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Department of Chinese Language and Literature
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Kyôto University

A Note on the Title of San Lǚ Daifu,
and the Rise and Decline of Chu Nobility

Li Ling, Peking University

This article aims to explain the historical background of the Chu title of San Lǚ Daifu, held by the poet Qu Yuan when serving as an official in charge of the affairs of the three aristocratic clans of Zhao, Qu, and Jing.

Through interpretations of inscriptions and manuscripts from the Warring States Period, the author suggests that the clan name of Zhao was derived from King Zhao of Chu, the name of Qu from King Wu of Chu, and that of Jing from King Ping of Chu. As for King Ping, an inscription on a bronze bell unearthed in Hubei in 1973 reveals that his posthumous name was originally Jing Ping, thus indicating the kinship with the Jing clan.

Moreover, the author discusses certain historical events involving these three clans and the fate of the state of Chu, focusing on King Ping's notorious marriage to a daughter of the Qin ruler—a liaison which led to Chu first being occupied by the state of Wu, and subsequently rescued by Qin.

Transformation of the Yang Hu 羊祜 “Inscription of Shed Tears” 「墮淚碑」 Narrative

Kôzô KAWAI, Kyôto University

Though the stories of Jing Gong 景公 of the Qi 齊 weeping atop Mt. Niu 牛山 and Yang Hu 羊祜 of the Western Jin 西晉 weeping atop Mt. Xian 峴山 are similar in structure, they also differ in fundeamental ways. These differences serve to illustrate a transformation from ancient to medieval mentalities.

Jing Gong's ascent is in keeping with the ancient incantatory practice of a ruler blessing his dominion; Yang Hu's tends more toward a medieval appreciation of natural beauty.

In the former story Jing Gong's fear of death is ridiculed by a laughing Anzi 晏子; Yang Hu's narrative accords the transience of life with a sentimental lyricism without any counterpoint.

During the Six Dynasties there was a proliferation of the Yang Hu-inspired banquets at which paticipants mourned the evanescence of life. It continued into the Tang, though increasingly the emphasis shifted away from grief focused upon the limitations of an individual's life span and toward a broader concept of death as a shered fate among men of all ages.

During the Song Dynasty Yang Hu still received high marks as a statesman, but his lamentation of death lost its appeal, because of the growing popularity of new life-affirming ideas.

Musical Circumstances under Which Ci-Poetry was Written: Musical Scores and Musicians in the Tang Dynasty

Junko NAKA, Tenri University

This article discusses musical circumstances under which Ci-poetry was written since Mid-Tang 中唐. Special attention is paid to the musical scores used to record imperial music of the Xuan-zong 玄宗 period and to the musicians who served to preserve and instruct music for generations to come. Although focus is not placed on the origins of musical scores, given that several musical scores were found in the Xuan-zong period, I propose that documentation of music became necessary in instructing and transmitting music to the thousands

of court musicians. When much of the court's music was destroyed during the An Lu-shan Rebellion, the musicians were scattered to regional provinces where they proceeded to contribute towards the development of musical culture through the use of musical scores.

The way of teaching music by musical scores was thus established, resulting in the preservation and spread of court music of the Xuan-zong period. In the De-zong 德宗 period, one governor presented the emperor with music which praised the court by use of musical scores. In another case, musical scores were mailed from one province to another. The wide-spread use of musical scores inspired poets Bai Ju-yi 白居易 and Liu Yu-xi 劉禹錫 of the Mid Tang period, who began to enjoy writing ci-poetry. This method of documentation of music by musical scores allowed for easy alterations in tone and rhythm and has since thus aided in the wide distribution and transmittance of music.

TRANSLATIONS AND NOTES:

Zhuzi yulei, Lunwen 8

— Hiroshi KÔZEN, Kyôto National Museum. Yûko KIZU, Kyôto University. Mareshi SAITO, National Institute of Japanese Literature.

REVIEWS:

Hajime MATSUMOTO: *The Literature of Tang Song Period*, Sobunsha,

— GOKÔ: Kôzô KAWAI, Kyôto University, Masaru NISHIGAMI, Yamagata University, Yôji ASAMI, Osaka University, Mototoshi INUI, Kôchi University, Hidenobu WADA, Ochanomizu Women's University

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