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—The use of Taoism Language in
Middle-late Tang Dynasty Poems—

GE Zhao-guang, Qinghua University

The mutual use and influence between Taoism language and literary language is a problem rarely touched upon. This paper will consider some words and phrases in Taoist classics widely used by the Tang Dynasty's intellectuals and their use in middle-late Tang Dynasty's poems, in order to point out:

—Taoism language functions as a power by which to monopolize the secrecy of linking up God and Man and to play up the splendor of fairyland in extolment and eulogy, therefore, the style tends towards archaic and abstruse and flowery.

—The popularity of Taoism in middle-late Tang Dynasty not only influences a lot of man of letters, stimulating their thoughts back in to the ancients, but also makes their poetry archaic and flowery.

—The use of Taoism vocabulary in middle-late Tang Dynasty poems and the stimulation of secret experience in the Taoist ritu-

alistic method give the middle-late Tang poems a unique style.

Lu Yun 陸雲's "Puzzled by thinking 用思困人"
and the Others

DAI Yan, Zhonghua Book Company

By examining Lu Yun's more than thirty letters to Lu Ji 陸機, his elder brother, this paper tries to find out his psychology in his writing and his creative process. The paper also tries to inspect what kind of literary problems the writers at that time are really concerned with, and to reconstruct the actual writing circumstances at that time and the process from writing to publishing, so as to emphasize the importance of examining historical conditions surrounding literary works.

Reading notes of *Wen-xin Diao-long*
文心雕龍 *Shi-lei Pian* 事類篇

Kaori KÔFUKU, Kyôto University

This paper attempts to elucidate the three unidentified names Du 杜, Cui 崔, Zhang Zi 張子 in *Wen-xin Diao-long* 文心雕龍 *Shi-lei Pian* 事類篇. Until recently their identities have not been disclosed, because this set of names is nowhere to be found in the history of Chinese literature. In view of the history of Chinese calligraphy, we can identify these names.

- (1) We can often find the pair of Du 杜 and Cui 崔 in calligraphy criticism, where Du 杜 can be identified as Du Du 杜度, Cui 崔 can be identified as Cui Yuan 崔瑗.
- (2) According to the history of calligraphy, Du Du 杜度 and Cui Yuan 崔瑗 were succeeded by Zhang Zhi 張芝.
- (3) There is the set of three names Du 杜, Cui 崔, Zhang Zi 張子 in *Fei-cao-Shu* 非草書 which was written by Zhao Yi 趙壹 in the

Late Han dynasty. We can identify these three names as Du Du 杜度, Cui Yuan 崔瑗 and Zhang Zhi 張芝.

- (4) It seems that what Cao Cao 曹操 says in *Wen-xin Diao-long Shi-lei Pian* agrees with what is argued in an article on Zhang Zhi 張芝.

Judging from the above, it seems reasonable to suppose that Du Du 杜, Cui 崔 and Zhang Zi 張子 are identified as Du Du 杜度, Cui Yuan 崔瑗 and Zhang Zhi 張芝.

Su Shi's 蘇軾 Contemplation of the Things 觀物

Yôko YUASA, Kyôto University

Su Shi, who was a typical literary bureaucrat of the Northern Song 北宋 Dynasty, in his earlier times often contemplated water, plants, and ruins. And in his writings, he put great emphasis on their mutability, and tried to find an immutable principle which is common to all things in the universe. By finding the immutable principle, Su Shi wanted to overcome his own mutability. There is no doubt that this kind of thinking was common to other philosophers and literary bureaucrat at that time.

In his later years, Su Shi was very interested in a certain character of water. He thought that water always transfigured itself in various ways, but did not change in its quality at all. Here he discovered a possibility of overcoming mutability of all things, including himself.

There had existed a view, under the influence of the Southern sect of Chan Buddhism 南宗禪, unperturbed mind which could contemplate things was often compared to the grassy surface of water. Su Shi, however, added a more active image to this mirror-like water. An image like this clearly shows that Su Shi could not devote himself wholeheartedly to objective contemplation of things, and could not help pursuing a subjective mode of observation.

The Evolution of the *Can Tang Wu-dai-shi*

Yan-yi 殘唐五代史演義

—With some remarks on *Xiao-shuo* 小說 *Jiang-shi* 講史—

Masashi UJIOKA, Kyoto University

The author intends to answer the following questions: (1) Why is Li Cun-xiao 李存孝 described as the hero of the *Can Tang Wu-dai-shi Yan-yi* 殘唐五代史演義? (2) Why is the *Can Tang Wu-dai-shi Yan-yi* detailed in the first half and sketchy in the second half? (3) Why is the *Can Tang Wu-dai-shi Yan-yi* completely different in contents from the *Wu-dai-shi Ping-hua* 五代史平話?

Li Cun-xiao in the *Can Tang Wu-dai-shi Yan-yi* is an invincible general and the incarnation of loyalty and filial duty. This is not a reflection of the actual person in history. However, it is worth noting that in the novel Li Cun-xiao is executed without opposing, because he is deceived by Kang Jun-li 康君立 and Li Cun-xin 李存信 into believing the execution is ordered by his foster father Li Ke-yong 李克用. In history, Li Cun-xiao distinguished himself by bravery, but Li Ke-yong favoured Kang Jun-li, and Li Cun-xin made a false charge against Li Cun-xiao, so that Li Cun-xiao betrayed Li Ke-yong and was executed. More notably, the death of Li Cun-xiao is also described in Guan Han-qing's 關漢卿 play of *Deng fu-ren ku-tong ku Cun-xiao* 鄧夫人苦痛哭存孝, where the plot is similar to that of the novel but Li Cun-xiao deploras many times that he is treated coldly because of a foster child. These make it clear that the play is based on the historical fact and justifies Li Cun-xiao, and that the novel is based on the play and identifies him as a good son and retainer. This is a reflection of sympathy for Li Cun-xiao. We must not forget that Li Cun-xiao is not only in the novel but in all of Yuan Drama 元雜劇 about him described as a central figure in the battle against Huang Chao 黃巢, who was defeated by Li Ke-yong in history. This is another reflection of sympathy for Li Cun-xiao.

The legend of Li Cun-xiao seems to have been embellished, connected with the legend of Huang Chao and Zhu Wen 朱溫 by Zheng-de 正德 period (1506-1521), and compiled into the lost *Jin-tong Can*

Tang Ji 金統殘唐記. The *Can Tang Wu-dai-shi Yan-yi*, which seems to be based on the *Jin-tong Can Tang Ji*, was revised about 1613, in order to fill up the blank between the *Sui Tang Liang-chao Zhi-zhuan* 隋唐兩朝志傳 and the *Nan-Song Zhi-zhuan* 南宋志傳. The former describes the period before the rebellion of Huang Chao and the latter describes from the second half of the Five Dynasties 五代, which is based on the *Wu-dai-shi Ping-hua*. Therefore the *Can Tang Wu-dai-shi Yan-yi* need not describe the Five Dynasties in detail, so that it is only roughly treated in the second half.

The *Wu-dai-shi Ping-hua* is mainly based on the *Zi-zhi Tong-jian Gang-mu* 資治通鑑綱目, so the content is entirely different from that of the *Can Tang Wu-dai-shi Yan-yi*. We can also find this kind of difference among other historical novels such as *Ping-hua* 平話 in the Yuan 元 dynasty and *Yan-yi* 演義 in the Ming 明 dynasty. It is possible that this is derived from the difference between *Xiao-shuo* 小說 and *Jiang-shi* 講史 in the Song 宋 dynasty.

TRANSLATION AND NOTES :

Zhuizi Yulei Dushufa (The Reading Method)

—Hiroshi KÖZEN, Kyôto University. Yûko KIZU, Dôshisha Women's University. Mareshi SAITÔ, Kyôto University

REVIEWS :

XIA Chuan-Cai: *An Outline of a History of Shi-jing Study*. 1993

—Keisuke ÔNO, Kyôto University

TIAN Ben-xiang: *A History of Chinese Modern Comparative Drama*

—XIA Lan, Kyôto University

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