

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume XLVII
October, 1993
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

A Study of Liu Zhen's (劉楨) Zeng-da-shi (贈答詩)

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Liu Zhen has been considered to be one of the most excellent poets in Jian'an (建安) era. I suppose that is because he wrote several remarkable Zeng-da-shi's. This thesis will discuss what are their characteristics.

"Three poems to my young cousin (贈從弟三首)" are made up of allegorical expressions from beginning to end, each with eight lines. They are stylized to the highest degree to increase their autonomy. They were written for a specific individual, but they are not so personal as they appear to be.

The second and the third pieces of "Four poems to Wuguan-Zhonglang-Jiang (贈五官中郎將四首)" and "To Xu Gan (贈徐幹)" are the poems in which Liu Zhen aimed to express his feelings to someone closer to the poet. We should notice that he wrote about himself in those works, while most of the poets of Jian'an era wrote about the recipient above all else in their Zeng-da-shi's.

After all, Liu Zhen tried to be free from the conventions of Zeng-da-shi, which was to serve the relationship between the poet and the

recipient. Needless to say, that should not have been easy to achieve. It must have been necessary for him to build up his own way. As a matter of fact, we can point out some examples to illustrate this: the observation of private occurrences, the daring use of the words that had not been regarded to be poetical yet, the peculiar description of sights, etc.

It should be said that Liu Zhen went ahead with the history of Chinese literature through writing his *Zeng-da-shi*'s.

Du *Shipin* au *shihua*

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Il n'y a aucun doute que le *Liuyi-shihua*, 六一詩話, écrit par Ouyang Xiu 歐陽修 (1007~1072), soit la première oeuvre dans le domaine du *shihua* 詩話, petit essai sur les poèmes, qui fleurit à partir des Song du Nord 北宋 (960~1126). Cependant l'origine du *shihua* pourrait remonter au *Shipin* 詩品, classification des poètes rédigée par Zhong Rong 鍾嶸 (469?~518?), l'un des chefs d'oeuvre de la critique littéraire des Six Dynasties. Le contenu du *shihua* varie beaucoup, mais il porte d'un manière générale sur les divers arts techniques de la poésie, la critique des poètes ou des oeuvres poétiques, et l'anecdote concernant des poètes ou des poèmes. L'auteur entend vérifier, dans cet article, comment grandit ou se transforme, pendant les Tang, chaque élément du *shihua* contenu en germe dans le *Shipin*.

Le *Shipin* présente souvent, dans la critique des poètes, divers anecdotes portant sur la poésie ou le poète. Le style de ces descriptions est très semblable à celui du *shihua* postérieur. Un autre aspect du *Shipin* qui attire notre regard, c'est qu'il cite fréquemment des vers excellents et caractérise, en les utilisant, les personnalités ainsi que les styles des poètes. Le troisième aspect qui caractérise le *Shipin*, c'est qu'il expose sommairement, par des mots succincts et incisifs, ses idées sur le style des poètes. Il est aussi un des arts transmis au critique littéraire du futur.

Quelques anthologies des poèmes Tang, comme *Heyue-yinglingji* 河岳英靈集 et *Danyangji* 丹陽集 rédigées l'une et l'autre par Yin Fan 殷璠, ou *Zhongxing-jianqiji* 中興間氣集 par Gao Zhongwu 高仲武, composées

de sélections de poésies et de critiques de ces auteurs lui succèdent et développent cet art, en employant en même temps beaucoup de termes qui distinguent typiquement la théorie du *Shipin*. Il est tout aussi évident que par sa méthode systématique et l'analyse pénétrante de sa critique, Zhong Rong influença beaucoup les auteurs de ces anthologies nées plus de deux siècles après sa mort.

La critique par la classification du *Shipin* a exercé, en effet, une certaine influence sur la théorie de la littérature des Tang ainsi que sur celle de la calligraphie et de la peinture de cette même époque. Mais le rôle le plus important du *Shipin* dans l'histoire de la théorie littéraire, c'est qu'il a préparé la voie à la naissance du *shihua*. Le *Shipin* est, pour ainsi dire, l'ancêtre le plus ancien du *shihua*.

Poets Singing of Their Wives : an Aspect of the Mentality of the Scholar-officials of the Mid-Tang 中唐

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Love between men and women was one of the ancient themes of the classics of Chinese literature. Most of them, however, deal with love of women for men ; the number of the works whose theme is love of men for women is surprisingly small. Especially few are works in which men confess their feelings towards their wives, though the genre itself has existed from very early times, as is evidenced by Zeng-fu shih 贈婦詩 by Chin Jia 秦嘉 of the Hou Han 後漢 dynasty and Dao-wang shi 悼亡詩 by Pan Yue 潘岳 of the Jin 晉 dynasty.

The most important reason for this seems to lie in the way of thinking of scholar-officials in olden times. The scholar-officials, who held the leading positions in the state and the society, regarded it as inappropriate to profess in public the feelings related with private, personal matters within their homes. Probably it never occurred to them that they might express their feelings towards their wives.

In their Mid-Tang, however, the situation noticeably changed. We know that Yuan Zhen 元稹, one of the most famous poets of this period, wrote many Dao-wang shih, and that Bai Ju-i 白居易 often

dedicated his poems to his wife, but they were by no means unusual. Many other leading poets and prose writers of the Mid-Tang, such as Du-gu Ji 獨孤及, Wei Ying-wu 韋應物, Liu Yu-xi 劉禹錫, and Liu Zongyuan 柳宗元, also wrote similar works. Moreover, the terms and expressions used in these works are far more concrete and specific than those used in works of Pan Yueh, since they derive from personal, individual relationships of the poets with their wives.

This indicates that the scholar-officials of the Mid-Tang seemed to be undergoing a concurrent change of mentality. Unlike their counterparts in the past, they came to recongnize the worth of expressing private feelings in their personal lives as well. Such a way of thinking, it is argued, is what is shared by the scholar-officials of the Song 宋 dynasty.

Liu Zongyuan (柳宗元)'s Works and His Personality as
Statesman as Conceived by Song (宋) Dynasty's
Literati and Officialdom (士大夫)

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Until recent years, it is generally considered that Liu Zongyuan must have been underestimated by Song Dynasty's literati and officialdom. The reason is because he was a political prisoner in charge of taking part in Wang Shuwen (王叔文)'s party, and he approved Buddhism. By this reason, very few researchers have taken notice to the relation between Liu Zongyuan and the revival of classical prose style in Song Dynesty.

There is a significant difference in the prose style between Tang (唐) and Song Dynasty, because Song Dynasty's literati critically followed the prose style of Han Yu (韓愈) and Liu Zongyuan's. Here two facts are taken into consideration; firstly the place of Liu Zongyuan's prose style in Song Dynasty; secondly, the influence of Liu Zongyuan as a statesman to the literati and officialdom of Song Dynasty. Even though he seemed to be looked down by the Song Dynasty's literati, we cannot deny the fact that he had given a great impact on them.

In fact, in the beginning of Song Dynasty, Liu Zongyuan was highly praised and regarded as a good model of prose style equivalent to Han Yu. We thought that this high valuation is partly because of the immaturity of Neo-Confucianism (道學) at that time, and Liu Zongyuan's works had not yet been completely circulating.

It was Su Shi (蘇軾) who played a great role in the popularity of Liu Zongyuan's literature. He highly appraised Liu Zongyuan's literature (especially, his poetry) and treated it as a model in writing. His attitude gave great influence to other people, and Liu Zongyuan's literature stimulated the Song Dynasty's style of writing.

The valuation standard of Liu Zongyuan as a statesman is complicated. At the beginning of Song Dynasty, several persons who had not taken critical attitude to Liu Zong Yuan yet were called as pioneers of Neo-Confucianism. As general, Liu Zongyuan was highly estimated. But after the period of Song Qi (宋祁)'s History of Tang Dynasty (『新唐書』) had been written, more criticisms about Liu Zongyuan were found. This seemed to have a close relation with the growth of Neo-Confucianism. By further study, it was found that they blamed Liu Zongyuan and at the same time they praised him on the same matter from different point of view. This is due to the fact that Song Dynasty's literati and officialdom had dualism in thinking. The dualism is composed of utilitarianism (功利思想) which is based on the promising spirit (有爲之精神), and of the Neo-Confucianism's ethics (名分思想). We thought that Liu Zongyuan's political belief and its spirit are the principle of Song Dynasty's utilitarianism.

REVIEWS:

JIANG Yin: *Poetical Tendency and Character of Dali Period in Mid-Tang dynasty*. Shanghai, 1992

—Masuhisa AKAI, Kokugakuin University

MISCELLANEOUS:

The Place of Luo Zhen-yu and Wang Guo-wei's Sojourns in Kyôto.

—QIAN Ou, Kyôto University

SELECTIVE ABSTRACT OF RECENT WORKS