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On “*Huan-xi Yin*” (歡喜吟) by Shao Yong (邵雍)

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The poem entitled “*Huan-xi yin*” is one of the well-known poems by Shao Yong. No one, however, has clearly interpreted the literary and historical importance of this poem. Although “*Huan-xi yin*” seems to be a poem which merely express Shao Yong’s greatest joy as a hermit, I intend to show that witty criticism of Buddhism, which had widely and deeply permeated into Chinese society during that time, underlies the poetic expression in this work. In this paper I will prove the validity of the above idea by analyzing the following three points. That is:

1. What is the origin of the word “ Huan-xi ” used in the title and the first line?
2. What is the poet’s hidden intention behind the representations of “ wei wo ” (爲我) used in the second and third couplets?
3. What is the meaning behind the last couplet “ Ci shen sheng zhang lao, Jin zai tai ping jian ” (此身生長老，盡在太平間)?

## The Formation of *Menglinxuanjie* 夢林玄解： Clouds of Witness

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*Menglinxuanjie* 夢林玄解 the largest manual of interpreting dreams in the history of China, is a very mysterious book. According to the preface by He Dongru 何棟如, Ge Hong 葛洪, an unworldly man of Jin 晉 dynasty, wrote this book, Shao Yong 邵雍, a philosopher of the Song 宋 dynasty, compiled it, Chen Shiyuan 陳士元, a philosopher of the Ming 明 dynasty, arranged it, He Dongru, a literate of the Ming dynasty, added on it. The concern of Ge Hong and Shao Yong is completely out of question, but it is a very big issue to demonstrate who is the true author of this book.

In this article, by analyzing many prefaces (which I refer to as Clouds of Witness) and by comparing two texts of *Menglinxuanjie*, one is held at Naikakubunko 內閣文庫, another one is held at Zhongguoshehuikexueyuan 中國社會科學院, I came to the conclusion that the first was written by He Dongru and his friends in the Chongzhen 崇禎 era of the Ming dynasty, the second was re-edited by Li Deng 李登 (his background unknown) in the Kangxi 康熙 era of the Qing 清 dynasty.

## The Succession from *Dong-Xixiang* 董西廂 to *Xixiang ji* 西廂記 —— From the Side of the Text and the Composition ——

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*This thesis mainly compares and considers the relation to Xixiang ji 西廂記 approved based on Dong-Xixiang 董西廂 and it from the side of the text and the composition.*

First of all, the difference on the side of the content of both was shown in “Content contrast list” respectively along the flow of the story. It is understood that the reedition is done in some places when seeing in detail though outline development is corresponding. Concretely, Yingying 鶯鶯 family’s destination is different, the development of the communication of ZHANG-sheng 張生 and Yingying is different, and person showing that ZHANG-sheng takes

imperial examination and passes it as a condition of the marriage are different, it is ZHANG-sheng in *Dong-Xixiang* and is Mrs. ZHENG 老夫人 in *Xixiang ji*.

Then, in *Xixiang ji*, I investigated the number that *Dong-Xixiang* was quoted. In *Xixiang ji* book 1, book 4, we can find differences more than ten. In book 2, book 3, book 5, there is very few it. In addition, the number quoted by *Dong-Xixiang* is more than 20 in *Dong-Xixiang* book 1, book 4, book 6, and there is not book 2, book 7, book 8 almost. This is thought to be the one by the difference of the story arc of *Dong-Xixiang* and *Xixiang ji*.

In addition, the use situation of *Dong-Xixiang* in *Xixiang ji* is classified in following four kinds. (1) The use in an approximately similar scene. (2) The librettos are about the same, but changes a scene, the main constituent. (3) Expression is reorganized and changes a scene, the main constituent. (4) The use only for fixed form expression, phrases.

Especially, it can be thought the device when the style is changed from *Dong-Xixiang* of the talking thing to *Xixiang ji* that is the play for (2) and (3).

“Text contrast list” of *Xixiang ji* and *Dong-Xixiang* is shown in the end.

## TRANSLATION AND NOTES:

*Jin-lou-zi* (by Xiao Yi) Part 4

—Hiroshi KÔZEN

## REVIEWS:

*A Study on Tang Dynasty Tale “Ban Qiao San Niang Zi”: A Comparative Investigation into Metamorphoses of Donkey or Horse in the World* by Mitsuhiro OKADA. Tokyo: Chisen Shokan, 2012

—Masuhisa AKAI, Kokugakuin University

*Chinese Cultural Circle as a Method* by ZHANG Bowei. Beijing: Zhonghua shuju, 2011

—Takashi HORIKAWA, Keio University

## SELECTIVE ABSTRACT OF RECENT WORKS