

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume XCI
October, 2018
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

Tu-Fu's Aspiration to Spiritual Land 仙境 and Way 仙道

SHIMOSADA Masahiro

According to *Li-Po and Tu-Fu* 李白與杜甫 written by Kuo-Mojuo 郭沫若, one of the chapters "Tu-Fu's religious belief" said :“From youth to death, Tu-fu had a strong aspiration to Ke-Hung 葛洪 and Wang-Chi'ao 王喬, and he pursued Cinnabar 丹砂 and Ganoderma lucidum 靈芝, wished to ride a crane and whale shark, and hoped to visit kou lou 勾漏 and spiritual island 仙島”, which I think is well said.

As a feature of Tu-Fu's aspiration to spiritual land and way, I would like to add four elements as below:

1. Tu-Fu's spiritual aspiration is divided into two; spiritual land and way. The former is the desire to go to spiritual land Ts'ang zhou 滄州, and the latter is the wish for immortality.
2. Tu-Fu's expression about spiritual is strongly related to his aspiration. Most of his expression about spiritual in his poetry (approximately 70%) contains his eagerness for spiritual.
3. From his youth to later years, Tu-Fu's aspiration to spiritual is so consistent that it was expressed straightforward unchangeably.
4. Tu-Fu's aspiration to spiritual became stronger in his later years. As his

desperation of not being able to go back to north had increased and as his age and disease progressed, his craving for spiritual way became stronger.

Among many of private delights 獨善, the strong aspiration to spiritual land and way had played the most important role to support Tu-Fu's whole life.

The Pursuit of *Qi* 氣 in the Secluded Life of Su Family

YUASA Yôko, Mie University

Zhang Lei 張耒, one of the Four Scholars of Su Family 蘇門四學士 in the Northern Song dynasty, set two kinds of *qi* 氣 in his “Account of Cutting down Trees” 伐木記. One was comprehended in the objects of the outside world, and the other one was comprehended in the inside of the human mind. He thought when the latter surpassed the former, man could feel comfort. In his another proses on the secluded life, Zhang Lei sometimes mentioned *qi* 氣 which was comprehended in the inside of the mind. This is a different conception from Su Shi's 蘇軾 on his secluded life.

Trace back to the Mid Tang era, Liu Zongyuan 柳宗元 and Bai Juyi 白居易 already mentioned *qi* 氣 in their proses on their secluded life. Such kinds of mentions included two types of *qi* 氣: one was in the objects of the outside world, and another was in the inside of the human mind. They explained that *qi* 氣 had a great effect when the objects of the outside world worked upon the human mind. It is clear that Zhang Lei made his opinion out of these leading conceptions.

In the Four scholars and Su family, Su Shi and Huang Tingjian 黃庭堅 also referred to *qi* 氣, especially Su Zhe 蘇轍 and Qin Guan 秦觀 were concerned with the manifestation of *qi* 氣 which is in the inside of the human mind. They were interested in “*Haoran zhi qi*” 浩然之氣 of Mencius 孟子 in particular.

The word “*Haoran*” originally had an image of rushing water. Then when the men of letters were conscious of “*Haoran zhi qi*” in their secluded lives, they usually aimed at cultivating their character, and becoming perfect men who had softness and serenity as rushing water. But at the Song dynasty, Mencius gradually became a strict ethical standard, and the secluded lives of men of letters also gradually intensified a character of more strict cultivation of the mind.

How the Stone Canal Pavilion Printing House Repaired Edition of
Shuihu Zhuan was Found?

KOMATSU Ken, Kyôto Prefectural University

Regarding the Repair Situation of the Stone Canal Pavilion Printing
House Repaired Edition of *Zhongyi Shuihu Zhuan*

UEHARA Kyûichi, The University of Tôkyô

ARAKI Tatsuo

The Stone Canal Pavilion Printing House 石渠閣 (Shiquge) repaired edition of *Zhongyi Shuihu Zhuan* 忠義水滸傳 (*The Water Margin*) was first introduced by the People's Literature Publishing House 人民文學出版社 in 1954 with a preface by Tiandu Waichen 天都外臣 (a pseudonym of Wang Daokun 汪道昆) under the title “*Shuihu Quanzhuan* 水滸全傳”. This edition is of great significance in *Shuihu Zhuan* scholarship, as it fully preserves the contents of the earliest known version dating from the Ming dynasty, complete with Tiandu Waichen's preface as referenced in Shen Defu's 沈德符 *Wanli Yehuo Bian* 萬曆野獲編. However, there are also many issues with this edition, such as having been repaired many times during the Qing dynasty that followed and the current lack of verification as to the authenticity of Tiandu Waichen's preface.

The whole picture surrounding this edition remains unclear to this day as the edition has yet to be verified by any entity outside of the National Library of China 中國國家圖書館, and a facsimile edition has never been released. However, a new, previously unknown copy was released at the Tôkyô Classical Association 東京古典會 auction in November 2017 and bought by Professor Hirata Shôji 平田昌司 of Kyôto University. This paper will compare this copy from Professor Hirata's library against the copy from National Library of China and investigate whether they are the same edition or not, and if so, determine which printing is the earlier one. With the new knowledge gained from this examination of the manuscript, we address issues regarding the printing of *Shuihu Zhuan*.

A Study of the Text of the Stone Canal Pavilion Printing House Repaired
Edition of *Shuihu Zhuan*

KOMATSU Ken, Kyôto Prefectural University

Stone Canal Pavilion Printing House 石渠閣 (Shiquge) repaired edition of *Shuihu Zhuan*, it has been exposed to many praise and censure. The main causes of this issue are: (1) There is a doubt about the authenticity of the preface of this book, by Tiandu Waichen 天都外臣. (2) This edition has a lot of repaired parts. Formerly we had only one book left in National Library of China 中國國家圖書館, so it was difficult to investigate this edition. Now that, we became able to read the book in Professor Hirata Shôji's 平田昌司 library, we can inspect the Stone Canal Pavilion Printing House repaired edition.

It has been considered that the preface by Tiandu Waichen is an apocryphal work, but when we examine the contents, it is judged that it is more likely to be the original. About the repaired parts, considering its style, vocabulary, and sentences, we can judge that it copied the original faithfully. So it can be said that studying the Stone Canal Pavilion Printing House repaired edition as a basically reliable text is no problem.

The text of the Stone Canal Pavilion Printing House repaired edition is about the same with the text of Rongyutang 容與堂 edition, but as a result of detailed investigation, it is obviously older than Rongyutang edition, ranking between Rongyutang edition and the incomplete text of Jiajing 嘉靖 edition. And it contains some sentences which other editions do not have, and they are only in Stone Canal Pavilion Printing House repaired edition. So, Stone Canal Pavilion Printing House repaired edition has the oldest text among the editions *Shuihu zhuan*, and it is particularly meaningful with the investigation of the *Shuihu zhuan*.

One Field of the Reception in Japan of the Stone Canal Pavilion Printing
House Repaired Edition of *Zhongyi Shuihu Zhuan*: Kyokutei Bakin and
Kita Seiro to a clue

SUN Linjing, Kyôto Prefectural University

As is generally well-known, a text of the Stone Canal Pavilion Printing House 石渠閣 (Shiquge) repaired edition of *Zhongyi Shuihu Zhuan* 忠義水滸傳 is possessed in the National Library of China 中國國家圖書館 however the same edition Hirata Shôji's 平田昌司 possession *Zhongyi Shuihu Zhuan* was discovered newly last year in Japan.

The purpose of this paper is to find a clear relationship between the Stone Canal Pavilion Printing House repaired edition of *Zhongyi Shuihu Zhuan*, Hirata's possession *Zhongyi Shuihu Zhuan* and Kyokutei Bakin 曲亭馬琴, Kita Seiro 北靜廬. Through the consideration of handwriting document (letter, diary), writing (*Shinpen suiko gaden* 新編水滸畫傳) of Kyokutei Bakin, writing·manuscript of Kita Seiro, the marginal notes which is written in the Hirata's possession *Zhongyi Shuihu Zhuan*, and various *Shuihu Zhuan* 水滸傳 Printed books.

The authentic evidence has not been yet gained, however it is sure that the characteristic of *Li Zhuowu pingyue yibaihui* 李卓吾評閱一百回 which Kyokutei Bakin's written is completely the same as the characteristic of Hirata's possession *Zhongyi Shuihu Zhuan*, and it is not impossible to adding the marginal notes to Hirata's possession *Zhongyi Shuihu Zhuan* using Japanese reprint (和刻本 Wakokubon) *Zhongyi Shuihu Zhuan*, Qishihuiben 七十回本 *Shuihu Zhuan*. It is more likely that these two books are the same.

TRANSLATION AND NOTES:

Jin-lou-zi (by Xiao Yi) Part 11

—KÔZEN Hiroshi

REVIEWS:

Muzhai chulunji (*The Poetic Vision, Life and Afterlife of Qian Qianyi*) by Lawrence YIM. Hong Kong: Oxford University Press (China), 2018

—ÔDAIRA Keiichi, Ôsaka Prefectural University

SELECTIVE ABSTRACT OF RECENT WORKS