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Huiyuan's "Foying-ming" and Xie Lingyun's Nature Poems:  
Both "Foying-ming bing xu" and Xie Lingyun's Poems "Ru Huazigang  
shi Mayuan di san gu" and "Cong Jinzhujian yue ling xi xing"

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Huiyuan's 慧遠 "Foying-ming bing xu" 佛影銘并序 written in his later years, discusses the significance of the Shadow Cave that he constructed on Mount Lu 廬山, and he begins by explaining about the Dharma-body. According to Huiyuan, the Dharma-body has two modes of being—the true Dharma-body characterized by "singularity" and the metamorphosic body characterized by "interdependence"—which are, moreover, inseparable, and he thus presents a developed view of the Dharma-body. Further, as a basis for guiding people, he mentions the two terms *quanji* 筌寄 and *mingji* 冥寄: whereas the former signifies manifestations of the Buddha that are accessible to all people, the latter signifies invisible traces without form that are linked to the Dharma-body. He further maintains that not only does the Buddha's shadow fulfil the role of a *quanji*, but it also combines a special form, such that it disappears as one draws closer, with the distinctive atmosphere of a cave in the mountains, as a result of which it can also serve as a *mingji* for leading us to a state of absolute non-discrimination.

Xie Lingyun 謝靈運 also wrote an “Foying-ming bing xu”. What Xie Lingyun describes with particular emphasis in this work is the distinctive way in which the Buddha’s shadow appears and disappears and the atmosphere of the place where the Shadow Cave is located. It is stated that there exists something to be seen beyond the “form and sound” of the physical body. It is to be surmised, therefore, that when writing this work Xie Lingyun took due account of Huiyuan’s idea that the Buddha’s shadow leads us to a state unattached to the Buddha’s physical body.

The poems “Ru Huazigang shi Mayuan disan gu” 入華子崗是麻源第三谷 and “Cong Jinzhujian yue ling xi xing” 從斤竹澗越嶺溪行 are two of Xie Lingyun’s representative nature poems, and it is to be surmised that they describe his experiences of having actually attempted to “commune with the invisible” as described in Huiyuan’s “Foying-ming” that is, communing with a *mingji* at a sacred site and thereby gaining liberation. The former poem, like the contemporaneous “You Shimen shi bing xu” 遊石門詩并序 attributed to practitioners on Mount Lu 廬山諸道人, was composed against the background of a conviction that, by apprehending here and now intimations of a transcendental entity of the past, past and present would commune with each other, but it ends with the poet abandoning this long-held conviction. The second of Xie Lingyun’s poems describes his experience of having seen in the mountains a figure without form. Although he tried to commune with this mountain spirit, he was unable to do so, and he was left only with feelings of anguish festering in his mind. These two poems are important as nature poems in that they do not simply describe how an excursion into a natural environment brings about spiritual liberation, and they give expression to the anguish of searching for intimations of a transcendental entity in one’s natural surroundings, seeking communion with that entity, and being unable to achieve it.

## Yuan Jie’s Criticism against Recent-Style Poetry and his Theory of “Quan Sheng”

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Yuan Jie 元結(719-772) is known as one of the pioneers of the Chinese An-

cient-Style Prose Movement during the Flourishing and Middle Tang dynasty. Besides his prose, Yuan also extended his archaistic thoughts to his poetry. He reminded aloof from composing Recent-Style Poetry 近體詩, and stood out among the coetaneous poets.

From retrospective studies, Yuan's obscure theory on poetry was considered to have an ultimate goal of tracing back to the Fengya 風雅 tradition in the masterpiece *Shijing* 詩經, which required political satires in the poetry composition.

However, through the studies on the “model poems” listed by Yuan himself, Yuan's poems show very few indications on politics. And Yuan's “tracing back” focuses more on formalization than content of the poems, which despises the modern poetic rules and desires for an extreme simplicity in rhetoric.

Previous studies also ignored Yuan's reflections on music, which provides additional evidences for his insist on simplicity of formal rules: Yuan strongly opposes to the Confucius music which emphasizes the change in rhythm. In Yuan's music theory, he claims the monotonous sound of water falling into the rock as “Quan Sheng” 全聲 (perfect sound). And the word Quan 全 is widely used in Yuan Jie's criticism. Yuan called his greatest truth as “Quan Dao” 全道, and his ideal person as “Quan Shi” 全士. The concept of Quan comes from Taoism, especially the story about the relationship between tools 機械 and the mind of tools 機心 in *Zhuangzi* 莊子, which concludes that the dependence on tools will cause the slavery by tools and the loss of human's mind. In Yuan Jie's view, the various changes in rhythm of music and the complicated rules of the Recent-Style Poetry are both considered as the dependence on tools. Therefore, Yuan takes a negative attitude against them and proposed “The Simple” 淳樸, which also traces to Taoism- this time from another masterpiece *Laozi* 老子.

As a conclusion, although there is a mixture of the Confucius and Taoism in Yuan Jie's thoughts, the theory of Quan is obviously more influenced by Taoism. This might be the main reason why Yuan Jie never wrote Recent-Style Poetry, and became “unique” among the coetaneous authors.

The “Way to Read 讀法” the “Marvelous Writing 妙文”:  
Ways to Read the *Sixth Work of Genius* in 第六才子書 the Edo Period

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*Guanhuatang Edition of the Sixth Work of Genius: Romance of the Western Chamber* 貫華堂第六才子書西廂記, also known as the *Sixth Work of Genius*, edited by Jin Shengtan 金聖歎, was the most popular text of *Romance of the Western Chamber* 西廂記 for nearly 300 years since its first publication in the mid-seventeenth century, early Qing Dynasty. Its popularity extended beyond China and it was the most well-known text of *Romance of the Western Chamber* in Japan as well after it was imported in the Edo period.

Interestingly, two manuscripts of *Romance of the Western Chamber* edited by Tôyama Katô 遠山荷塘 in late Edo Period vary in the ways and extents they incorporate Jin Shengtan’s commentaries and editorial elements from the *Sixth Work of Genius*. The differences between the two manuscripts may inform us how *Romance of the Western Chamber* was read at that time when focusing on the reader’s side.

Comparing the differences between the two manuscripts, this article suggests that there were two ways to read *Romance of the Western Chamber* in the Edo Period. One is to read aloud in public, which is a method to study the written vernacular Chinese and an extension of the traditional scholarship to study Chinese literatures in Japan. At this time, at least on the surface, readers may not use the *Sixth Work of Genius* so often due to the notoriety of Jin Shengtan. The other one is to read silently and privately, sometimes secretly, which is a transformed way of reading Chinese literatures that manifests an attitude of reading which may appear to be more entertainment oriented. The *Sixth Work of Genius* is more popular to be used in this way. The distinctions between these two ways to read are informative on the change of the treatment of Chinese literatures by the Japanese people.

**TRANSLATION AND NOTES:**

*Jin-lou-zi* (by Xiao Yi) Part 12

—KÔZEN Hiroshi

**REVIEWS:**

*Tradition and Transformation: Characteristics and Methods of Shijing Studies during the Northern Song Dynasty* by TANEMURA Kazufumi.

Tôkyô: Kenbun Shuppan, 2017

—ÔNO Keisuke, Toyama University

**SELECTIVE ABSTRACT OF RECENT WORKS**