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The concept of “*Qi*” 氣 and the “*Xiong Jian*” 雄健 style of  
prose in the *Tang* 唐 and *Song* 宋 dynasties

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In critical works on literature before the *Tang* 唐 dynasty, prose and poetry were seldom described as “*Xiong*” 雄 or “*Jian*” 健. These concepts became influential as *mid-Tang* literary writers pursued the style of “*Xiong*”, especially in “*Guwen*” 古文. This change of literary tastes had a close relation with the concept of “*Qi*” in the *Tang*. Writers tried to develop “*Qi*” and write prose in which its power could be felt. In Chinese literary criticism, although “*Qi*” had been discussed since the time of *Cao Pi* 曹丕 in the *Wei* 魏 dynasty, the concept of “*Qi*” held by the *Guwen* writers in the *Tang* was greatly different from the earlier conceptions of it. Before the *Tang*, “*Qi*” was regarded in general as an individual characteristic, but the *Guwen* writers brought “*Tian Di zhi Qi*” 天地之氣 (the creative energy of Heaven and Earth) into the writing of *Guwen*. They said that splendid *Guwen* could be written only if the “*Qi*” is powerful and orthodox. Such a view was not necessarily the conclusion of the Confucian theory, which makes a “*Dao*” 道 an ideal. It is necessary to remember that the Taoist concept of “*Qi*” was also in the background. Taoism in the *Tang* dynasty held that “*Qi*” was also inside man’s body, and thought it impor-

tant that the “*Qi*” produced from inside the body could be cultivated for the achievement of immortality (*Shen Xian*). It is likely that *Guwen* writers applied the Taoist theory of “*Qi*” to their literary theory. This theory was born of necessity in a time when the aristocratic class went to ruin and the lower-middle class began to gain power. “*Qi*” was thought of as immanent power, which is always circulating. “*Xiong*” is evidence that “*Qi*” is flowing strongly. The *Guwen* writers in the *Tang* and *Song* dynasties sought after a dynamic prose filled with energy. Simultaneously, “*Jian*” was pursued as an ideal style in prose after the *mid-Tang*, and more especially during the *Song* dynasty. “*Jian*” is a style of clear forcibleness; one reason it became an important literary concept with “*Xiong*” is that the bureaucrats in charge of government business needed to be able to write in a clear and forceful style.

## The Joy of Reading and Writing Poetry: Changhe-shi in Mei Yaochen’s Later Years and the Literary Community of *Le* 樂 (joy/pleasure)

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Those who are familiar with the poetry of the Northern Song dynasty (960–1127) will already be aware that the poets Mei Yaochen 梅堯臣 (1002–1060) and Ouyang Xiu 歐陽脩 (1007–1072) frequently created poems on the “changhe-shi” 唱和詩 model, a form in which cycles of poems are created in exchanges among poets. This article attempts to discuss the importance of Mei’s work to the history of classical Chinese literature by focusing chiefly on the changhe-shi of his later years.

Chapter 1 and Chapter 2 of this article presents a progressive analysis of the changhe-shi exchanged between Mei Yaochen and other poets. In his later years, fuelled by the richness of growth and experience, Mei produced an increasing amount of work using the seven-syllable form. As he became better acquainted with the poetry techniques, he created elaborate pieces, reforming his use of subject matter and poetic image, and the practice of xian-yun 險韻 and jin-ti 禁體.

Chapter 3 discusses ideas of composition and receptivity in the writing of changhe-shi during the Northern Song dynasty, and traces the genealogy of the poetic concept of “the joy of reading and writing”. This poetic originated in the Confucian idea of virtue, which had enjoyed prominence in the conscious-

ness of poets since the Six Dynasties.

Generally speaking, this “joy” is separated into two types: 1. The personal joy of the hermit. 2. The joy of changhe-shi between poets. The former is self-sufficient, and experienced when an individual is in pursuit of personal development and moral cultivation. The latter is experienced by those seeking for competition and training in poetic technique, and is founded in friendship with other poets. I also mention that Tao Yuanming 陶淵明 in *Wu-liu-xian-sheng zhuan* 五柳先生傳 took an unusual approach towards this conceptualisation of “joy”, based on the premise that “one should take up writing leisurely and represent one’s pleasure in it”.

Finally, in Chapter 4, I consider the literary circle formed between Mei Yaochen and Ouyang Xiu. The progressive trend in changhe-shi during Northern Song dynasty enabled Mei and Ouyang to deepen their understanding of “the joy of reading and writing”, by establishing the idea of “zi le qi le” 自樂其樂, or “the literary community of joy”. In their view, the activity of creating changhe-shi is not only a process of expressing the joy of pursuing collectivity and recreation, but also involves the practice of Confucian virtue. Ouyang Xiu considers Mei Yaochen to an ideal Confucian poet who possesses literary and moral virtue. I conclude by reiterating my first assertion, that Mei Yaochen played an important part in the formation of Song poetry in the “literary community of joy”.

### A study on the Formation of the Shui-hu chuan 水滸傳

—— The approach from the vocabulary and the technical terms ——

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In Shui-hu chuan, leaning is admitted by the use situation of the vocabulary with the part. For example, “俺 an” (originally, the one which was a form of more than one title seems to have become used for the singular later), in some part, it is often used whereas in the part to be hardly used in the other part and also to be used, the part which is mainly used in the singular meaning and the part, which is used in more than one meaning exit. Also, the leaning, which was, clearly exists in the distribution of the technical term to seem to remain in the form of the entertainment about, too. For example, There are few use numbers of the “有詩爲證 yu shi wei cheng” which is placed in front

of the poem in the first half and in the second half, they increase whereas “但見 tan-chien” which are placed in front of the beautiful sentence are many in the first half and few in the second half. From the analysis of the vocabularies and technical terms in the first half, it was made by joining the stories which were concluded via the various processes the various times mainly in the story which derives from the entertainment, and in the second half, is estimated to have been made according to the form of the history novel. Also, in the second half, as for the part of the combat with 遼 Liao, the heterogeneous thing became open with the part around. Moreover, that the chapter which was inserted at the text, which consists of chapter 120, had the character which is different from the other part completely, too, became clear.

#### **REVIEWS:**

Fumio KAKEHI: *Tang Song Dynasties Literature*, Sôbunsha, Tokyo, 2002

—Sun Changwu, Nankai University

#### **SELECTIVE ABSTRACTS OF RECENT WORKS**