本古今雜劇) as a Ming (明) dynasty script, but the *Yüan-ch'ü-hsuan* (元曲選) as a version revised by its editor, Tsang Chin-shu (臧晉叔).

The most important difference among these versions is the character of the supporting role of Ch'ao Hsing-sun (趙興孫), who was indebted to the lead Chang Yi (張義), as found in the opening scene. At the denouement Ch'ao Hsing-sun (趙興孫) is portrayed as a robber in the *Yüan-k'an ku-chin tsa-chü* (元刊古今雜劇) and the *Mo-wang-kuan ch'ao-hsiao-pên ku-chin tsa-chü* (脈望館抄校本古今雜劇). A character such as that possessed by Ch'ao Hsing-sun (趙興孫) is similar to Sung Pin (宋彬) who occupies the supporting role in the *Ku-han-t'ing* (酷寒亭), in that, having first received a favor, he later appears before his benefactor as a robber. Furthermore, the act of the favor being returned is not necessarily stressed in the *Yüan-k'an ku-chin, tsa-chü* (元刊古今雜劇). The original form of the *Han-shan-chi* (汗衫記) may thus be seen as having been made up by putting together two well-known stories, that is, the *T'ai-p'ing kuang-chi* (太平廣記) and the *Ku-han-t'ing* (酷寒亭).

However in the *Yüan-ch'ü-hsuan* (元曲選) version Ch'ao Hsing-sun (趙興孫) is portrayed as a government official who arrests robbers, while his repayment of kindness to his benefactor is also stressed. Thus, this version is revised according to Tsang Chin-shu (臧晉叔)'s own inclinations.

Surely, it is difficult to determine the original form and the general interest of Yüan tsa-chü (元雜劇), and we have a tendency to discuss these subjects based on the *Yüan-ch'ü-hsuan* (元曲選). However, in this respect, we need to re-evaluate the importance of the *Yüan-k'an ku-chin tsa-chü* (元刊古今雜劇) and the *Mo-wang-kuan ch'ao-hsiao-pên ku-chin tsa-chü* (脈望館抄校本古今雜劇).

III A STUDY ON THE CONSTRUCTION OF THE *TSUAN KAI T'UNG* (賺蒯通)

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There are many anonymous historical plays in the Yüan-tsa-chü (元雜劇). We must treat these plays not as 'Lese-drama' but as the art of the stage. The *Tsuan Kai T'ung* (賺蒯通) is the representative example of these plays.

This play lays its foundation on the popular entertainments of the time. According to the form of the Yüan-tsa-chü (元雜劇), this play consists of four acts, and the third act is clearly based on the *Ch'üan-hsiang-p'ing-hua ch'ien-han-shu hsü-chi* (全相平話前漢書續集)—a historical story which was published in the Chih-chih (至治) period of the Yüan (元) dynasty—while the first and second acts are related to the *Chang-tzu-fang mo-tao chi* (張子房慕道記) which is contained in the *Ching-p'ing-shan-t'ang hua-pên* (清平山堂話本)—an anthology of short stories which was published in the Chia-ching (嘉靖) period in the Ming (明) dynasty.

By considering the Yüan-tsa-chü (元雜劇) from the point of view of its relationship to the popular entertainments of the time, we shall be able to understand the essence of the Yüan-tsa-chü (元雜劇) as the art of the stage.

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