

SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE  
Volume LXXIX  
April, 2010  
Edited by  
Department of Chinese Language and Literature  
Faculty of Letters  
Kyôto University

The Sounds of Music Blown by the Wind  
—— A Study about Li Po李白's Expression of  
his Musical Illusion ——

Junko NAKA, Tenri University

Li Po 李白 lived in the Xuan Zhong 玄宗 period of Tang dynasty 唐代 when the court musical cultural level was very high, therefore he must have appreciated the musical culture of that time. So far, Li Po's poems about musical culture has been studied in connection with his personal experience and his real musical ability. Some students of the literature of the Tang dynasty regarded Li Po as the first writer of ci poem 填詞 before the Middle Tang period 中唐. But I want to approach his poems from another angle, the angle is an examination into the way that Li Po wanted to express his musical imagination in his works. Particularly, he liked to describe Chinese wind instrument dizi 笛子. He was the first to use the word of "yu di" 玉笛 many times in his poems. After Li Po, this word was very popular among the poets, because it expressed the free and bright sounds of dizi exactly. Through researching Li Po's works, I conclude that his specific characteristics of the musical description are connected with wind. The sounds Li Po loved

were often blown by the wind in his poems. His wind blew the court music from a long distance for his sake, when he was banished to Ye Lang 夜郎 in his later years. Li Po could build a world of musical illusion all his own.

The Formation of the Liangshanbo stories  
—— The prehistory of Shuihuzhuan ——

Ken KOMATSU, Kyôto Prefectural University

Song Jiang 宋江 lived in the last period of Bei Song 北宋, and immediately China was divided in Jin 金 and Nan Song 南宋. Therefore, Liangshanbo 梁山泊 stories must have developed in Jin and Nan Song separately. Liangshanbo lies in the territory of Jin, so we can suppose that in Jin, the story of Liangshanbo must be connected with the area. It can be confirmed from the contents of Yuan zaju 元雜劇. On the other hand, in Nan Song, it seems that the Liangshanbo stories developed in the entertainments played in Lin'an 臨安. We can find the story of Yang Zhi 楊志 and Lu Zhishen 魯智深 in the list of the storytellings which was played in Lin'an, and it seems that they were connected with the general Yang Cunzhong 楊存中 who managed the entertainment district of Lin'an about a blood relative / shared territorial bonding. The entertainment district of Lin'an was established for the soldiers from the northern territory, so we have every reason to believe that the northern stories developed in Lin'an. Actual Yang Zhi was the bandit of Mt. Taihang 太行山 and fought against the armed forces of Jin later. We can presume that the story seen in Da Song Xuanhe yishi 大宋宣和遺事 was formed by tying the story of Yang Zhi in the Mt. Taihang to the story of Song Jiang 宋江, and it became the prototype of Shuihuzhuan 水滸傳.

## The Two Prefaces to the “Account of the Southwards Pointing Compass”

Hiroshi INAGAKI, Kyôto University

The *Account of the Southwards Pointing Compass* 指南錄 is a poetry collection by the famous Song 宋 loyalist Wen Tianxiang 文天祥. A rare characteristic of this work is that it contains two prefaces, both written by the author himself: the *Former Preface* 前序 and the *Latter Preface* 後序. The purpose of this paper is to examine the reason for this double preface.

When we compare the two prefaces we notice that their first sections resemble each other closely in vocabulary as well as sentence structure, and that the *Latter Preface* contains more features typical of a preface than the *Former Preface*. It is thus difficult to imagine that both prefaces were already present within the original work.

In the formation of *Account of the Southwards Pointing Compass* we can discern three stages: Firstly, the descriptions that Wen recorded in real time during his escape from the Yuan 元 army. Secondly, the poetry that Wen, together with the *Former Preface*, appended to these descriptions to form a total of three fascicles. And lastly, the addition of another fascicle of poetry and the *Latter Preface*. Taking into consideration the earlier comparison between the two prefaces we can conclude that the *Latter Preface* was originally written to replace the *Former Preface*.

There is evidence that the *Account of the Southwards Pointing Compass* started circulating soon after its completion. We find one of the earliest references to it in the *Sacrificial Eulogy for the Yet-Living Prime Minister Wen* 生祭文丞相 in which the author Wang Yanwu 王炎午 quotes some passages of the work in order to persuade Wen Tianxiang to commit honourable suicide. I thus surmise that, although the *Former Preface* had already been replaced by the *Latter Preface*, it were the people surrounding Wen Tianxiang like Wu Yanwu who, during the process of copying and transmitting the *Account of the Southwards Pointing Compass*, added once more the *Former Preface* as one of the remaining manuscripts of the great loyalist.

TRANSLATION AND NOTES: Jin-lou-zi (by Xiao Yi) *Part 1*

Hiroshi KÔZEN

**REVIEWS:**

LI Hao : Literary gentry of the three major regions in the Tang Dynasty

——Shigeru SAITO, Osaka City University

**MISCELLANEOUS:**

A note on a painting by Masaru Aoki, “Wang Wei’s poetic intent”

——Haluo TSURU

**SELECTIVE ABSTRACT OF RECENT WORKS**