The Myths and 'Mythological History' on the Founding of Yin 殷 and Zhou 周 Dynasties

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There is a structure in *Shi-jing* 詩經 and *Chu-ci* 楚辭 about the myths on the founding of Yin 殷 and Zhou 周 dynasties. The structure is the mythic birth of the founder, followed by the persecution of the founder and then the unification of the country and its cultural development. E. Neuman mentions this structure in his studies about western heroic mythology. Yet there is a remarkable difference of the founding of Yin dynasty from that of Zhou dynasty, or a difference of *Shi-jing* from *Chu-ci* about the founding of Yin and Zhou dynasties.

The epics in *Shi-jing*, *Da-ya* 大雅 are mythic about Hou-ji 后稷 and Gong-liu 公劉 who are the ancestors and cultural gods during 'jindai' 神代, the mythological period. Yet when the stories are about ren-wang 人王, the historical kings after Gu-gong 古公, especially Wang-ji 王季, all the historical facts, that would be unfavourable to the image of the dynasty, are erased. Only the Yin-Zhou revolution is admired as a brilliant success to take over the period of 'jindai'. We can say

that the myths of the founding of Zhou dynasty as well as the history of Yin-Zhou revolution is changed into 'mythological history' (jindai-shi 神代史) for the purpose of strengthening the sacred rule of the dynasty.

When the people of Zhou dynasty eventually edited *Shangsong* 商頌 collected during the period of Chun-qui 春秋 in Song-guo 宋國, which was a remaining country from Yin period, the beliefs of the people of Yin in cultural gods about the myths on the founding of Yin dynasty, were not depicted in these epics but changed into 'jindaishi' at the request of the rulers of Zhou dynasty. This fact proves that in China, there are much more Sheng-wang (s) 聖王 who created the culture than heroes who drew the swords.

Regarding the myths on the founding of Yin dynasty, *Chu-ci,Tian-wen* 天問 includes mythic stories about the ancestors who can be found in jia-gu-wen 甲骨文. To the contrary, it ignores the cultural achievement of the ancestors of Zhou. It is clear that there was political and cultural difference between Chu-guo 楚國 and Song-guo. Chu-guo suffered less political pressure from Zhou than Song-guo did. Chu-guo was also more close to Yin than Zhou in the cultural aspect.

Thus, when the rulers mythicize mythological and historical period, much of the cultural gods in ancient China are altered at their political requests. They also erase 'inconvenient' historical facts about Wen-wang 文王 to make up their 'jindaishi.'

On Lu Ji 陸機's Idea of *Fu* 賦

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In the *Wen-fu* 文賦 written by Lu Ji, *Fu* is briefly interpreted as a genre of "embodying objects and showing clear style" 體物而劉亮. Why did Lu Ji use "embodying objects"—a new concept for *Fu* instead of other old phrases such as "being affected by objects" 感物? This might be under the influence of his time's philosophy—*Xuan xue* 玄學.

In the early Taoistic writings, the subtle *Tao* 道 was discribed to be too difficult to grasp, and one could near it only by "embodying"

it. In the Wei-Jin Period, this kind of idea was developed. To the relation between "embodying the *Tao*" and clearness or brightness, special attention was paid by Ji Kang 嵇康. So there would be two common points of "embodying objects" and "embodying the *Tao*". One is that both subjects should controle themselves' feeling just like a transparent body to have a throughout survey of the world : the other is that both the process of "embodying" and its result interdepends each other.

Still, compared with Cao Pi 曹丕's *Dian-lun Lun-wen* 典論論文, paying more attention to distinguish one genre from others is the special feature of *Wen-fu*. Although among Lu Ji's own pieces of *Fu* there is not just one type or style as what he interpreted, Lu Ji's idea of *Fu* shows one-sidedness with deep meaning. Therefore it should take a certain position in the history of theory of *Fu*.

The Theoretical Foundation of Zhong Rong's
鍾嶸 *Shi-pin* 詩品

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Zhong Rong's *Shi-pin* is the first systematically poetic work in the history of Chinese literary criticism. Although his interest was in poetics itself, and he did not frequently use religious or philosophical terms as LiuXie 劉勰 did, the relationship between *Shi-pin* and some spiritual tradition is an established fact. In other word, he and his work were influenced by *the Book of Changes* 周易, Confucianism and *Xuan-xue* 玄學.

It is recorded in the official biography of Zhong Rong that he specialized in *the Book of Changes* during his student days of Royal Academy in the Yong-ming 永明 Period (483-493) of Qi 齊, and he absorbed interpretation of Wang Bi 王弼 as well as Zheng Xuan 鄭玄. The idea of *the Book of Changes* helped Zhong Rong establish the internal structure of *Shi-pin*.

Zhong Rong also quoted from *Lun-yu* 論語 and *the Great Preface* 詩大序 to expound his critical theories, but he gave up the concept of literature as a means of achieving political, social, moral, or educa-

tional purposes, and transformed them from pragmatic theories to aesthetic ones.

The last but not least, Zhong Rong's poetic theory is related to *Xuan-xue*. The terms of *zi-wei* 滋味 and *zi-ran* 自然 can be traced to *Laozi* 老子, they became meaningful concepts since being interpreted by Wang Bi. Zhong Rong used them to express his ideal of aesthetics.

Su Shi's 蘇軾 Description of Nature

——about his poetry at the time being an
assistant governor of Hangzhou 杭州通判——

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Su Shi often described natural objects being friendly to him in his poems. It shows a progression of personification of natural objects as well as a specific character of Su Shi's view of nature. Since he was an assistant governor of Hangzhou, his personification of natural objects increased in number in his poems. In this paper, I want to pay attention on this period, and consider Su Shi's view of nature as well as his attitude toward poetry.

No later than Su Shi arrived in Hangzhou, he visited two buddhist monks in Gushan 孤山 in the middle of the Xihu 西湖 lake. After he came back to his official residence, he wrote this poem : " *First Day of the Twelfth Month, an Outing to Gushan to visit the Two Monks Huiqin* 惠勤 *and Huisi* 惠思 ". In this poem, Su Shi described Gushan as a part of the ordinary society where he could go and come back. But in the other hand, he described it as an unworldly paradise where he could not stay long. Then, in the poems he wrote during the 4th and 5th years of Xining 熙寧 era, Su Shi described many monks who were friendly to natural objects like raindrops, stones and bamboos etc. It shows that Su Shi regarded these monks, who did not seem to move their minds, in accord with natural objects that did not have mind. This stage of monks were in indicates their departure from the ordinary world composed with ordinary people who constantly move their minds.

On the 6th year of *Xining* era, Su Shi described natural objects with

feminin character. This description indicates that the landscape sprea-
ding in front of Su Shi's eyes was first composed with feminin beau-
ty standards and that was taken into a system of common aesthe-
tic value before becoming a poetic description.

As we have seen, during his stay in Hangzhou, Su Shi was at first
interested in the way the monks could be in accord with natural
objects. But afterwards he became delighted to grasp the beauty of
natural objects by human aesthetic value. It seems to show Su Shi's
mental discord between life of the recluse and life in the ordinary
world, as well as acquisition of confidence in himself who belongs to
the ordinary world.

Aspects of Love in the New Time Literature

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After the Cultural Revolution, the theme of love which had been a
taboo reappeared in the New Time Literature. During the last ten
years, a number of novelists—especially female writers—have challen-
ged this taboo, and consciously began to write new love stories. Al-
though there are some shortcomings in the stories, their writings can
be regarded as a new beginning of the Chinese love romances. What's
new? It is the change of their ideals about love which could not be
found in the past. The female writers lust for true and ideal love.
This thesis includes a general view on the development of the Chinese
love stories in the last ten years, and a description of the changes
about the conception of love in different stages.

The end of the Cultural Revolution resulted in the revival of love
stories. In the early stage of the New Time Literature, there are con-
fidences in and passions for love, but later, the rational and objective
views of love have emerged through the disillusionment of marriage.

The change of the conception of love can be classified into four
stages. There are obstacles to love in the first three stages while the
last stage is the solution. The characteristics of these four stages are
as follows: 1 The first stage: anti-feudalism. The obstacles to love in
this stage are the match marriage and the fidelity of widows. 2 The

second stage : the contradiction between the new political rank and the right wing. 3 The third stage : the opposition between the traditional matrimonial morality and the new standard of love, 4 The final stage: the search for eternal love. The fate of love cannot be controlled by reasons and will arrive at the Karma of mankind. It is impossible to have eternal love when the two lovers are joined in the real world. Only Platonic love can attain eternal life with death being the best guarantor.

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